

Thixo Onothando  
arr. Barrett

SATB, unaccompanied

WW1705

# Thixo Onothando

SATB with Three Solos

Michael Barrett, arranger



## About the Work

In 2015, I was invited to give workshops to community choirs in the Mpumalanga Province which is situated on the Eastern border of South Africa. A school choir sang this very simple religious hymn, and I remember being truly moved by their performance. I approached these learners and asked them to teach me this beautiful melody. I transcribed it, and a year later, *Thixo Onothando* was arranged for and performed by the Tuks Camerata at the South African University Choir Competition called Varsity Sing.

*Thixo Onothando* is a popular isiXhosa hymn performed throughout churches in South Africa. It is an uplifting song of praise that is led by a group of soloists who portray the role of religious leaders. In traditional South African music, it is appropriate to add movement to songs, be they sacred or secular. The University of Pretoria (Tuks) Camerata recorded this version during a national competition in 2016. For some ideas on what moves to incorporate, be sure to watch their video on Youtube.

### A note on pronunciation:

- All vowels are pure and pronounced the same as in Latin.
- The “x” in *Thixo* contains a lateral click sound. This is achieved by placing the tip of the tongue against the hard palate (as if producing an “n” sound). Place one side of the tongue against the side of the jaw and withdraw sharply, keeping the tip of the tongue against the hard palate. This sound resembles that of spurring on a horse.
- In this piece, all “h’s” are silent, except for the borrowed English word “Hosanna”.

### Thixo Onothando

Thixo onothando,	<i>God of love,</i>
ndimi phambi kwakho	<i>I stand before thee</i>
Thixo onothando,	<i>God of love,</i>
ndiph' uthando ndifikaze ngawe.	<i>give me love so I may testify about you.</i>
Hosanna phezulu,	<i>Hossana above,</i>
hosann' enyangweni	<i>hosanna in the highest.</i>
Thixo ndila namhla,	<i>God I am here today,</i>
hosanna.	<i>hosanna.</i>

\*For a spoken and IPA pronunciation guide and video, visit [waltonmusic.com](http://waltonmusic.com), search WW1705.

## About the Arranger

Michael Joseph Barrett is the Director of Choral Activities at the University of Pretoria (South Africa), the conductor of the renowned Tuks Camerata and a Senior Lecturer in Choral Conducting in the Department of Music. His compositions and arrangements have been performed throughout the world, and his arrangements of traditional South African songs are especially popular. Michael has won many choir competitions and regularly adjudicates and presents workshops on South African Music both nationally and abroad. The University of Pretoria (Tuks) Camerata is one of South Africa's finest choral ensembles, having won many accolades and awards over the years. Michael has been the conductor of the Tuks Camerata since 2013 and he regularly attends symposia and conferences all over the world to remain at the forefront of choral music education.

Duration: Approx. 3:00

*for the Tuks Camerata*

# Thixo Onothando

*God of Love*

SATB with Three Solos

Traditional isiXhosa

*Arranged by*

MICHAEL BARRETT (b. 1983)

**Joyful, unhurried** (  $\text{♩} = \text{ca. } 70$  )

1. S
2. SA
3. SAT
4. SATB

***mf***

Soprano      Alto

Thi - xo      o - no-than-do,      ndi - mi      pham-bi kwa-kho.

Tenor      Bass

Thi - xo      o - no-than-do,      ndi - mi      pham-bi kwa-kho.

3

1. - 3.

Thi - xo      o - no-than-do,      ndi - ph'u-than - do      ndi - fa - ka - ze      nga - we.

Thi - xo      o - no-than-do,      ndi - ph'u-than - do      ndi - fa - ka - ze      nga - we.

4.

Solo 1

Solo 2

SA

TB

7

1.

