

Hallelujah Sim.

for SATB chorus, orchestra and electronics

2024

ben nobuto

instrumentation

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in B flat
1 Bassoon
1 Contrabassoon

4 Horns in F
2 Trumpets in B flat
3 Trombones

Percussion 1:
Slapstick
Kick Drum
Cabassa
Guero
Bass Drum
5 Temple Blocks

Percussion 2:
Crotales (G6, D7, E7, F#7)
Xylophone
Glockenspiel
5 Temple Blocks
Suspended Cymbal

Percussion 3:
Vibraphone
Tam Tam (placed horizontally on a trap table - see below)

Pipe Organ (or keyboard with organ setting)

Electronics: MIDI Keyboard (at least 5 octaves), laptop with Logic Pro (or other DAW), mixing desk, PA

Strings (12.10.8.6.4)

Score is transposed.

Duration: 10'

programme note

Hallelujah Sim. is structured like a game. The rules are simple: the chorus must follow the instructions given to them by a narrator - sing faster, sing slower, try again, combine voice types, randomise syllables etc. - in order to progress through the piece. There are four levels or 'Hallelujahs' to complete, followed by a final 'Amen.' Once each level is cleared, the piece finishes.

'Sim.' as in simulation: a copy or an imitation. I pictured a dreamlike scenario where old traditions and symbols (hallelujahs, choirs, the Royal Albert Hall) are charged with a strange, new intensity - shiny and sleek - like hyperreal objects. Sacred music that's been packaged and gamified. A perfect, virtual hallelujah.

Commissioned by BBC Radio 3 and first performed by the BBC Singers, BBC Symphony Chorus and the BBC Symphony Orchestra, conducted by Elim Chan on 19 July 2024 on the First Night of the Proms 2024, at the Royal Albert Hall, London.

performance notes

electronics

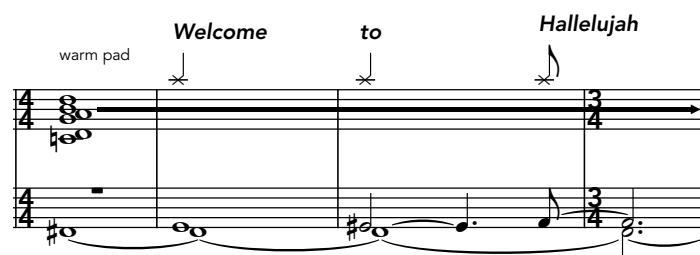
The electronics consist of 133 samples which are loaded onto a MIDI keyboard and assigned to specific notes on the keyboard. These are triggered by a keyboard player within the orchestra, positioned where the piano would usually be (behind the 2nd violins).

The keyboard is connected to a laptop running Logic Pro, which is sent to a mixer and out the PA. The sound should come out of two large stereo speakers positioned either side of the stage, and ideally more positioned around the hall (the electronics should fill the hall and feel immersive). There should be an equal balance between the orchestra/chorus and electronics: ideally an engineer should ride the volume of the electronics throughout to make sure they are well-blended.

In the score, the written notes for the keyboard part are shown on a lower staff with an approximation of the sample sounds notated on a staff above:

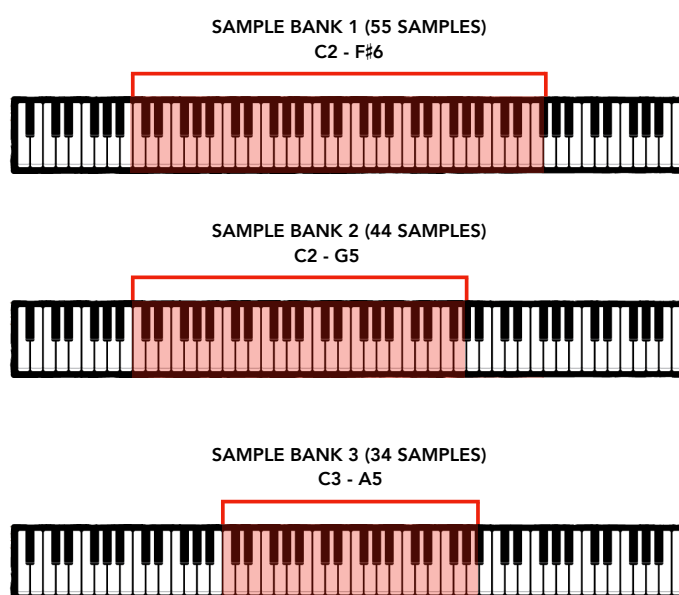


The samples are a combination of sound effects (beeps, typing sounds, sine waves) and a female voice who acts as 'narrator' throughout the piece. The narrator's voice is indicated with ***bold italics***.



All notes should be played as legato as possible so that there is no audible gap between the samples. All samples have a fixed velocity, i.e. the volume stays the same regardless of how hard the notes are played.

The samples are divided into three groups or 'sample banks,' which should be selected at different points throughout the piece. The score indicates when to change from one sample bank to another. In Logic Pro, change between the sample banks by pressing the down ↓ or up ↑ keys on the laptop.



Along with the Logic Pro file, all the samples are available to download individually so that they can be used in another DAW like Ableton. Alternatively, if using a Nord keyboard, the samples can be loaded onto the keyboard using Nord Sound Manager. The advantage of this is that it avoids using a DAW and so there is no risk of the software or laptop crashing mid-performance (this was the setup used in the premiere). It just takes a little longer to setup as the samples have to be manually uploaded.

Note for conductor: most of the samples are short (beeps, single words) and do not have any kind of rhythm that might interfere with your own pulse, i.e. feel free to play with the tempo and be flexible, no need to lock in to a strict time-feel or sense that you are accompanying a backing track. The keyboardist and samples should synchronise to you.

