

JS 033

9 minutes, 25 seconds

# alleluia (from quarantine)

1. slow

2. fast

*for SATB Double Choir and Soli Quartet*

*Music by*

Joshua Shank

**B&F Music**  
Joshua Shank

## **Note from the composer**

When I entered quarantine in March 2020 due to COVID-19, I sat down to write something that wasn't commissioned but, rather, a form of self-care for me during such an unprecedented time. It's a setting of the word "alleluia" which, for me, has always been a word that expresses gratitude; being thankful for friends and family and music and laughter (and also sadness). The work that came out had some slow, legato moments but also bright, rhythmic stuff. And it ends with a thunderous B-major chord.

Initially, I thought that I might put together a consortium simply to premiere this thing I had written, but then I wondered how this composition could do something for the broader musical community during the pandemic. I wanted to attempt to support those friends and colleagues of mine who make their money by putting together a full-time living by combining multiple part-time or one-off gigs who were struggling with their livelihood, because quarantine had essentially completely hobbled public performances. Those folks don't feel "non-essential" to me, and never have.

What I ended up doing was attempting to put together a consortium of choirs to premiere the piece which would give 100% of the result to a charity for gigging musicians called the Sweet Relief Musicians Fund which provides financial assistance to career musicians in need. In the wake of the devastating effects of the COVID-19 pandemic, the organization established a fund specifically for affected musicians and music industry workers with the funds raised going towards medical expenses, lodging, clothing, food, and other vital living expenses to those impacted due to sickness or loss of work.

The piece I wrote ended up being scored for double choir but, because of the direction it took me, I was also able to adapt it into a pretty cool version for mixed choir and piano so as many ensembles as possible can join in. After a sustained outreach effort, the consortium raised over \$11,000 with ensembles joining from Texas, California, Oregon, Minnesota, North Carolina, Colorado, Louisiana, Rhode Island, Washington, Arizona, Arkansas, South Carolina, Iowa, Ohio, Georgia, Nebraska, Virginia, Pennsylvania, Massachusetts, Utah, and Missouri, and they represented every different kind of eligible choir; high school, church, collegiate, community, and professional ensembles all donated. The process turned into a truly inspiring coast-to-coast, border-to-border, national project to help support the gigging musicians that are one of the backbones of our art!

*alleluia (from quarantine)* is dedicated with love and gratitude to all my colleagues who had their livelihoods disrupted because of the COVID-19 pandemic.

## **About the charity**

Sweet Relief was founded by singer-songwriter Victoria Williams in 1993. While on a career-making tour with Neil Young, "Vic" was forced to drop off mid-schedule after experiencing unexplained, debilitating symptoms. A long and painful diagnostic process revealed she had multiple sclerosis. After her diagnosis, a group of friends assembled an all-star album of her songs, called *Sweet Relief*, which alleviated much of her medical debt. Vic sympathized with other musicians who were facing overwhelming medical expenses and used some of the proceeds from the album to start Sweet Relief Musicians Fund.

Sweet Relief provides financial assistance to all types of career musicians and music industry workers who are struggling to make ends meet while facing illness, disability, or age-related problems. In the wake of the devastating effects of the COVID-19 pandemic, the organization established a fund specifically for musicians and music industry workers affected by the Coronavirus. Funds raised went towards medical expenses, lodging, clothing, food, and other vital living expenses to those impacted due to sickness or loss of work.

