

Preface

"Farewell to Alleluia" is a ceremony that may be used to dramatize the transition from the festive season of Epiphany into the penitential season of Lent. The ceremony is perhaps most effective when placed at the close of the festival eucharist for Transfiguration Sunday.

A banner featuring prominently the word "Alleluia" should be placed in or near the chancel for the service. (Ideally, the banner would be there for the entire Christmas/Epiphany season, so that its disappearance will have more impact.) After the benediction or dismissal, the choir sings the antiphon ("Alleluia. Enclose and seal up..."), followed by the hymn ("Alleluia, Song of Gladness"). During the singing of the hymn, the banner is carried out; other service participants may process out at this time also, though the choir should remain somewhere in the nave to assist the singing.

To provide even more impact, especially with children, a great deal may be made of hiding the Alleluia banner away for the Lenten season. It should be explained that "Alleluia" is our most joyful word, and because Lent is a time to be especially sad for our sins, we won't use this happy word again until Easter. (Naturally, the sense of this is lost if hymns or other music with the word "Alleluia" are used in the Lenten season.) On Easter morning, the banner should be uncovered and carried in to a hymn featuring an abundance of "Alleluias".

The text of the antiphon is translated from the Ambrosian Rite which developed in Milan in medieval times. The hymn text dates from the 11th century, and was translated from the Latin by John Mason Neale. It is here paired with the tune *Praise, My Soul* (or *Lauda Anima*) by 19th century English composer Sir John Goss.

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Farewell to Alleluia

Antiphon text: Ambrosian Rite, medieval Milan
Hymn text: 11th century Latin
tr. John Mason Neale, 1818-1866, alt.

Robert Buckley Farlee

Antiphon

All: mp *SA:*

Choir

Al - le - lu - ia, al - le - lu - ia. En - close and

Organ

p

④ *All:* *TB:*

seal up the word, al - le - lu - ia, al - le lu - ia. Let

This anthem incorporates the hymn tune *Praise My Soul* by John Goss, 1800-1850.

7

All:

it re - main in the se - cret of your heart, al - le - lu - ia, al - le -

This block contains the musical notation for measures 7 through 9. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "it re - main in the se - cret of your heart, al - le - lu - ia, al - le -".

10

TB:

All: f

lu - ia, un - til the ap - point - ed time. You

This block contains the musical notation for measures 10 through 12. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "lu - ia, un - til the ap - point - ed time. You".

13

shall say it with great joy when that _____ day _____

mf

This block contains the musical notation for measures 13 through 15. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "shall say it with great joy when that _____ day _____". The piano part begins with a dynamic marking of *mf*.