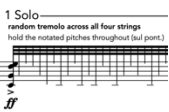
woodwinds and brass

Air sounds: air sounds should have as much body and volume as possible without having pitch. For brass, always flip the mouthpiece around when feasible to create a louder sound. For woodwinds, try hissing or vocalising into the instrument. Do whatever you need to do to create the most dramatic, crescendoing air sound.

Multiphonics if the multiphonic provided doesn't work for you, feel free to choose a different one, one that's loud and buzzing.

Crescendos/Tongue stop (for brass): crescendos at loud dynamics should flare dramatically and end with a tongue stop for a sharp cut-off.

strings

	indicates a gradual change from one technique to another
S.P.	sul pont.
M.S.P.	molto sul pont.: bow as close to the bridge as possible without being on it. Very metallic and distorted (pitches should be barely audible).
	indicates heavy bow pressure , for a loud scratch tone with no pitch.
	indicates a move from normal bow pressure to heavy pressure , and vice versa.
	x-noteheads: mute the string, i.e. no pitch should sound. Usually combined with heavy bow pressure for a pitchless scratch.
	square noteheads: an approximate pitch
	triangular noteheads: the highest note on the string.
	diamond noteheads: finger a specified pitch lightly.
	wild, crazy improv: bow as fast and as chaotically as possible (sul pont.) across all four strings while playing random notes on the fingerboard. Always continue right up until the point indicated then stop abruptly.
	random tremolo across all four strings: hold the notated pitches throughout while bowing as fast as possible and sul pont. (no need to play the full quadruple stop on the attack). The energy should be similar to 'wild, crazy improv' but on a chord.

percussion

Score for Percussion 1, 2, and 3:

Perc. 1: Kick Drum, Cabassa, Guiro, Slapstick, 5 Temple Blocks, Bass Drum

Perc. 2: Xylophone (sounds 8ve up), Glockenspiel (sounds 8ve up), Crotales - G6, D7, E7, F#7 (sounds two 8ves up), 5 Temple Blocks, Suspended Cymbal

Perc. 3: Tam Tam, Vibraphone, R.G. (resonator gliss.)

Perc 1: if only one set of temple blocks is available, Perc 2's set can be used by Perc 1 as they are not being used at the same time. Perc 1 should take the temple blocks from Perc 2 at b.175 (before letter O).

Perc. 3

- Vibraphone **motor off** throughout.
- **Tam Tam:** placed horizontally on a trap table to the left of the vibraphone, with the lip/edge facing up. Hit with a stick or mallet shaft.
- **R.G. (resonator gliss.):** slide mallet shaft or stick quickly across the vibraphone resonators.

Hallelujah Sim.

for BBC Symphony Orchestra and Chorus

ben nobuto

joyful, manic ♩ = 135

2 Flutes Piccolo

2 Oboes

2 Clarinets

Bassoon

Contrabassoon

Horns 1-2 in F

Horns 3-4 in F

2 Trumpets in Bb

3 Trombones

Soprano

Alto

Tenor

Bass

Organ

Electronics (Midi Keyboard)

Percussion 1

Percussion 2

Percussion 3

Violin I

Violin II

Viola

Violoncello

Double Bass

a 3 air sound (no pitch)

a 2 air sound (no pitch)

a 2 air sound (no pitch)

air sound (no pitch)

air sound (no pitch)

a 2 air sound (no pitch)

a 2 air sound (no pitch)

a 2 air sound (no pitch)

a 3 air sound (no pitch)

f mechanical - on/off like a switch

Ha

f mechanical - on/off like a switch

Ha

f mechanical - on/off like a switch

Ha

f mechanical - on/off like a switch

Ha

full, rounded - on/off like a switch

f (always balanced with chorus)

8' + 16

sounding (beeps)

written

harsh glitchy noise

rising FX

warm pad

Welcome

Slapstick & Kick Drum

Bass Drum

Xylophone

Vibraphone

R.G. (resonator gliss.)

Horizontal Tam Tam

hit lip with stick

Cabassa (always short, like a switch)

Crotale

Solo hard mallets (clear/bright tone)

anywhere high on II and III M.S.P. scratch

anywhere high on III and IV M.S.P. scratch

anywhere high on III and IV M.S.P. scratch

anywhere high on III and IV M.S.P. scratch

anywhere high on III and IV M.S.P. scratch

wild, crazy improv. across all four strings, as fast as possible

continue

II III

(damp)

ord.

pp

anywhere high on III and IV M.S.P. scratch

wild, crazy improv. across all four strings, as fast as possible

continue

harmonic gliss.

(damp)

ord.

pp

anywhere high on III and IV M.S.P. scratch

wild, crazy improv. across all four strings, as fast as possible

continue

slide up II, III and IV while maintaining the major chord pattern

(damp)

ord.

pp

anywhere high on III and IV M.S.P. scratch

wild, crazy improv. across all four strings, as fast as possible

continue

slide up II, III and IV while maintaining the major chord pattern

(damp)

ord.

pp

anywhere high on III and IV M.S.P. scratch

wild, crazy improv. across all four strings, as fast as possible

continue

div. a 4 - two per string

(damp)

ord.

pp

*a short, pitchless scrape towards the fingerboard, then back towards the bridge, with heavy bow pressure. Keep bow on string.