**This work was generously commissioned by the following ensembles and individuals:**

- Anonymous, in honor of Richard and Alice Witter
- Anonymous, in memory of Weston Noble
- Baylor University A Cappella Choir — Waco, Texas (Brian A. Schmidt, conductor)
- Brian Jameson
- California Baptist University Camerata — Riverside, California (Gene Peterson, conductor)
- California State University — East Bay Singers — Hayward, California (Buddy James, conductor)
- Carl Nordstrom
- Choral Arts Ensemble of Portland — Portland, Oregon (David De Lyser, conductor)
- Coe College Crimson Singers - Cedar Rapids, Iowa (Jesse Bunge, conductor)
- The Concordia Choir, Concordia College — Moorhead, Minnesota (Michael Culloton, conductor)
- Donald Mott
- Flower Mound High School Jaguar Chorale — Flower Mound, Texas (Mark Rohwer, conductor)
- Gardner-Webb University Concert Choir — Boiling Springs, North Carolina (Joshua Cheney, conductor)
- Georgia State University Singers — Atlanta, Georgia (Deanna Joseph, conductor)
- Harvard University Choir — Cambridge, Massachusetts (Edward Elwyn Jones, music director)
- Hickory Choral Society — Hickory, North Carolina (Ryan Luhrs, conductor)
- Kantorei — Denver, Colorado (Joel Rinsema, conductor)
- Kirk and Kerry Johnson, in memory of Weston Noble
- Lawrence University Concert Choir — Appleton, Wisconsin (Stephen Sieck, conductor)
- Loyola University New Orleans Loyola Chorale — New Orleans, Louisiana (Meg Frazier, conductor)
- Lynn Spees
- Mansfield University Concert Choir — Mansfield, Pennsylvania (Peggy Dettwiler, conductor)
- Mid-Columbia Mastersingers — Richland, Washington (Justin Raffa, conductor)
- Nebraska Wesleyan University Choir — Lincoln, Nebraska (Tom Trenney, conductor)
- Oregon State University Chamber Choir — Corvallis, Oregon (Steven Zielke, conductor)
- Paulette Church, in memory of James David Church
- Providence College Chorus — Providence, Rhode Island (Krishan Oberoi, conductor)
- Ryan Luhrs, in memory of James Helms
- SACRA/PROFANA — San Diego, California (Juan Carlos Acosta, conductor)
- Salt Lake Choral Artists — Salt Lake City, Utah (Brady Allred, conductor)
- San Antonio Mastersingers — San Antonio, Texas (John Silantien, conductor)
- Spokane Kantorei — Spokane, Washington (Timothy Westerhaus, conductor)
- Sunday Night Singers — Antelope Valley, California (Mike McCullough, conductor)
- Taylor Lelewski
- Texas Lutheran University Choirs — Seguin, Texas (Douglas Boyer, conductor)
- True Concord Voices & Orchestra — Tucson, Arizona (Eric Holtan, conductor)
- University of California, Berkeley Chamber Chorus — Berkeley, California (Wei Cheng, conductor)
- University of Central Arkansas Chamber Singers — Conway, Arkansas (Kevin Coker, conductor)
- University of Oregon Chamber Choir — Eugene, Oregon (Sharon J. Paul, conductor)
- University of Portland Singers — Portland, Oregon (David De Lyser, conductor)
- University Singers of Ohio Northern University — Ada, Ohio (Christopher Larsen, conductor)
- University of South Carolina Concert Choir — Columbia, South Carolina (Alicia W. Walker, conductor)
- Vocal Artists of Iowa — Cedar Rapids and Iowa City, Iowa (David Haas, conductor)
- The Washington and Lee University Singers — Lexington, Virginia (Shane Lynch, conductor)
- Washington University Chamber Choir — St. Louis, Missouri (Nicole Aldrich, conductor)

Commissioned by a consortium of choirs to benefit the Sweet Relief Musicians COVID-19 Fund

# alleluia (from quarantine)

## 1. slow

Music by  
Joshua Shank

quarter = 50

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

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

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

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

Tempo markings: *p*, *poco rit.*, *a tempo*

7  
ia, al - le - lu - ia \*al - le - lu - ia,

ia, al - le - lu - ia *p* \*al - le - lu - ia,

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

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

Tempo marking: *p*

\* Equal three-part divisi until after the fermata.

14 quarter = 60

13

*p* *poco rit. -- a tempo*

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

*p* *poco rit. -- a tempo*

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

*p* *poco rit. -- a tempo*

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

*p* *poco rit. -- a tempo*

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

18

*p* *mf*

al - le - lu - ia,

*mf* *mf*

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

*mf* *mf*

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

*mf* *mf*

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

23

*mf* *f*

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

*f*

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

*f* *bring out*

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

*f*

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

B&F Music  
Joshua Shank

B&F Music,  
Joshua Shank



45 *p* al - le - lu - ia,

*p* al le - lu - ia,

*p* al - le - lu - ia, al - le - lu - ia,

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

B&F Music  
Joshua Shank

50 *mp* al - le - lu - ia,

*mp* al - le - lu - ia,

*mp* al - le - lu - ia, al - le - lu - ia,

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

B&F Music  
Joshua Shank

55 le - lu - ia, al -

*mp* al - le - lu - ia, al - le - lu - ia,

*mp* al - le - lu - ia, al - le -

lu - ia, al -

59

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,

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

le - lu ia, al - le -

*mf*

*mf*

*mf*

*mf*

B&F Music  
Joshua Shank

64

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

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

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

lu - ia,

*poco rit.*

*poco rit.*

*poco rit.*

*poco rit.*

*mf*

*mf*

*mf*

*mf*

68 quarter = 60

B&F Music  
Joshua Shank

“This illegal copy will self destruct in 5...4...3...”

