

JS 034

9 minutes, 25 seconds

# alleluia (from quarantine)

1. slow

2. fast

*for SATB Choir and Piano*

*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)

# alleluia (from quarantine)

## 1. slow

Music by  
Joshua Shank

quarter = 50

*p* *poco rit.* , *p* *a tempo*

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 -

7

*p* *poco rit.* , *p* *a tempo*

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

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

*p* *poco rit.* , *p* *a tempo*

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

\*Equal three-part divisi.

14 quarter = 60

13

18

quarter = 60

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

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

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

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

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

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

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32 *p* as the beginning

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

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

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

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

*8va*

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37

quarter = 60

35

al - le - lu - ia,

lu - ia,

al - le - lu - ia,

al - le - lu - ia,

*p*

*p*

*p*

*p*

*p*

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*Ed. until m. 55*

41

al - le - lu - ia,

al - le - lu - ia,

al - le - lu - ia,

al - le - lu - ia,

al - le - lu - ia,

al - le - lu - ia,

*p*

*p*

*p*

*p*

*p*

*p*

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

47

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

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

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

*p* al -

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*p* al - le - lu - ia,

*mp* al - le - lu - ia,

52

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

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

*mp* al - le - lu - ia,

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

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

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*  
ped. per harmony

57

*p*

al - le - lu - ia,

*mp*

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

*mp*

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

al - le - lu - ia,

lu - ia,

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al - le - lu - ia,

62

ia, al - le - lu - ia,

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al - le - lu - ia,

al - le - lu - ia,

al - le - lu - ia,

ia, al - le - lu - ia,

66

*mf*

ia, al - le - lu -

*mf*

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

*mf*

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

*mf*

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

ia, al - le - lu -

*mf*

ia, al - le - lu -

*mf*

70

*poco rit.*

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

*poco rit.*

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

*poco rit.*

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

*poco rit.*

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

ia,

*poco rit.*

*mf*

8va

*mf*

Red.

75 *f* lu - ia, \_\_\_\_\_

*f* lu - ia, \_\_\_\_\_

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

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

*f* *f* *mf* *mf*

8<sup>vb</sup> 8<sup>vb</sup>

Red. Red.

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83 quarter = 60

82 *mf* *f* *p* G.P.  $\frac{2}{4}$

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

*mf* *f* *p* G.P.  $\frac{2}{4}$

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

*mf* *f* *p* G.P.  $\frac{2}{4}$

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

*mf* *f* *p* G.P.  $\frac{2}{4}$

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

*mf* *f* *p* G.P.  $\frac{2}{4}$

G.P.  $\frac{2}{4}$

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*sub. ff jagged*

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

*sub. ff jagged*

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

*f* *sub. ff jagged*

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

*f* *sub. ff jagged*

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

*ff*

*ff*

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94

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,

*ff*

*ff*

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al - - - le - - - lu - - -

al - - - le - - - lu - - -

al - - - le - - - lu - - -

al - - - le - - - lu - - -

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101  
ia, al - le - lu - ia, —

ia, al - le - lu - ia, —

ia, al - le - lu - ia, —

ia, al - le - lu - ia, —

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105 Tenor soloist

*f*

al - le - lu - ia,

Bass soloist *f*

al - le - lu - ia,

*mp* stagger breath

ooh

*mp* lightly

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

*mp* lightly

al - le - lu - ia,

*mp*

*mp*

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

111 *mf*

al - le - lu - ia,

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

*mp*

*Red.* *Red.* *Red.* *simile*

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“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,

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

ia, \_\_\_\_\_

ia,

*mp* background

al - le - lu - ia,

*mp* background

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

*mf* foreground

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

*mf* foreground

al -

*mf*

\*Equal three-part divisi.

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

123

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,

le - - - lu - ia,

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126

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 - - -

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129

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,

ia, al - le - lu -

ia, al - le - lu -

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5...4...3...

133

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

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

ia, *f*

ia, *f*

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5...4...3...

137 *f*

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, 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,

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

141

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

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

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

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

ia, al - le - lu - ia,

ia, al - le - lu - ia,

*8va*

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“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,

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,

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

*bring out*  
al - le - lu - ia,

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

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

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

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

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

*ped.*

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

153

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

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

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

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

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157

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

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

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

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

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

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161

166 quarter = 76

168 quarter = 66

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,

*ff* *molto rit.* *ff* *molto rit.* *ff* *molto rit.* *ff* *molto rit.* *ff*

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166

168