B

B

[illegible]

[illegible]

***molto sul tasto, flautando:** bow a couple of inches over the fingerboard; use a very fast bow with light bow pressure - hollow and airy (pitches are not important)

[illegible]

75

Picc. *very short & percussive* *p*

Fl. 1 *p*

Fl. 2 *very short & percussive* *p*

Ob. 1 *very short & percussive* *p*

Ob. 2 *very short & percussive* *p*

Cl. 1 *very short & percussive* *p*

Cl. 2 *very short & percussive* *p*

Bsn. *very short & percussive* *p*

Cbsn. *very short & percussive* *p*

Hn 1-2 in F *2* *+*

Hn 3-4 in F *3* *very short & percussive* *p*

Tpt in Bb 1 *+* *→* *○* *p*

Tpt in Bb 2 *+*

Tbn. 1 *+* *→* *○*

Tbn. 2 *very short & percussive*

Tbn. 3 *very short & percussive*

1 *lu*

S. *lu*

2 *lu*

A. *lu*

T. *lu*

1 *lu*

B. *lu*

2 *lu*

Org.

Elec.

Perc. 1

Perc. 2

Perc. 3

A. *S.P.* *f*

Vin I *S.P.* *f*

B. *M.S.T. flaut.* *p*

Vin II *M.S.T. flaut.* *p*

Vla. *M.S.T. flaut.* *p*

Vc. *M.S.T. flaut.* *p*

D. B. *arco* *M.S.T. flaut.* *p*

ord. III *→ S.P.* *p* *f*

ord. III *→ S.P.* *p* *f*

pizz. (mute string) *III* *mf*

79

Picc. *p* warm *f* air sound

Fl. 1 *p* warm *f* air sound

Fl. 2 *p* warm *f* air sound

Ob. 1 *p* warm *f* air sound

Ob. 2 *p* warm *f* air sound

Cl. 1 *p* warm *f* air sound

Cl. 2 *p* warm *f* air sound

Bsn. *p* warm *f* air sound

Cbsn. *p* warm *f* air sound

Hn 1-2 in F *ff* 1 *p* a 2 - air sound warm *f*

Hn 3-4 in F 3 *p* 4 a 2 - air sound warm *f*

Tpt in Bb 1 *ff* *p* air sound warm *f*

Tpt in Bb 2 *ff* *p* air sound warm *f*

Tbn. 1 *p* air sound warm *f*

Tbn. 2 *p* air sound warm *f*

Tbn. 3 *ff* *p* air sound warm *f*

1 *p* lu *f* Ha *f*

2 *p* lu *f* Ha *f*

A. *p* lu *f* Ha *f*

T. *p* lu *f* Ha *f*

1 *p* lu *f* Ha *f*

2 *p* lu *f* Ha *f*

Org.

Elec.

Perc. 1

Perc. 2

Perc. 3 *f*

A. S.P. *f* M.S.T. flaut. *f* S.P. *pp* *f* S.P.

B. S.P. *f* M.S.T. flaut. *p* M.S.T. flaut. *p* S.P. *pp* *f* S.P.

Vln I S.P. *f* M.S.T. flaut. *p* M.S.T. flaut. *f* S.P. *f*

Vln II *p* M.S.T. flaut. *p* M.S.T. flaut. *f* S.P. *f*

Vla. *f* M.S.T. flaut. *p* M.S.T. flaut. *f* S.P. *f* ord. → S.P. *ff*

Vc. *p* M.S.T. flaut. *f* M.S.T. flaut. *p* S.P. *f* ord. → S.P. *ff*

D. B. *f* arco M.S.T. flaut. *f* pizz. (mute string) *mf* *f*

91

Picc. *ff*

Fl. 1 *ff*

Fl. 2 *ff*

Ob. 1 *ff*

Ob. 2 *ff*

Cl. 1 *ff*

Cl. 2 *ff*

Bsn. *ff*

Cbsn. *ff*

Hn 1-2 in F *pp* *ff* air sound

Hn 3-4 in F *pp* *ff* air sound

Tpt in Bb 1 *pp* *ff* air sound

Tpt in Bb 2 *pp* *ff* air sound

Tbn. 1 *pp* *ff* air sound remove mute

Tbn. 2 *pp* *ff* air sound

Tbn. 3 *pp* *ff* air sound

1 *ff* *p* uniform, like midi voices *mp*

S. *ff* *p* uniform, like midi voices *mp*

2 *ff* *p* uniform, like midi voices *mp*

A. *ff*

T. *ff*

1 *ff*

B. *ff*

2 *ff*

Elec. **Loop** (typing)

Perc. 1

Perc. 2 *mp* Glockenspiel *mf*

Perc. 3 *mp* with timbale stick *mf* resonator gliss. + tam tam *mf*

A. *ff* S.P. scratch (mute strings)

Vln I *ff* S.P. scratch (mute strings)

B. *ff* S.P. scratch (mute strings)

Vln II *ff* S.P. scratch (mute strings) *mp* col legno battuto *mf* (damp)

Vla. *ff* S.P. scratch (mute strings) *mp* col legno battuto *mf* (damp)

Vc. *ff* S.P. scratch (mute strings)

D. B. *ff* arco scratch (mute strings)

[illegible]

112 Picc. 1 & 2

2 Fl. Picc.

mp

2 Ob.

2 Cl.

Bsn.

Cbsn.

Hn 1-2 in F

Hn 3-4 in F

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1

Tbn. 2

Tbn. 3

p

ff

p

ff

p

ff

p

ff

1

Ha

cresc.

Ha

Ha

Ha

Ha

mf cresc.

Ha

Ha

Ha

2

cresc.

le

le

le

le

le

mf cresc.

le

le

le

A.

mp cresc.

lu

lu

lu

le

le

le

T.

cresc.

Ha

Ha

Ha

le

le

le

le

B.

cresc.

lu

lu

lu

lu

lu

lu

Elec.

Perc. 1

Perc. 2

Perc. 3

f

(lift ped.)