2.

ndi-ph'u-than-do ndi-fa-ka-ze nga-we. Thi - xo o-no-than-do,

ndi-ph'u-than-do ndi-fa-ka-ze nga-we. Thi - xo o-no-than-do,

Thi - xo ndi - la nam - hla. \_\_\_\_\_

Thi - xo ndi - la nam - hla. \_\_\_\_\_

ndi - mi pham-bi kwa-kho. Thi - xo o - no-than-do,

ndi - mi pham-bi kwa-kho. Thi - xo o - no-than-do, \_\_\_\_\_

Thi - xo ndi -

Ho - san -

ndi-ph'u-than-do ndi-fa-ka-ze nga-we.

ndi-ph'u-than-do ndi-fa-ka-ze nga-we.

ndi-ph'u-than-do ndi-fa-ka-ze nga-we.

ndi-ph'u-than-do ndi-fa-ka-ze nga-we.

11

na. Ho - san -  
Ho - san - na. Ho - san -  
Ho - san - na phe-zu - lu Ho - sann' en - ya-ngwe-ni  
Ho - san - na phe-zu - lu Ho - sann' en - ya-ngwe-ni

13

1.

na. Ho - san -  
na. Ho - san -  
Thi - xo o - no-than-do, ndi - ph'u - than - do ndi - fa - ka - ze nga - we.  
Thi - xo o - no-than-do, ndi - ph'u - than - do ndi - fa - ka - ze nga - we.

15

2.

Solo 1: Ho - san - na. Ho - san -  
Solo 2: Ho - san - na. Ho -  
Solo 3: Ho - san - na.  
SA: ndi - ph'u - than - do ndi - fa - ka - ze nga - we. tu tu tu tu  
TB: ndi - ph'u - than - do ndi - fa - ka - ze nga - we. tu tu tu tu

20

2.

*f*

Ho-san - na. Ho-san - na. Ho-san -

*f*

Ho - san - na. Ho - san - na. Ho-

*f*

Ho-san - na. Ho-san - na.

*ff marcato*

tu tu tu tu tu tu tu tu tu  
Ho - san - na phe-zu-lu Ho - sann' en-ya-ngwe-ni

*ff marcato*

tu tu tu tu tu tu tu tu tu  
Ho - san - na phe-zu-lu Ho - sann' en-ya-ngwe-ni

23

1.

na.

san - na.

Ho-san - na.

Thi - xo o - no-than-do, ndi-ph'u-than - do ndi - fa - ka - ze nga - we.

Thi - xo o - no-than-do, ndi-ph'u-than - do ndi - fa - ka - ze nga - we.

25

2.

Thi - xo ndi - la nam - hla. Thi - xo ndi -

Thi - xo ndi - la nam - hla. Thi - xo ndi -

Thi - xo ndi - la nam - hla. Thi - xo ndi -

ndi-ph'u-than - do ndi - fa - ka - ze nga - we. Thi - xo o - no-than-do,

ndi-ph'u-than - do ndi - fa - ka - ze nga - we. Thi - xo o - no-than-do,

molto allargando

27

la nam - hla. Thi - xo ndi - la nam - hla.

la nam - hla. Thi - xo ndi - la nam - hla.

la nam - hla. Thi - xo ndi - la nam - hla.

ndi - mi pham-bi kwa-kho. Thi - xo o - no-than-do,

ndi - mi pham-bi kwa-kho. Thi - xo o - no-than-do,

29

Ho - san - na.

Ho - san - na.

Ho - san - na.

ndi - ph'u-than - do ndi - fa - ka - ze nga - we.

ndi - ph'u-than - do ndi - fa - ka - ze nga - we.

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*commissioned by the Lake Highlands High School Men's Choir,  
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Michael O'Hern and Terry Berrier, Directors;  
for the Texas Music Educators Association 2000 performance*

# COME TO THE MUSIC

for S.A.T.B. voices, accompanied,  
with optional piccolo and percussion\*

*Words and music by*

JOSEPH M. MARTIN (BMI)

**Allegro** (♩ = ca. 76) (♩ = ♩) throughout

ACCOMP.

