

CTS-1103 SATB

ALLELUIA, GLORY TO GOD

Claude T. Smith



**CLAUDE T. SMITH
PUBLICATIONS, INC.**

Claude T. Smith Publications, Inc.
10709 W. 118th Terr, Overland Park, KS 66210
claudetsmith.com

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ABOUT THE COMPOSER

Claude T. Smith was born in Monroe City, Missouri on March 14, 1932. He began his undergraduate degree at Central Methodist College in Fayette, Missouri, eventually enlisting in 1952 and serving in the 371st U.S. Army Band during the Korean War. After his service, he completed his Bachelor of Music Education degree at the University of Kansas in Lawrence.

Smith composed over 200 works for band, orchestra, choir, solos, small ensembles as well as three method books for band and orchestra. His compositions have been commissioned and performed by leading musical organizations throughout the world including the U.S. Air Force Band, the “President’s Own” U.S. Marine Band, the U.S. Navy Band, and the U.S. Army Field Band. His solos were written for noted artists such as “Doc” Severinsen, Dale Underwood, Brian Bowman, Warren Covington, Gary Foster, Rich Matteson, and Steve Seward.

Sacred choral music was a deep passion of Smith as he directed church choirs for five years in Cozad (NE), 10 years in Chillicothe (MO), and 10 years in Raytown (MO). Many of his choral anthems were written for his church choirs and for Missouri and Nebraska All-State Choirs, Bands, and Orchestras.

Smith was active as a clinician and guest conductor throughout the United States, Australia, Canada, and Europe. He received many awards for his contributions to music education and for his work in composition including numerous ASCAP Composers Award. Following his death, he was awarded the National Band Association Academy of Wind and Percussion Arts (AWAPA) Award (1987), honorary Doctorate of Humane Letters from Central Methodist College (1988), Missouri Bandmasters Association Hall of Fame (1988), Kappa Kappa Psi Distinguished Service to Music Medal (1988), Missouri Music Educators Association Hall of Fame (1992), and named School Director of the Year from the Christian Instrumental Directors Association (1994).

Smith was a member of the Music Educators National Conference (now NAfME), Missouri Bandmasters Association, National Band Association, American Bandmasters Association, Phi Mu Alpha Sinfonia and served as past president of the Missouri Music Educators Association.

Claude T. Smith passed away on December 13, 1987 in Kansas City, Missouri having completed a Christmas concert at church with his choir and orchestra. His wife, Maureen Faye Smith and his daughter, Pam Smith Kelly, along with Pam’s husband, Jim, founded Claude T. Smith Publications, Inc. in 1993. C.L. Barnhouse Co. became the exclusive distributor for his instrumental works in 2016 with Claude T. Smith Publications, publishing his choral works, biography and recordings. Claude T. Smith Publications is dedicated to keeping the music of Claude T. Smith and many composers and arrangers available and in the hearts of musicians worldwide.

PROGRAM NOTES

ALLELUIA, GLORY TO GOD is a jubilant anthem based on two themes which partner together for a dramatic ending. Using dynamics and Smith’s unique rhythms, this medium easy choral work is a tried-and-true anthem, which can be used anytime of the year, energizes the choir and inspires the congregation. Claude T. Smith was primarily known for his instrumental compositions and arrangements. Little-known fact is that he directed a church choir for over twenty-five years in Cozad, Nebraska, Chillicothe, Missouri and Kansas City, Missouri. While in Chillicothe and Kansas City, he composed choral anthems for his choir, which premiered annually, primarily during the Christmas season. *Alleluia, Glory to God* was dedicated to the Blue Ridge Presbyterian Church Choir in Raytown, Missouri and premiered on December 9, 1979, with Claude T. Smith conducting.



Alleluia, Glory to God

to the Blue Ridge Presbyterian Church Choir

Claude T. Smith, ASCAP

Maestoso (♩ = 66)

The musical score is written for a piano and a four-part choir. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The choir part begins at measure 4 with the lyrics 'Al - le - lu - ia,'. The score includes dynamic markings such as *f marc.*, *f (marc.)*, *loco*, and *rit.*. There are also performance instructions like *8va* and *8va* with a dashed line. The score is divided into measures, with measure numbers 4, 6, and 7 indicated. A large red watermark 'Sample - Not For Performance' is overlaid diagonally across the page.

10

*Basses only**p*

Al - le - lu - ia, — Glo - ry to God,

13

rit.

Al - le - lu - ia. — Glo - ry un - to God! —

16 **Allegro** ♩ = 132

p

20

p MEN (unis.)

Al - le - lu - ia, Al - le - lu - ia, Glo - ry — to God.

24

Al - le - lu - ia, Al - le - lu - ia, Glo - ry un - to

27

God.

31

p WOMEN (*unis.*)

Al - le - lu - ia, Al - le - lu - ia, Glo - ry — to God,

35

Al - le - lu - ia, Al - le - lu - ia, Glo - ry un - to God!

