



86050

Hosanna

Gerard Chiusano

cnt(s), SATB
Keyboard, Guitar

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Hosanna

Gloria, laus et honor

Theodulph of Orleans (ca. 760–821)

Translated by John M. Neale (1818–1866), alt.

Hymnal Noted, 1854

Gerard Chiusano

(♩ = 120 – 124)

OSTINATO REFRAIN: All
Capo 3: (G)
B♭

Soprano
Alto

Ho - san - na! Bless-ed is the

Tenor
Bass

VERSES: Cantor(s)

1. You are the King of Is - ra - el,
2. The com - pa - ny of an - gels
3. The peo - ple of the He - brews
4. To you be - fore your pas - sion
5. Their prais - es you ac - cept - ed,

Keyboard

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(Em) (C) (G/D) (D7) (G)
Gm Eb B \flat /F F7 B \flat

king who comes in the name of the Lord! Ho - san - na!

1. And Da - vid's roy - al Son, Now in the Lord's
2. Are prais - ing you on high; And mor - tals, joined
3. With palms be - fore you went: Our praise and prayers
4. They sang their hymns of praise: To you, now high
5. Ac - cept the prayers we bring, Great source of love

(Em) (C) (G/D) (D7) (G)
Gm Eb B \flat /F F7 B \flat

Bless-ed is the king who comes in the name of the Lord!

1. name com - ing, Our King and Bless - ed One.
2. with all things Cre - at - ed, make re - ply.
3. and an - thems Be - fore you we pre - sent.
4. ex - alt - ed, Our mel - o - dy we raise.
5. and good - ness, Our Sav - ior and our King.

Assembly Edition

HOSANNA

Gerard Chiusano

Ostinato Refrain

Ho - san - na! Bless-ed is the king who comes
in the name of the Lord! Ho - san - na!
Bless-ed is the king who comes in the name of the Lord!

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Performance Notes

Hosanna was written for the Passion Sunday entrance rite. The verses are the traditional hymn verses of *All Glory, Laud and Honor*. My goal was to create an atmosphere that bespeaks the joy of Christ's entry, though we are at the threshold of his sorrowful passion and death. Most of the songs for this rite tend to be more majestic than upbeat; here I have endeavored to create a piece that is life-giving in its joy.

The refrain of *Hosanna* is simple enough that the assembly can quickly memorize it, so that when processing, the community may sing the refrain without having to look down at a worship aid. The choral parts sustain the harmony throughout, while the verses can be superimposed as desired over the refrain.

When the simple form of the entrance rite is used, the use of guitar, piano and percussion can make this piece even more effective.

— Gerard Chiusano