**SOPRANO**

**ALTO**

**TENOR**

**BASS**

**5**      *mp unis.*

Cel - e - brate, cel - e - brate! Come to the mu - sic.  
*mp unis.*

**5**

**7**

Cel - e - brate, cel - e - brate! Come to the dance.      Cel - e - brate, cel - e - brate!

\* Part for Piccolo is on pages 17-18; part for percussion is on pages 19-20.

Also Available: S.A.B. voices - 35029620; S.S.A.A. voices - 35004455; T.T.B.B. voices - 35004456

Orchestration (Score and parts for flute 1&2 (fl 2 dbl piccolo), oboe, clarinet 1&2, bassoon, horn 1&2, trumpets 1-3, trombone 1&2, tuba, timpani, percussion 1-3, harp, piano, violin 1&2, viola, cello, double bass) – 35029618

StudioTrax CD – 35029619

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10

Sing al - le - lu - ia. Cel - e - brate, cel - e - brate! Clap your hands.

10

13

*mf*

Cel - e - brate, cel - e - brate! Come to the mu - sic. Cel - e - brate, cel - e - brate!

*mf*

Sing al - le - lu,

PICCOLO\*

*mf*

13

*mf*

\* Piccolo plays 8va higher throughout.

16

Come to the dance. Cel - e - brate, cel - e - brate! Come to the mu - sic.

al - le - lu, al - le -

16

19

Cel - e - brate, cel - e - brate! Clap your hands. Come to the mu - sic, and let al - le - lu - ia -

lu. Clap your hands. Al - le - lu - ia,

19

21

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23

round you. Come to the mu-sic, and let each ho-san-na as -

al - le - lu - ia, al - le - lu - ia. Sing ho - san - na.

*unis.*

27

tound you. Come hear the ju - bi - lant

*mf unis.*

Sing ho - san - na. Sing ho - san - na.

27

tound you. Come hear the ju - bi - lant

30

song of cre - a - tion. Come hear the mu - sic which rings as a hope to the

30

na - tions.

*unis.*

Cel - e-brate.

Cel - e-brate.

Cel - e-brate.

na - tions.

*unis.*

Cel - e-brate.

Cel - e-brate.

Cel - e-brate.

*mp*

33

*mp*

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Musical score for "Alleluia" featuring three staves of music with lyrics:

40

Cel - e - brate, cel - e - brate! Come to the dance. Cel - e - brate, cel - e - brate!

lu, al - le - lu,

40

43

Come to the mu - sic. Cel - e - brate, cel - e - brate! Clap your hands.

al - le lu. Clap your hands.

43

46

f

mf

49

mp

molto rit.

**Meno mosso ( $\text{♩} = \text{ca. } 108$ )**

PICCOLO

53

p

*lilting and dance-like*

p

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[57]

S. **p** unis.

A.  
Mu - sic is the sound of cre - a - tion: crash - ing sea and

T.

B.

[57]

60

mourn - ing dove.

**mp** unis.

Mu - sic is the voice of wor-ship.

**mp**

**mp**

63

65 *mf*

Mu - sic is our  
Mu - sic lifts our hearts a - bove.

*mf*

63

65 *mf*

*allargando*

66

*allargando*

com - mon lan - guage. Mu - sic is the song \_\_\_\_ of \_\_\_\_

*allargando*

66

*allargando*

**Tempo I** ( $\text{♩} = \text{ca. } 114$ ) Sold to Kelly Jones by J. W Pepper & Son, Inc.

69      **f**      *mf unis.*

love.      Cel - e-brate!

69      **f**      *mf unis.*

Cel - e-brate!

69      **f**      *mf*      *mp*

73

75      **p**      *cresc. poco a poco*

Cel - e-brate!      Cel - e-brate!

73

75      **p**      *cresc. poco a poco*

Cel - e-brate!      Cel - e-brate!

73

**p**      *mp*

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77

*mf*

Cel - e - brate! Cel - e - brate! Cel - e - brate, cel - e - brate!