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

p

lu - ia! Al - le - lu - ia, Al - le - lu - ia, Al - le -

45 lu - ia, Al - le - lu - ia! *f* *mf* *unison* Al - le - lu - ia,

unison *f* *mf*

48

Al - le - lu - ia, Glo - ry — to God,

51

Al - le - lu - ia, Al - le - lu - ia,

53

Glo - ry un - to God!

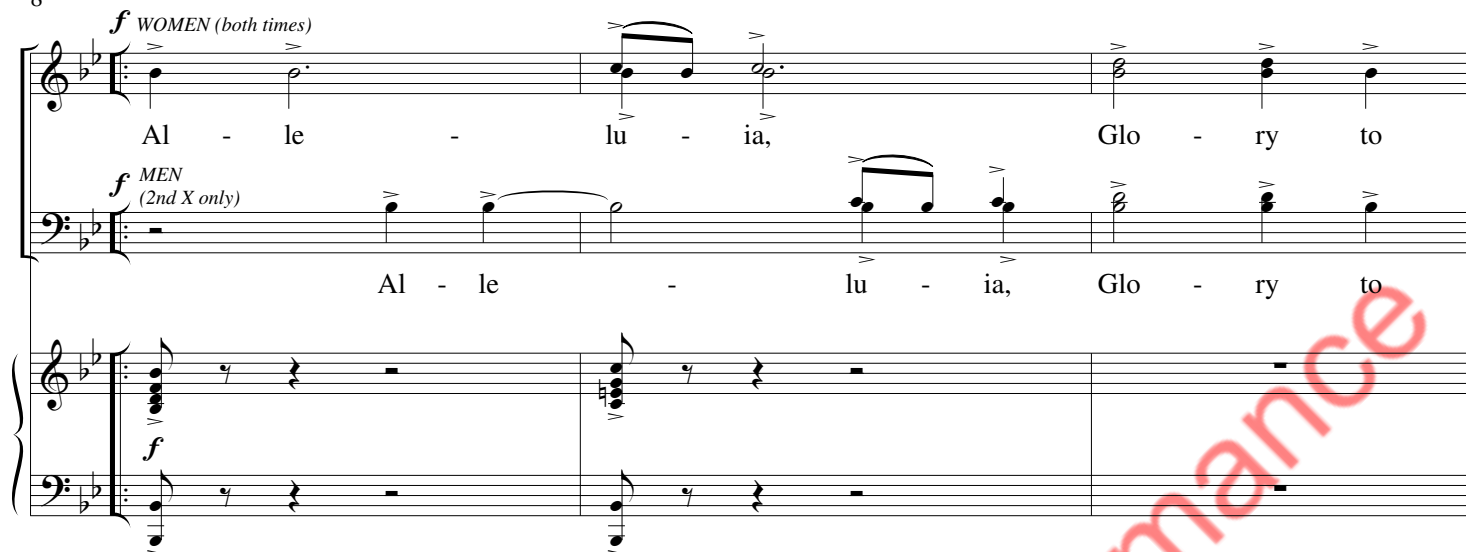
The image displays a musical score for a hymn, specifically measures 48 through 53. The score is written for a vocal part (soprano and bass staves) and a piano accompaniment (grand staff). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The lyrics are 'Al - le - lu - ia, Glo - ry — to God,' for measures 48-50, 'Al - le - lu - ia, Al - le - lu - ia,' for measures 51-52, and 'Glo - ry un - to God!' for measure 53. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and moving lines. A large, diagonal red watermark reading 'Sample - Not For Performance' is overlaid across the center of the page.

f WOMEN (both times)

Al - le - lu - ia, Glo - ry to

f MEN (2nd X only)

Al - le - lu - ia, Glo - ry to



58

God. Al - le - lu - ia,

God. Al - le - lu - ia,



61

1. Glo - ry un - to God! 2. God!

Glo - ry un - to God! God!



64 *p* Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

67 *p* lu - ia! Al - le - lu - ia, Al - le - lu - ia, Al - le -

70 *f* lu - ia, Al - le - lu - ia!

The musical score is written for a vocal soloist and piano accompaniment. The key signature has two flats (B-flat major), and the time signature is 4/4. The score is divided into three systems. The first system (measures 64-66) begins with a vocal line and a piano accompaniment. The second system (measures 67-69) continues the vocal line and piano accompaniment. The third system (measures 70-72) shows the vocal line and piano accompaniment. The piano part includes a large 'f' dynamic marking at the end of the third system. A large red watermark 'Sample - Not For Performance' is overlaid diagonally across the page.

72



76

Al - le - lu - ia, Al - le - lu - ia, Glo - ry — to God,

Al - le - lu - ia, Glo - ry to God,



80

Al - le - lu - ia, Al - le - lu - ia, Glo - ry un - to God! _____

Al - le - lu - ia, Glo - ry un - to God! _____



84 *p cresc.* *mp cresc.*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

p cresc. *mp cresc.*

87 *mf cresc.* *mf cresc.*

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu -

mf cresc.

90 *f*

ia, Al - le - lu - ia,

f

91 *f*

Sample - Not For Performance

93 *rit.* *ff*

Glo - ry un - to God! A - men!

rit. *ff*

97 *allarg.*

A - men!

allarg.

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