A

scratch

sfz

III

jeté

III

IV

II

III

IV

pizz.

arco

III

IV

I

scratch

pizz.

arco

f

B

III

II

jeté

III

II

I

III

II

IV

II

scratch

f

Vln I

ord., jeté

col legno

cresc.

ord., jeté

col legno

ord., jeté

col legno

f

Vln II

III

II

scratch (mute string)

sfz

III

II

IV

III

II

IV

III

II

III

II

III

II

III

II

III

II

III

II

Vc.

IV

III

III

IV

III

II, jeté

III

IV

III

IV

III

II

I

IV

II

scratch

III

IV

III

IV

III

II

scratch

I

scratch

III

IV

f

D. B.

f

p < f

f

p < f

f

p < f

p < f

p < f

p < f

f

p < f

p < f

The image shows a page of a musical score, likely a page from a conductor's score or a large ensemble score. The page is marked with a 'J' in a box at the top left. The score is written for a large ensemble, including woodwinds, brass, percussion, strings, and a choir. The woodwind section includes Flute (2 Fl.), Oboe (2 Ob.), Clarinet (2 Cl.), Bassoon (Bsn.), and Contrabassoon (Cbsn.). The brass section includes Horn (Hn 1-2 in F, Hn 3-4 in F), Trumpet (Tpt in Bb 1, Tpt in Bb 2), and Trombone (3 Tbn.). The percussion section includes Percussion 1, 2, 3, A, B, C, D, and E. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The choir section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The score is written in 2/4 time and features various dynamics, articulations, and performance instructions. The page is marked with a 'J' in a box at the top left.

TABLE 2

[illegible]

150

Picc. *sfz* *>* percussive air (no pitch)

Fl. 1 *sfz* *>* percussive air (no pitch)

Fl. 2 *sfz* *>* percussive air (no pitch)

Ob. 1 *sfz* *>* percussive air (no pitch)

Ob. 2 *sfz* *>* percussive air (no pitch)

Cl. 1 *fz./growl* *f* *6* *p* *sfz* *>* percussive air (no pitch)

Cl. 2 *fz./growl* *f* *6* *p* *sfz* *>* percussive air (no pitch)

Bsn. *sfz* *>* percussive air (no pitch)

Cbsn. *sfz* *>* percussive air (no pitch)

Hn 1-2 in F *sfz* *>* percussive air (no pitch)

Hn 3-4 in F *sfz* *>* percussive air (no pitch)

Tpt in Bb 1 *Solo* *mf* *3* *ff* *sfz* *>* percussive air (no pitch)

Tpt in Bb 2 *sfz* *>* percussive air (no pitch)

3 Tbn. *1* *f* *p* *sfz* *>* a 3 percussive air (no pitch)

S. - lu - - - jah Hal - - - le - - - lu - - - jah Hal - - - le - - - lu - - - jah

A. - lu - - - jah Hal - - - le - - - lu - - - jah Hal - - - le - - - lu - - - jah

T. - lu - - - jah Hal - - - le - - - lu - - - jah Hal - - - le - - - lu - - - jah

B. - lu - - - jah Hal - - - le - - - lu - - - jah Hal - - - le - - - lu - - - jah

Org.

Elec.

Perc. 1

Perc. 2

Perc. 3

Vin I *ord.* *S.P.* *ord.* *brush up/down strings rapidly (no pitch)* *f* *Solo ord.* *ff*

Vin II *ord.* *S.P.* *ord.* *brush up/down strings rapidly (no pitch)* *f* *S.P.* *3* *3* *p* *ff* *f*

Vla. *ord.* *S.P.* *ord.* *brush up/down strings rapidly (no pitch)* *f* *S.P.* *3* *3* *p* *ff* *f*

Vc. *ord.* *S.P.* *ord.* *brush up/down strings rapidly (no pitch)* *f* *S.P.* *3* *3* *p* *ff* *f*

D. B. *M.S.P.* *ord.* *S.P.* *ord.* *brush up/down strings rapidly (no pitch)* *f* *S.P.* *3* *3* *p* *ff* *f*

[illegible]

[illegible]

 punchy, dance-like

179

Picc. *p* < *ff* *percussive*

Fl. 1 *p* < *ff* *percussive* *fizz.* *ff* > *p* *mf* *ff* *mf*

Fl. 2 *p* < *ff* *percussive* *fizz.* *ff* > *p* *mf* *ff* *mf*

Ob. 1 *p* < *ff* *percussive* *growl* *mp* *f* *sfz*

Ob. 2 *p* < *ff* *percussive* *growl* *mp* *f* *sfz*

Cl. 1 *p* < *ff* *bend (shrill, intense)* *ff* < *mf* *growl* *mp* *f* *sfz*

Cl. 2 *p* < *ff* *growl* *mp* *f* *sfz*

Bsn. *p* < *ff*

Cbsn. *p* < *ff*

Hn 1-2 in F *pp* < *f* *a 2, rip* *f* < *ff* *p* < *f* *percussive air (no pitch)* *sfz*

Hn 3-4 in F *pp* < *f* *air sound* *p* < *ff* *p* < *f* *percussive air (no pitch)* *sfz*

2 Tpt in Bb *pp* < *f* *a 2 air sound* *p* < *ff* *p* < *f* *p* < *f* *1 2 percussive air (no pitch)* *sfz* *mf*

3 Tbn. *pp* < *f* *a 3 air sound* *p* < *ff* *1 2 3 p* < *f* *p* < *f* *1 2 3 percussive air (no pitch)* *sfz* *mf*

S. *cresc.* Hal - - le - - lu - - - jah Hal - le - - lu - jah *cresc.* Hal - le - - lu - jah Hal - le - - lu - jah Hal - le - - - lu - - jah Hal - le -

A. Hal - - le - - lu - - - - jah Hal - le - - lu - jah *cresc.* Hal - le - - lu - jah Hal - le - - - lu - - jah Hal - le -

T. Hal - - le - - lu - - - - jah Hal - le - - lu - jah *cresc.* Hal - le - - lu - jah Hal - le - - - lu - - jah Hal - le -

B. Hal - - le - - lu - - - - jah Hal - le - - lu - jah *cresc.* Hal - le - - lu - jah Hal - le - - - lu - - jah Hal - le -

Org. *bright*

Elec.