**79**

*f*

Cel - e - brate! Cel - e - brate! Sing

mf

**f**

80

Come to the mu - sic. Cel - e - brate, cel - e - brate! Come to the dance.

al - le - lu, al - le -

80

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83

Cel - e - brate, cel - e - brate! Come to the mu - sic. Cel - e - brate, cel - e - brate!

lu, al - le - lu.

83

86

**[87]** *con forza*

Clap your hands. Glo - ri - a, glo - ri - a, sing al - le - lu - ia.

*con forza*

86

**[87]**

COME TO THE MUSIC - SATB

Piano accompaniment (treble and bass staves) in 2/4 time, key signature of B-flat major (two flats). The melody consists of eighth-note patterns.

Glo - ri - a, glo - ri - a, sing to the Lord. Glo - ri - a, glo - ri - a,

Piano accompaniment (treble and bass staves) in 2/4 time, key signature of B-flat major (two flats). The melody consists of eighth-note patterns.

Piano accompaniment (treble and bass staves) in 2/4 time, key signature of B-flat major (two flats). The melody consists of eighth-note patterns.

Piano accompaniment (treble and bass staves) in 2/4 time, key signature of B-flat major (two flats). The melody consists of eighth-note patterns.

Piano accompaniment (treble and bass staves) in 2/4 time, key signature of B-flat major (two flats). The melody consists of eighth-note patterns.

sing al - le - lu - ia. Glo - ri - a, glo - ri - a, sing ev - er - more.

Piano accompaniment (treble and bass staves) in 2/4 time, key signature of B-flat major (two flats). The melody consists of eighth-note patterns.

Piano accompaniment (treble and bass staves) in 2/4 time, key signature of B-flat major (two flats). The melody consists of eighth-note patterns.

Piano accompaniment (treble and bass staves) in 2/4 time, key signature of B-flat major (two flats). The melody consists of eighth-note patterns.

95

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Glo - ri - a, glo - ri - a De - o. Al - le - lu - ia, al - le - lu - ia.

95

99

Glo - ri - a, glo - ri - a De - o. Come to the mu - sic!

103

*sfp*

Come!

*sfp*

Al - le - lu - ia!

107

*ff*

Al - le - lu - ia!

*ff*

*f*

*ff*

COME TO THE MUSIC - SATB

*commissioned by the Lake Highlands High School Men's Choir,  
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Michael O'Herlihy and Terry Danner, Directors;  
for the Texas Music Educators Association 2000 performance*

# COME TO THE MUSIC

PICCOLO

*Words and music by*  
**JOSEPH M. MARTIN (BMI)**

**Allegro** ( $\text{♩.} = \text{ca. 76}$ ) ( $\text{♪} = \text{♩}$ ) throughout

The sheet music consists of six staves of piano music. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 8 begins with a rest followed by a measure in 3/4. Measures 9-10 are in 6/8, followed by another 3/4 measure. Measure 13 is in 6/8+2/4. The dynamic is *mf*. Measures 21-22 and 25-26 are in 2/4. Measure 29 is in 3/4. Measure 38 is in 6/4+2/4. The dynamic is *f*. Measure 46 is in 6/8, followed by 3/4, 6/8, and 3/4. The dynamic is *molto rit.* Measure 51-52 is in 6/8, followed by 3/4, 6/8, and 3/4. The dynamic is *p*. The text "Meno mosso (♩ = ca. 108)  
lilting and dance-like" is written above the final measures.

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56      Sold to Kelly series by G. W. Cope &amp; Son, Inc.