70 *f* lu - ia, *mf* al - le -

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

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

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

B&F Music  
Joshua Shank

75 *f* lu - ia, al - le - lu - ia, al - le - lu - ia, *p* G.P.

*f* al - le - lu - ia, al - le - lu - ia, *p* G.P.

*f* lu - ia, al - le - lu - ia, al - le - lu - ia, *p* G.P.

*f* al - le - lu - ia, al - le - lu - ia, *p* G.P.

B&F Music  
Joshua Shank

"This illegal copy will self destruct in 5...4...3..."



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, —

B&F Music  
Joshua Shank

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

B&F Music  
Joshua Shank

“This illegal copy will self destruct in 5...4...3...”

al - le - lu - ia, \_\_\_\_\_

al - le - lu - ia, \_\_\_\_\_

al - le - lu - ia, \_\_\_\_\_

al - le - lu - ia, \_\_\_\_\_

B&F Music  
Joshua Shank

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,

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

B&F Music  
Joshua Shank

“This illegal copy will self destruct in 5...4...3...”



“This illegal copy will self destruct in 5...4...3...”

B&F Music  
Joshua Shank

“This illegal copy will self destruct in 5...4...3...”

B&F Music  
Joshua Shank

“This illegal copy will self destruct in 5...4...3...”

*mf*

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

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

al - le - lu - - - ia,

al - le - lu - - - ia,

B&F Music  
Joshua Shank

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

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,

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

B&F Music  
Joshua Shank

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

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

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

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

"This illegal copy will self destruct in 5...4...3..."

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

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

al - le - lu -

al - le - lu -

**B&F Music**  
Joshua Shank

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

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

**B&F Music**  
Joshua Shank

"This illegal copy will self destruct in 5...4...3..."

110 Soli quartet

113

(pattern change)

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

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

ia, al - le - lu - ia,

ia, al - le - lu - ia,

*mf*

*mf*

*mf*

B&F Music  
Joshua Shank

Choir 1 sopranos and altos

*mf*

al - le - lu - ia, al -

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

Choir 2 sopranos and altos  
All tenors and basses

*mf*

al - le - lu - ia,

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

al - le - lu - ia,

*\*mf*

al -

*\*mf*

al -

B&F Music  
Joshua Shank

\*Equal three-part divisi.

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

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

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

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

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

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

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

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

le - - - lu - - - ia,

le - - - lu - - - ia,

B&F Music  
Joshua Shank

B&F Music  
Joshua Shank

“This illegal copy will self destruct in 5...4...3...”



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

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

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

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

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

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

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

ia, al - le -

ia, al - le -

B&F Music  
Joshua Shank

B&F Music  
Joshua Shank

"This illegal copy will self destruct in 5...4...3..."







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

B&F Music  
Joshua Shank

Choir 1  
 al - le - lu - ia, — al - le - lu - ia, al - le - lu - ia,  
 — al - le - lu - ia, al - le - lu - ia, — al - le - lu - ia,  
 ia, al - le - lu - ia,  
 ia, al - le - lu - ia,

B&F Music  
Joshua Shank

Choir 2  
 al - le - lu - ia, — al - le - lu - ia, al - le -  
 le - lu - ia, al - le - lu - ia, — al - le -  
 ia, al - le - lu - ia,  
 ia, al - le - lu - ia,



al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, — *non. vib.*

al - le - lu - ia, al - le - lu - ia, — *non. vib.*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, — *non. vib.*

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, — *non. vib.*

al - le - lu - ia, — *non. vib.*

al - le - lu - ia, — *non. vib.*

al - le - lu - ia, — *non. vib.*

al - le - lu - ia, — *non. vib.*

“This illegal copy will self destruct in 5...4...3...”



*, jagged*  
 lu - ia, al - le - lu - ia, al -  
*, jagged*  
 lu - ia, al - le - lu - ia, al -  
*, jagged*  
 lu - ia, al - le - lu - ia, al -  
*, jagged*  
 lu - ia, al - le - lu - ia, al -

B&F Music  
 Joshua Shank

*, jagged*  
 le - lu - ia, al - le - lu - ia,  
*, jagged*  
 al - le - lu - ia, al - le - lu -  
*, jagged*  
 - le - lu - ia, al - le - lu - ia,  
 al - le - lu - ia, al - le - lu - ia,

B&F Music  
 Joshua Shank

“This illegal copy will self destruct in 5...4...3...”



157 quarter = 76

159 quarter = 66

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

*molto rit.*

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

*molto rit.*

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

*molto rit.*

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

*ff* *molto rit.*

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

*ff* *molto rit.*

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

*ff* *molto rit.*

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

*ff* *molto rit.*

Spokane, April 2020