Perc. 1 *f* *ff* *Temple Blocks & Kick Drum*

Perc. 2 *f* *ff*

Perc. 3 *f* *ff*

Vin I *div.* *scratch* *p* < *ff* *pizz.* *p* < *ff* *arco* *p* < *ff* *unis.* *p* < *ff* *f* *sul tasto, flautando* *pp* *f* *pp* *pizz.* *ff*

Vin II *scratch* *p* < *ff* *pizz.* *div.* *p* < *ff* *arco* *p* < *ff* *unis.* *p* < *ff* *f* *excessive vib.* *IV* *p* *f* *p* *pizz.* *ff*

Vla. *scratch* *p* < *ff* *p* < *ff* *p* < *ff* *f* *percussive scratch (mute)* *S.P., off the string* *f* *ff* *pizz.* *ff*

Vc. *scratch* *p* < *ff* *p* < *ff* *div.* *p* < *ff* *unis.* *p* < *ff* *f* *percussive scratch (mute)* *S.P., off the string* *f* *ff* *pizz.* *ff*

D. B. *pizz.* *arco* *scratch* *ff* *p* < *ff* *p* < *ff* *unis.* *p* < *ff* *f* *S.P., percussive* *sfz* *sfz* *sfz* *sfz* *p* < *ff* *pizz.* *ff*

189

Picc. *sfz* *ff* *fiz., messy gliss down*

Fl. 1 *sfz* *fiz., messy gliss down*

Fl. 2 *sfz* *fiz., messy gliss down*

Ob. 1 *p < ff* *timbral tr.* *sfz*

Ob. 2 *ff* *multiphonic* *sfz*

Cl. 1 *fiz./growl* *ff > mf* *f < ff* *sfz*

Cl. 2 *ff > mf* *6* *ff* *multiphonic* *sfz*

Bsn. *p < ff* *p < ff* *multiphonic*

Cbsn. *p < ff* *p < ff*

Hn 1-2 in F *sfz* *pp < ff* *rip* *f < ff*

Hn 3-4 in F *f* *mf* *sfz* *pp < ff* *rip* *f*

2 Tpt in Bb *f* *mf* *pp < ff* *p < f* *p < f* *pp < ff*

3 Tbn. *f* *mf* *ff* *p < f* *mf* *pp < ff* *f* *mf < ff* *a 3 air sound (no pitch)* *fiz. on lowest possible pedal tone* *1 2 3*

S. *ff* *p < ff* *p < ff*

A. *ff* *p < ff* *p < ff*

T. *ff* *p < ff* *p < ff*

B. *ff* *p < ff* *p < ff*

Org.

Elec.

Perc. 1

Perc. 2 *f*

Perc. 3

Vln I *arco* *S.P.* *ord.* *S.P.* *div.* *mf < ff* *unis. percussive scratch (S.P.)* *f* *ff* *ord.* *f < ff* *pizz.*

Vln II *arco* *mf < ff* *percussive scratch (S.P.)* *f* *ff* *ord.* *f < ff* *pizz.* *arco, scratch*

Vla. *arco, percussive scratch S.P., off the string* *f* *ff* *ord.* *S.P.* *f* *mf < ff* *f < ff* *pizz.*

Vc. *arco, percussive scratch S.P., off the string* *f* *ff* *ord.* *S.P.* *f* *mf < ff* *f < ff* *pizz.*

D. B. *arco* *S.P.* *ord.* *S.P.* *f* *mf < ff* *f < ff* *pizz.* *arco, scratch*

199 3 + 2

2 Fl. Picc. *p* cresc. *mp* *mf*

2 Ob. *p* cresc. *mp* *mf*

2 Cl. *p* cresc. *mp* *mf*

Bsn. air sound (no pitch) *pp* *mf*

Cbsn. air sound (no pitch) *pp* *mf*

Hn 1-2 in F a 2 air sound (no pitch) *p* *ff* *pp* *mf* *pp* *mf*

Hn 3-4 in F a 2 air sound (no pitch) *pp* *mf* *pp* *mf*

2 Tpt in Bb a 2 air sound (no pitch) *p* *mf* *p* *f*

3 Tbn. a 3 air sound (no pitch) *p* *mf* *p* *f*

S. *pp* *mp* *pp* *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *mf*

A. *pp* *mp* *pp* *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *mf*

T. *pp* *mp* *pp* *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *mf*

B. *pp* *mp* *pp* *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *mf*

-lu - - - - jah lu - - - - jah lu - - - - jah lu - - - - jah lu - - - - jah lu - - - - jah

Elec.

Perc. 1 *mp* cresc. *mf*

Perc. 2 *pp* *mf* *pp* *mf* *pp* *mf* *pp* *mf* *sim.* *cresc.*

Perc. 3 LH: gliss with hard mallet RH: timbale stick (slam down horizontally) *mp* cresc. *mf*

Vin I arco, div. *pp* *mp* *pp* *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *mf*

Vin II ord. *pp* *mp* *pp* *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *mf*

Vla arco, ord. *pp* *mp* *pp* *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *mf*

Vc. arco, ord. *pp* *mp* *pp* *mp* *pp* *mp* *p* *mf* *p* *mf* *p* *mf*

D. B. ord. *mf* cresc. *f* cresc. *sim.*

This musical score is for the song "Hallelujah" by David Byrne and Brian Eno. It features a full orchestral arrangement with various instruments and vocal parts.