57      2      58-59      mp

62      65      mf

66      allargando      Tempo I ( $\text{d} = \text{ca. } 114$ )

70-74      f

75      5      70-74      p cresc. poco a poco

78      79      mf      f

81

85      87

89

93      95      6      2      95-100      101-102

103      sfp

107      ff

commissioned by the Lake Highlands High School Men's Choir,  
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 for the Texas Music Educators Association 2000 performance

# COME TO THE MUSIC

## PERCUSSION

Words and music by

JOSEPH M. MARTIN (BMI)

**Allegro** ( $\text{♩} = \text{ca. 76}$ ) ( $\text{♪} = \text{♩}$ ) throughout  
 tambourine

The musical score for the Percussion part consists of ten staves of music. Staff 1 starts with a dynamic **f** and changes to **mp** at measure 5. Measures 11, 17, 23, 28, and 39 have fermatas above them. Measure 21 has a dynamic **g**. Measures 35-36 have a dynamic **mf**. Measures 38 and 45 have dynamics **mp**, **f**, and **mf**. Measure 38 includes a (shake) instruction. Measure 46 has a dynamic **f**. Measure 49 has a dynamic **mp** and a **molto rit.** instruction. Measure 50 has a dynamic **mp**.

**Allegro** ( $\text{♩} = \text{ca. 76}$ ) ( $\text{♪} = \text{♩}$ ) throughout  
 tambourine

**f** tabor (hand drum)  
 (opt. high tom-tom)

**5**

**11**

**13**

**17**

**21**

**23**

**28**

**29**

**33**

**35-36**

**38**

**39**

**45**

**46**

**49**

**Meno mosso** ( $\text{♩} = \text{ca. 108}$ )  
 finger cym.

20

56

[57]

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3

(soft mallets)

57-59

62-63

Tempo I ( $\text{♩} = \text{ca. } 114$ )[65] *mf**allargando**p**f**f**mf*

71

[75]

*mp**p**cresc. poco a poco*

76

*mp**tambourine* *mp*

[79]

*f*

81

&gt;&gt;&gt;

&gt;&gt;&gt;

[87]

&gt;&gt;&gt;

&gt;&gt;&gt;

93

[95]

&gt;&gt;&gt;

&gt;&gt;&gt;

98

*sus. cym.* *mp**f*

[8]

*tambourine*

103

*f*

107

*sus. cym.**mp**f*

107

*tambourine**ff**ff*

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# I LOVED YOU

For SATB voices, accompanied\*

Duration: ca. 3:30

*Words by A.S. PUSHKIN (1799-1837)  
Translation by BABETTE DEUTSCH*

*Music by  
JAY ROUSE*

Gentle and steady ( $\text{♩}=80$ )

A musical score for piano accompaniment. It consists of two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in common time and key signature of one flat. The piano part begins with a dynamic of **p**. The score is divided into measures by vertical bar lines.

A musical score for SATB voices. It includes three staves: soprano, alto, and bass. The soprano and alto staves begin with a dynamic of **p**. The bass staff begins with a dynamic of **p**. The vocal parts are divided into measures by vertical bar lines. The soprano and alto parts sing in unison in measure 3.

A musical score for SATB voices continuing from the previous page. The soprano and alto parts sing in unison in measure 5. The lyrics are: "loved you; and per -haps I". The bass staff begins with a dynamic of **p**.

\*Available separately: PianoTrax CD – 35028580



4

7

Musical score for measures 4-7. The score consists of four staves. The top staff is soprano (G clef), the second is alto (C clef), the third is tenor (F clef), and the bottom is bass (C clef). The key signature is one flat. Measure 4 starts with a whole note in soprano, followed by a half note in alto, a quarter note in tenor, and a half note in bass. The lyrics "love you still." are sung. Measure 5 begins with a half note in soprano, followed by a half note in alto, a half note in tenor, and a half note in bass. The lyrics "I" and "unis. **p**" are at the end. Measure 6 starts with a half note in soprano, followed by eighth-note patterns in alto, tenor, and bass. Measure 7 starts with a half note in soprano, followed by eighth-note patterns in alto, tenor, and bass.

9

Musical score for measures 9-10. The soprano staff has a whole note followed by a half note. The alto staff has a half note followed by a half note. The tenor staff has a half note followed by a half note. The bass staff has a half note followed by a half note. The lyrics "loved you; and per - haps I" are sung. Measure 10 continues with eighth-note patterns in all voices.

