

Allelu by Zack Richards  
Analysis by Zachary Richards

Measures	m.1-2	m.3-10	m.11-18	m.19-26	m.27-34	m.35-48
<b>Macroform</b>	Intro	A			transition	B
<b>Microform</b>	Intro	a	b	c	transition	d
<b>Tonality</b>	F major					Ab major
<b>Meter</b>	7\8				6\8	3\4
<b>Tempo</b>	c. 132-156 bpm				<i>ritard</i>	c. 72 bpm
<b>Dynamics</b>	<i>p cresc.</i>	<i>mf</i>	<i>f/mf</i>	<i>f. decresc. to mp cresc. to ff</i>	<i>f decresc.</i>	<i>mf</i>
<b>Texture</b>	rhythmic piano only	add B, then T, with rhythmic content	add S,A with melodic content	SATB homophonic	rhythmic piano only	piano with melodic content
<b>Accompaniment</b>	rhythmic piano					piano with melodic content
<b>Text</b>		<i>Alle,allelu</i>	<i>Miserere Domine, Jesu Christe Laudate! Rex aeternae gloriae! Nunc et semper. Laudate!</i>	<i>Allelu! Laudate!</i>		
<b>Translation</b>		Alle,allelu	Have mercy Lord, Jesus Christ. Praise! King of eternal glory! Now and always. Praise!	Allelu! Praise!		
<b>Issues</b>	Managing start in 7\8	B entrance in ms. 3, T entrance in ms. 7	SA entrance; dynamic difference between SA and TB to emphasize text differences	Managing sudden style change in voices, dynamic changes	Managing metric modulation and <i>ritard</i>	Managing style and tempo changes

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Measures	m.49-62	m.63-66	m.67-74	m.75-82	m.83-85	m.86-92
<b>Macroform</b>		transition			C	
<b>Microform</b>	e	transition	f	g	Intro'	a'
<b>Tonality</b>	F major					
<b>Meter</b>		3\4,4\4	3\4		7\8	
<b>Tempo</b>	c. 132-156 bpm					
<b>Dynamics</b>	<i>mp cresc. to mf decresc. to mp</i>	<i>mp</i>	<i>mp cresc. to f</i>	<i>f cresc. to ff</i>	<i>ff decresc.</i>	<i>mf</i>
<b>Texture</b>	add S, A with melodic content	piano only	<i>a cappella</i> ; ATB with dark homophonic harmonies; S with contrasting descant	SATB homophonic with piano using syncopation in contrast	rhythmic piano only	rhythmic SA
<b>Accompaniment</b>		arpeggiated chords facilitating tonal shift	<i>a cappella</i>	syncopation in contrast with voices	rhythmic piano	starts <i>a cappella</i> , then add piano
<b>Text</b>	<i>Have mercy O Lord. Have mercy O Lord. O Lord, Jesus Christ. O Lord, Jesus Christ. Praise the King of endless glory! O Praise! Now and forevermore!</i>		<i>Allelu! Laudate eum!</i>	<i>Allelu!</i>		<i>Alle, allelu</i>
<b>Translation</b>			Allelu! Praise Him!	Allelu!		Alle, allelu
<b>Issues</b>	SA entrance in ms. 48; Managing dissonances and text stresses	Manage odd metric emphasis	Managing S descant and ATB harmonic support	Managing difficult rhythmic contrasts between piano and singers	Tempo and meter change	SA entrance

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Measures	m.93-101	m.102-114	m.115-137
Macroform			Coda
Microform	b'	h	Coda
Tonality	F# major		
Meter		4\4	6\8, 7\8, 2\4, 4\4
Tempo			
Dynamics	<i>mp/f cresc. to f</i>	<i>f, mf cresc.</i>	<i>f, p cresc. to ff</i>
Texture	add TB with melodic content	SAT homophonic with B contrast and rhythmic scalar piano	SATB homophonic with rhythmic piano
Accompaniment	rhythmic piano	rhythmic scalar piano	rhythmic piano
Text	<i>Miserere Domine, Jesu Christe Laudate! Rex aeternae gloriae! Nunc et semper. Laudate!</i>	<i>Allelu</i>	<i>Alleluia!</i>
Translation	Have mercy Lord, Jesus Christ. Praise! King of eternal glory! Now and always. Praise!	Allelu	Alleluia!
Issues	TB entrance; dynamic difference between SA and TB to emphasize text differences	Manage sudden key, meter, and style changes, <i>fermata</i> in ms.114	Manage sudden metric and dynamic changes