Instrumentation

- Woodwinds:** 2 Flutes (Piccolo), 2 Oboes, 2 Clarinets, Bassoon, Contrabassoon.
- Horns:** Horns 1-2 in F, Horns 3-4 in F, 2 Trumpets in B-flat, 3 Trombones.
- Percussion:** Temple Block, Vibraphone, hard mallets.
- Strings:** Violins I & II, Viola, Violoncello, Double Bass.
- Vocals:** Electric guitar/vocal part.

Key Musical Elements

- Tempo and Meter:** The score is written in 3/4 time.
- Dynamics:** A wide range of dynamics is used, from *mp* (mezzo-piano) to *fff* (fortissimo).
- Performance Instructions:** Specific instructions include "growl on lowest possible pedal tone" for the contrabassoon, "remove mute (both 1 & 2)" for the trumpets, and "place a light finger anywhere within the range of the chord on the indicated string; big, long scratch tone: use a very slow bow, near the frog" for the double bass.
- Section Labels:** The score includes labels for "Hallelujah", "Acapella", and "(static)".

Score Structure

The score is divided into measures, with some measures containing multiple staves for different instruments or voices. The notation includes notes, rests, and various musical symbols such as slurs, ties, and dynamic markings.

Q HALLELUJAH 3

♩ = 60 calm, freely

each fermata here roughly 4"

♩ = 75

S. *solemn, church-like*
pp *p* *pp* *p* *pp* *p* *pp* *mf* *p* *f* hold breath
Hal - le - lu - jah _____ Hal - le - lu - jah _____ Hal - le - lu - jah _____ Hal - le - lu - jah _____ [exhale] [inhale] _____

A. *solemn, church-like*
pp *p* *pp* *p* *pp* *p* *pp* *mf* *p* *f* hold breath
Hal - le - lu - jah _____ Hal - le - lu - jah _____ Hal - le - lu - jah _____ Hal - le - lu - - jah _____ [exhale] [inhale] _____

T. *solemn, church-like*
pp *p* *pp* *p* *pp* *p* *pp* *mf* *p* *f* hold breath
Hal - le - lu - jah _____ Hal - le - lu - jah _____ Hal - le - lu - jah _____ Hal - le - lu - - jah _____ [exhale] [inhale] _____

B. *unis. solemn, church-like*
pp *p* *pp* *p* *pp* *p* *pp* *mf* *p* *f* hold breath
Hal - le - lu - jah _____ Hal - le - lu - jah _____ Hal - le - lu - jah _____ Hal - le - lu - - jah _____ [exhale] [inhale] _____

Elec. **CHANGE TO SAMPLE BANK 3**
(beep) as if you're pausing/playing the voices

Perc. 1 **Cabassa**
as if you're pausing/playing the voices
f

*gliss very slowly up or down with a light finger. Change directions at random. Use a slow bow with almost no bow pressure. Like a faint sea of white noise beneath the chorus (continue through the fermatas).

Vln I *slow motion gliss** *ppp* (very gentle swell during fermata) *sim.* gliss from wherever you are on the string onto the stopped note *ord.* *mf* freeze: bow on string, as if paused (slow motion gliss) *pp* *f* freeze: finish on an upbow, keep bow on string (don't play the last note)

Vln II *slow motion gliss** *ppp* (very gentle swell during fermata) *sim.* gliss from wherever you are on the string onto the stopped note *ord.* *mf* freeze: bow on string, as if paused (slow motion gliss) *pp* *f* freeze: finish on an upbow, keep bow on string (don't play the last note)

Vla *slow motion gliss** *ppp* (very gentle swell during fermata) *sim.* gliss from wherever you are on the string onto the stopped note *ord.* *mf* freeze: bow on string, as if paused (slow motion gliss) *pp* *f* freeze: finish on an upbow, keep bow on string (don't play the last note)

Vc. *slow motion gliss** *ppp* (very gentle swell during fermata) *sim.* gliss from wherever you are on the string onto the stopped note *ord.* *mf* freeze: bow on string, as if paused (slow motion gliss) *pp* *f* freeze: finish on an upbow, keep bow on string (don't play the last note)

D. B. *slow motion gliss** *ppp* (very gentle swell during fermata) *sim.* gliss from wherever you are on the string onto the stopped note *ord.* *mf* freeze: bow on string, as if paused (slow motion gliss) *pp* *f* freeze: finish on an upbow, keep bow on string (don't play the last note)

R

HALLELUJAH 4

227

slowly building momentum

accel. poco a poco.....(♩ = 80).....

2 Fl.
Picc.

2 Ob.

2 Cl.

Bsn

Cbsn

Hn 1-2 in F

Hn 3-4 in F

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1

Tbn. 2

Tbn. 3

S.

A.

T.

B.

Elec.

Perc. 3

Vln I

Vln II

Vla

Vc.

