

Praise, O Praise the Lord

Paule Freeburg, DC
Based on Psalm 150

Christopher Walker

REFRAIN *With energy and joy* (♩ = ca. 120)

Cantor(s)
Praise, — O — praise — the — Lord. —

Soprano Alto
Praise, O praise, — praise — the

Tenor Bass

Optional Percussion

All that lives: — Ev-'ry-thing that breathes: —

Lord! Praise — O praise — praise — the Lord!

REFRAINS

© 2005, Paule Freeburg, DC and Christopher Walker.
Published by OCP, 5536 NE Hassalo, Portland, OR 97213. All rights reserved.

to Coda ⊕ *

Praise God! —

Praise, O praise — praise — the Lord! ***(Lord)

to Coda ⊕ *

to Coda

Praise God! — 1, 2. Praise

Praise God! —

Praise God! —

PRAISE

*Omit this measure if there is no percussion.
 **To be sung only if there is no percussion.

VERSES

1. God of the sea and sky. —
2. God with the tam-bour - ine. —

O praise the Lord! —
O praise the Lord! —

2. Tam - bour - ine, —

1. Praise God with trum-pet sound. —
2. Praise God with song and dan - ce. —

1. Trum - pet sound, —
2. Song and dance, —

The musical score is written for a three-part setting (Soprano, Alto, and Bass) with piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are arranged in two systems. The first system contains the first two verses. The second system contains the continuation of the first two verses and the beginning of the third and fourth verses. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a rhythmic pattern of eighth notes. A large, bold, black watermark with the word 'WELFARE' is oriented vertically across the center of the page, overlapping the musical staves.

1. Praise God with lute, — praise God with harp. —
2. Praise God a - loud — with cym - bal crash. —

1. praise the Lord!
2. praise the Lord! —

1. Lute and harp, — praise the Lord! —
2. Cym - bal crash, — e the Lord! —

D.C.

D.C.

WELFARE

SAMS

⊕ CODA

The musical score is arranged in four systems. The first system includes a vocal line with lyrics "Praise the" and dynamic markings *mf* and *mp*. The second system includes vocal lines with lyrics "Lord! O praise the Lord! O praise, praise the" and dynamic markings *mp* and *mf*. The third system includes vocal lines with lyrics "Lord! Praise the Lord! Praise the Lord!" and dynamic markings *f* and *ff*. The fourth system includes vocal lines with lyrics "Lord! Praise the Lord! Praise the Lord! Praise the Lord!" and dynamic markings *f* and *ff*. Instrumental parts include a piano line with dynamic markings *mp* and *mf*, and a drum line with dynamic markings *mp cresc. poco a poco* and *ff*. A large, bold watermark "SAMPLES" is overlaid diagonally across the center of the page.

Composer Notes

This rhythmic piece can be found on two recordings, *Morning & Evening—Prayer for the Commute, Prayer for the Journey* (double CD, ed. 20099; songbook, ed. 20139) and *Glory Bound* (ed. 20638), a compilation CD of pieces from *Morning & Evening*.

Do not sing it too fast; aim for a strong rhythmic pace rather than speed. If one cantor is used, sing the top notes where the part divides. Follow the directions in the score about singing with or without percussion. Remember not to slow down at the end, and save some energy and volume for the coda. Sing it as a prelude to any joyful occasion.

—*Christopher Walker*

SAMPLE