11

Musical score for measures 11-12. The soprano staff has a whole note followed by a half note. The alto staff has a half note followed by a half note. The tenor staff has a half note followed by a half note. The bass staff has a half note followed by a half note. The lyrics "still. The" are sung. Measure 12 continues with eighth-note patterns in all voices.

13

flame, per - haps, is not ex - tin - guished,

15

yet it burns so qui - et - ly with - in my

18

soul. No lon - ger should you feel dis - tressed\_ by

6

21

Musical score for measures 21-22. The score consists of two staves. The top staff has a treble clef, a key signature of one flat, and a tempo marking of 21. The bottom staff has a bass clef, a key signature of one flat, and a tempo marking of 21. The vocal line begins with a sustained note followed by a melodic line. The piano accompaniment features eighth-note patterns.

23

25

Musical score for measures 23-25. The vocal line continues with eighth-note patterns. The piano accompaniment includes dynamic markings: *mp* and *mf*. The vocal line concludes with the lyrics "Si - lent-ly and".

26

Musical score for measure 26. The vocal line begins with "I loved you, I loved". The piano accompaniment provides harmonic support with sustained notes and eighth-note patterns. The lyrics continue with "hope - less - ly I loved you. O, how I".

29      you,            I    loved            you,            I    loved  
       loved    you.            O,    how I    loved    you.            I    loved

33      you,            unis.            you,            at    times            too jeal-ous and at    times    too  
       unis.

36      shy.            ——————  
       God            grant    you

38 *f*

8

39

*unis.*

find an - oth - er who will love you \_\_\_\_\_ as

*unis.*

42

*decresc.*

ten - der - ly and truth - ful - ly as I \_\_\_\_\_

*decresc.*

45

47

**p** I      **48** *cresc. poco a poco*  
loved      you, \_\_\_\_\_  
*cresc. poco a poco* How I  
How I  
**p** How I

49

I loved you, \_\_\_\_\_  
 loved loved you, you, how how I I  
 loved you, how I  
*p*

51

*mf*

I loved

loved loved you, how I

loved you, how I

*mf*

53

you, I loved

loved loved you, how I

loved you, how I

*mf*

55 you, I loved  
loved loved how how I loved  
loved you, how I loved  
loved you, how I loved

57 you. *f*

you. you. I loved

you.

*f*

12

59

you.

62

*p* **64**

I loved you;

*p* (rehearsal only)

65

*rit.*

and per-haps I love you still.

*pp rit.*

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## NOTES FROM THE ARRANGER

Aleksandr Sergeyevich Pushkin, a Russian poet, was born to a wealthy family in Moscow in 1799 and began writing as a student in University. Because some of his early writings had revolutionary political overtones, he was banished from Moscow in 1820. While in southern Russia, he continued to write and in time his romantic narrative poetry confirmed him as the leading Russian poet of the day and the leader of the Romantic generation of the 1820s. He died a young man at thirty-seven years old. Even still, he is considered among his country's greatest poets and the founder of modern Russian literature.

This melody was conceived and based on the cadence and content of the lyric. For me, there is an elegant and almost refined desperation in the lyric, navigating the impossible duality of being in love and letting go. That said, there are two emotional high points in the arrangement. The first is in measures 38-45 when the poet relinquishes his love and lets go, which should be treated tenderly and knowingly. The next is in measures 58-61, which is the highest point of the chart dynamically and the place of most musical abandon.

As well, the pianist plays an important role throughout the piece. The beginning and the ending of this chart rest on the 16th note pattern of the piano accompaniment. It should remain steady as a foundation, while at the same time interpreting the lyric and the natural musical path of the melody.

Combining contemporary harmonies, a sweeping romantic melody, traditional Russian poetry and the universal message of love and loss, this arrangement allows lessons on many levels.

*Jay Rouse*

# Solfeggio

per coro (SATB) a capella

Arvo Pärt (1935)  
dim.