D. B.

air sound (no pitch)
n *f*

air sound (no pitch)
n *f*

air sound (no pitch)
n *ff*

air sound (no pitch)
n *ff*

air sound (no pitch)
n *f*

air sound (no pitch)
n *f*

air sound (no pitch)
n *f*

pp gentle and flowing, gradually more manic *p*

pp gentle and flowing, gradually more manic *p*

pp gentle and flowing, gradually more manic *p*

pp gentle and flowing, gradually more manic *p*

p

pp *cresc.* *ord. (unfreeze)* gentle, gradually more intense

pp *cresc.* *ord. (unfreeze)* gentle, gradually more intense

pp *cresc.* *ord. (unfreeze)* gentle, gradually more intense

pp *cresc.* *ord. (unfreeze)* gentle, gradually more intense

pp *cresc.* *ord. (unfreeze)* gentle, gradually more intense

S

241

gentle, gradually more intense

p cresc.

p cresc.

p *mp*

p *mp*

gentle, gradually more intense

p cresc.

gentle, gradually more intense

p cresc.

p *pp* *mp*

gentle, gradually more intense

p *mp* *p*

p cresc.

p cresc.

p cresc.

air sound

n *ff* *n*

S.
Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

A.
Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

T.
Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

B.
Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah Hal - le - lu - jah

Org.

Elec.

Perc. 1

mf

mp *mf* *f* *mf* *f* *mf* *f* *mf* *f*

mp *mf* *f* *mf* *f* *mf* *f* *mf* *f*

mp *mf* *f* *mf* *f* *mf* *f* *mf* *f*

mf

mf

247

Picc. *mf* cresc. *f* cresc.

Fl. 1 *mf* cresc. *f* cresc.

Fl. 2 *mf* cresc. *f* cresc.

Ob. 1 *mf* cresc. *f* cresc.

Ob. 2 *mf* cresc. *f* cresc.

Cl. 1 *mf* cresc. *f* cresc.

Cl. 2 *mf* cresc. *f* cresc.

Bsn. *mf* cresc. *f* cresc.

Cbsn. *mf* cresc. *f* cresc.

Hn 1-2 in F *p* *mf* *p* *mf*

Hn 3-4 in F *mf* *p* *mf* *p*

Tpt in Bb 1 *mp* cresc. *mf* *< f*

Tpt in Bb 2 *mp* cresc. *mf* *< f*

Tbn. 1 *mp* cresc. *mf* *< f*

Tbn. 2 *mp* cresc. *mf* *< f*

Tbn. 3 *ff* *n* *ff* *n* *ff*

S. *mf* *f* cresc.

A. *mf* *f* cresc.

T. *mf* *f* cresc.

B. *mf* *f* cresc.

Org. *mf* *f* cresc.

Elec. *mf* *f* cresc.

Perc. 1 *mf* *f*

Perc. 2 *mf* *f*

Perc. 3 *mf* *f*

Vin I *mf* *f* *ord.* *f* *ord.* *f* *ord.* *f*

1 *mf* *f* *ord.* *f* *ord.* *f* *ord.* *f*

Vin II *mf* *f* *ord.* *f* *ord.* *f* *ord.* *f*

2 *mf* *f* *ord.* *f* *ord.* *f* *ord.* *f*

Vla. *mf* *f* *ord.* *f* *ord.* *f* *ord.* *f*

Vc. *mf* *f* *ord.* *f* *ord.* *f* *ord.* *f*

D. B. *mf* *f* *ord.* *f* *ord.* *f* *ord.* *f*

Hal - le - lu - jah Hal - le - lu Hal - le - lu - jah Hal - le - lu Hal - le - lu - jah Hal - le - lu Hal - le - lu - jah Hal - le - lu Hal - le - lu - jah Hal - le Hal - le - lu - jah Hal - le Hal - le - lu - jah Hal - le

8' + 4' + 16'

Crotale

Vibes

hard mallets

slow bow, gradually add pressure (scratchy)

IV

V

3

3

3

[illegible]

V ♩ = 160 (end of accel.)

[illegible]

[illegible]

[illegible]

X AMEN

♩ = 80

289

Picc. *f* *ffp* *fff* *f* *ff* *fff*

Fl. 1 *f* *ffp* *fff* *f* *ff* *fff*

Fl. 2 *f* *ffp* *fff* *f* *ff* *fff*

Ob. 1 *mf* *ff* *ff* *mf* *ff* *fff*

Ob. 2 *mf* *ff* *ff* *mf* *ff* *fff* *overblow (nasty/distorted)*

Cl. 1 *mf* *ff* *ffp* *fff* *mf* *ff* *fff*

Cl. 2 *ff* *mf* *ff* *mf* *ff* *fff*

Bsn. *ff* *mf* *ff* *mf* *ff* *fff*

Cbsn. *ff* *f* *fff* *f* *fff* *fff*

Hn 1-2 in F *ff* *mf* *ff* *fp* *ff* *ff* *mf* *ff* *wild swoop/rip anywhere high to low*

Hn 3-4 in F *ff* *mf* *ff* *fp* *ff* *ff* *mf* *ff* *wild swoop/rip anywhere high to low*

Tpt in Bb 1 *ff* *mf* *ff* *fp* *ff* *ff* *mf* *ff* *fall*

Tpt in Bb 2 *ff* *mf* *ff* *fp* *ff* *ff* *mf* *ff*

Tbn. 1 *ff* *mf* *ff* *fp* *ff* *ff* *mf* *ff*

Tbn. 2 *ff* *mf* *ff* *fp* *ff* *ff* *mf* *ff*

Tbn. 3 *ff* *mf* *ff* *fp* *ff* *ff* *mf* *ff*

S. *ff* *f* *fff* *f* *fff* *fff*

A. *ff* *f* *fff* *f* *fff* *fff*

T. *ff* *f* *fff* *f* *fff* *fff*

B. *ff* *f* *fff* *f* *fff* *fff*

Org. *ff* *f* *fff* *f* *fff* *fff* *bright, sparkly*

Elec. *glitchy electronics* *"ike-ike go!"*

Perc. 1 *Bass Drum*

Perc. 2 *Suspended Cymbal* *pp* *ff* *pp* *ff* *pp* *ff*

Perc. 3 *Tam Tam with both sticks* *pp* *ff* *pp* *ff* *pp* *ff* *R.G. + tam tam*

Vin I *ord.* *ff* *p* *ff* *p* *ff* *fff* *div.* *S.P.*

Vin II *ord.* *ff* *mf* *ff* *p* *ff* *fff* *div.* *S.P.*

Vla. *ord.* *ff* *mf* *ff* *p* *ff* *fff* *div.* *S.P.*

Vc. *ord.* *ff* *mf* *ff* *p* *ff* *fff* *ord.* *S.P.*

D. B. *ord.* *ff* *mf* *ff* *p* *ff* *fff* *ord.* *S.P.*

298

Picc.

Fl. 1

Fl. 2

Ob. 1

Ob. 2

Cl. 1

Cl. 2

Bsn

Cbsn

Hn 1-2 in F

Hn 3-4 in F

Tpt in Bb 1

Tpt in Bb 2

Tbn. 1

Tbn. 2

Tbn. 3

S.

A.

T.

B.

Org.

Elec.

Perc. 1

Bass Drum

Vin I

Vin II

Via

Vc.

D. B.

f

pp

repeat arpeggio, gradually faster

gliss while continuing arpeggio

slide down while continuing arpeggio

slide down while continuing arpeggio

[illegible]

306

Picc. *ppp*

Fl. 1 *ppp*

Fl. 2 *ppp*

Ob. 1 *ppp*

Ob. 2 *ppp*

Cl. 1 slow gliss. down the whole range of the instrument (as smooth as possible), fade out as you get lower

Cl. 2 slow gliss. down the whole range of the instrument (as smooth as possible), fade out as you get lower

Bsn. *f* *pp*

Cbsn. *f* *pp*

Hn 1-2 in F *mf* *pp*

Hn 3-4 in F *mf* *pp*

Tpt in Bb 1 *ppp*

Tpt in Bb 2 *ppp*

Tbn. 1 *pp*

Tbn. 2 *mf* *pp*

Tbn. 3 *p*

S. *pp* warm, blend

A. *pp* mm warm, blend

T. *f* *ff* *pp* mm warm, blend

B. *f* *ff* *pp* mm warm, blend

Org. *p*

Elec. Cabassa

Perc. 1 now gradually slowing down and fading out very slow

Perc. 2 *fff* now gradually slowing down and fading out very slow

Perc. 3 *fff* now gradually slowing down and fading out very slow

1 S.P. harmonic gliss. repeat at your own pace (fall out of time) - gradually slower

Vin I *ff* mute III and IV white noise

2 *p* *pp* S.P. *ff* *p*

1 S.P. harmonic gliss. repeat at your own pace (fall out of time) - gradually slower

Vin II *ff* M.S.P. (finger lightly) *pp* S.P. *ff* *p*

2 *pp* S.P. *ff* *p*

Vla. 1 S.P. *ff* *p*

2 *pp* S.P. *ff* *p*

Vc. 1 S.P. *ff* *p*

2 *pp* S.P. *ff* *p*

D. B. *f* *ff* *f* *mp* *f* *mp* *pp* *ff* *p*

$\text{♩} = 90$

313 Picc. warm *pp* *mf* *f* *ff* *fff* *pp* messy gliss from anywhere high, airy tone, half-air / half-pitch (Fl. 2 = flz.) (don't play last note)

2 Ob. warm *pp* *mf* *f* *ff* *fff* *pp* percussive air (no pitch) a 2 3 3 messy gliss from anywhere high, airy tone (half-air / half-pitch) (don't play last note)

2 Cl. warm *pp* *mf* *f* *ff* *fff* *pp* percussive air (no pitch) a 2 3 3 messy gliss from anywhere high, airy tone (half-air / half-pitch) (don't play last note)

Bsn. *ff* multiphonic *f* *ff* *fff* *pp* messy gliss from anywhere high, shrill & chaotic (don't play last note)

Cbsn. growl *ff* *f* *ff* *fff* *pp* percussive air (no pitch) messy gliss from anywhere high, shrill & chaotic (don't play last note)

Hn 1-2 in F air sound *p* *sfz* *fff* *pp* air sound

Hn 3-4 in F air sound *p* *sfz* *fff* *pp* air sound

2 Tpt in Bb air sound *p* *sfz* *fff* *pp* air sound

3 Tbn. air sound *p* *sfz* *fff* *pp* air sound

Elec. warm pad Thank you for completing the-the-the tututu-torial. Ooo-kay Hail! *f* *ff* *p*

Perc. 1 Kick Drum *f* Cabassa *f*

Perc. 2 Crotales *mf* Xylo. *ff* 3 3

Perc. 3 Solo hard mallets *mf* *f* R.G. *ff* *p* slower

Vin I unis. ord. *pp* *mf* scratch (mute strings) *ff* *f* col legno (mute strings) *ff* *fff* *pp* ord., S.P. II III

Vin II unis. ord. *pp* *mf* scratch (mute strings) III *ff* *mf* col legno (mute strings) *f* *ff* *fff* *pp* ord., S.P. III IV

Vla unis. ord. *pp* *mf* scratch (mute strings) III *ff* *mf* col legno (mute strings) *f* *ff* *fff* *pp* ord., S.P. III IV

Vc. unis. ord. *pp* *mf* II *mp* col legno (mute strings) *f* *ff* *fff* *pp* ord., S.P. III IV

D. B. ord. *pp* *mf* scratch (mute strings) *ff* pizz. (mute string) arco short percussive scratch (on the string) *sfz*