**Largo**

**SOPRANO**

**CONTRALTO**

**TENOR**

**BAJO**

8

**S.**

**A.**

**T.**

**B.**

16

**S.**

**A.**

**T.**

**B.**

24

S. mi la re

A. la do so dim.

T. cresc. ff dim. mf

B. so re si ff dim. mf

si fa do

30

S. so mi si

A. fa si re so

T. mi do fa do

B. la mp la

# Praise the Lord

For S. A. T. B. voices, accompanied

H. H. H.

from "Judas Maccabeus"

G. F. HANDEL

Arr. by Hal H. Hopson

**Allegro marcato** ( $\text{♩} = \text{ca. } 100$ )

The musical score consists of four staves. The first staff is for the piano accompaniment, marked 'Accomp.' with dynamics f, mf, and cresc. The second staff is for the Alto section, marked (A) and ALTOS f, mf. The third staff is for the Sopranos, marked SOPRANOS f, mf. The fourth staff is for the Alto section again, marked ALTOS mf. The vocal parts sing the lyrics 'Praise the Lord. Let songs of joy break forth, let songs of joy break forth. Sing alle-lu-ia. Praise His name for ev - er - more. Praise the Lord. Let songs of joy break forth, let songs of joy break forth. Sing alle-lu-ia. Let songs of joy break forth. Sing al - le - lu - ia.' The piano part provides harmonic support throughout.

Performance time: approx. 1:55

A-5714

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(B)

al - le - lu - ia. Praise His name for - ev - er-more. Shout, sing and  
 al - le - lu - ia. Praise His name for - ev - er-more. Shout, sing and  
**TENORS f**  
 Shout, sing and  
**BASSES f**  
 Shout, sing and

(B)

dance; come dance and cel - e - brate. Re - joice;  
 dance and cel - e - brate; come dance and cel - e - brate. Re -  
 dance and cel - e - brate; come dance and cel - e - brate. Re -  
 dance and cel - e - brate; come dance and cel - e - brate. Re -

let all with - in us  
joice; let all with - in us  
joice; let all now  
let all now

praise His name. Shout, sing and dance and cel - e - brate. Come  
praise His name. Shout, sing and dance; come sing and cel - e -  
praise His name. Shout, sing and dance; come  
praise His name. Shout, sing and dance and cel - e - brate,

dance and cel - e - brate.  
Sing al - le - lu - ia. Praise His name for -  
brate. Sing al - le - lu - ia. Praise His name for -  
dance and cel - e - brate.  
O praise His name for -  
Sing al - le - lu - ia. Praise His name for -

**C**

ev - er-more. Shout, sing, let songs of joy break forth.  
ev - er-more. Shout, sing, let songs of joy break forth, let  
ev - er-more.

**C**

ev - er-more.

*f*

Praise the Lord, O praise Him. Let songs of joy break  
songs of joy break forth. Praise the Lord. Let songs of joy break forth, let  
Praise the Lord. Let songs of joy break forth, let  
Praise the Lord. Let songs of joy break forth, let

forth. Sing al - le - lu - ia, al - le - lu - ia. Praise His name for -  
songs of joy break forth. Sing al - le - lu - ia. Praise His name for -  
songs of joy break forth. Sing al - le - lu - ia. Praise His name for -  
songs of joy break forth. Sing al - le - lu - ia...Praise His name for -

(D)

***ff***

ev - er-more. Shout, sing, let songs of joy break forth.

***ff***

ev - er-more. Shout, sing, let songs of joy break forth.

***ff***

ev - er-more. Shout, sing, sing al - le -

***ff***

ev - er-more. Shout, sing, let songs of joy break forth.

(D)

***ff***

Sing for joy. Sing for joy. Re - joice.

Sing for joy. Sing for joy. Re - joice. O

lu - ia. Sing al - le - lu - ia. Re - joice.

Sing for joy. Sing for joy. Re - joice.

***ff***

***ff***

O praise His name for -  
praise His ho - ly name for -  
O praise His ho - ly name for -  
O praise His ho - ly name for -

**Piu largo**

ev - er - more.  
ev - er - more.  
ev - er - more.  
ev - er - more.

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L &amp; L