

OCP Choral Series

for Sister Kathleen Crowley

Hosanna to the Son of David

Assembly, Cantor, Three-part Choir, Keyboard, Guitar, and Solo Instrument I & II

Christopher Walker

INTRO Joyfully (♩ = ca. 108)

Keyboard

Dm F/A Dm/A

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A part for Solo Instrument I & II in B \flat (Ed. 71046-Z3) is available only from the publisher. Please visit ocp.org.

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REFRAIN

Cantor *Ho - san-na to the Son of Da - vid!* **All** *Ho - san-na to the Son of Da -*

Harmony *Ho - san-na to the Son of Da -*

G A **Dm** G Dm Asus4 Dm G Dm

Cantor *- vid! — Bless-ed is the King, —* **All** *Bless-ed is the King, — who* **Cantor**

- vid! Ho-san-na! *Bless-ed is the King, —*

G G Dm

Cantor *comes in the name of the Lord. who comes in the name of the Lord. Ho -*

no comes in the name of the Lord.

Em7 A7(#9) Dm G A Dm **1** A

2 VERSE 1

Cantor *mf* All Cantor All

Lord. Peace in heav - en, Peace in heav - en, and glo-ry in the high - est, and

Lord. Peace in heav - en, and

2 A A7 Dm Gm7 G/B F/A

glo - ry in the high - est, glo - ry in the high - est heav - en! —

glo - ry in the high - est,

G Dm C Em Dm Am/D Dm6

f All Cantor *f* REFRAIN

glo - ry in the high - est heav - en! Ho - san-na to the Son of Da -

f glo - ry in the high - est heav - en! san-na, ho - san - na!

C Em/B A Dm G Dm

The musical score is arranged in systems. The first system includes a vocal line with the lyrics "- vid! ___ Ho - san - na to the Son of Da - vid! ___" and a piano accompaniment with chords labeled "Asus4" and "Dm". The second system features a "Cantor" vocal line with lyrics "Bless-ed is the King, - Bless-ed is the King, - who comes in the name of the" and piano accompaniment with chords "G", "Dm", "Em7", and "A7(#9)". The third system continues the "Cantor" line with lyrics "Lord. who comes in the name of the Lord. Ho - Lord." and piano accompaniment with chords "Dm", "G", "A", and "Dm". The score includes various musical notations such as treble and bass clefs, notes, rests, and dynamic markings like "All".

REFRAIN

All f

san-na to the Son of Da - vid! — Ho - san-na to the Son of Da -

san - na! Ho - san-na to the Son of Da -

Dm G Dm sus4 Dm G Dm

f

Cantor *All* Cantor

- vid! — Bless-ed is the King, — Bless-ed is the King, — who

- vid! Ho - san-na! Bless-ed is the King, —

G G Dm

1 *D.S. if needed*
Cantor

comes in the name of the Lord. who comes in the name of the Lord. Ho -

comes in the name of the Lord. Ho -

Em7 A7(#9) Dm G A Dm 1 A *D.S. if needed*

Final
Cantor *ff*
Ho - san - na! Ho -

All
Lord. *ff*
Ho - san - na!

Lord. *ff*
Ho - san - na!

Final
A Dm *ff*

san - na!

Ho - san - na!

Ho - san - na!

G7 Dm *fff*

The image displays a musical score for the hymn 'Hosanna to the Son of David'. It consists of several staves. The top section features a vocal line for a 'Cantor' with a 'Final' marking and a dynamic of 'ff'. The lyrics 'Ho - san - na!' are written below the notes. Below this are two more vocal staves, one labeled 'All' and 'Lord.', and another labeled 'Lord.', both with a dynamic of 'ff'. The piano accompaniment is shown in two systems. The first system includes a grand staff with a 'Final' marking and a dynamic of 'ff'. The second system includes a grand staff with a 'Final' marking, a key signature change to A major (indicated by a sharp sign), and a dynamic of 'fff'. Large, bold, black letters spelling 'HOSANNA' are superimposed vertically across the center of the page, overlapping the musical staves.

for Sister Kathleen Crowley

Hosanna to the Son of David

(Guitar/Vocal)

Christopher Walker

INTRO Joyfully (♩ = ca. 108)

Dm F/A Dm/A G A Cantor

Ho -

REFRAIN

Dm G Dm Asus4 Dm G Dm

san - na to the Son of Da

Ho - san - na to the Son of Da -

G Dm G Dm Cantor All Cantor

- vid! — Bless - ed is the King, — Bless - ed is the King, — who

Em7 A7(#9) Dm G A Dm All

comes in the name of the who comes in the name of the

1 A 2 A A7 Dm Cantor Cantor ff All

Lord. Ho - Lord. Ho -

G7 m Cantor All Fine

san - na! Ho - san - na!

VERSE 1

Dm Gm7 Dm F/C G/B F/A

Cantor *mf* *All mf* *Cantor* *All*

Peace in heav - en, Peace in heav - en, and glo - ry in the high - est, and

G Dm C Em Dm Am/D

glo - ry in the high - est, glo - ry in the high - est heav - en! _____

Dm6 C Em/B A

All f *Cantor f* *D.S.*

glo - ry in the high - est heav - en! _____ Ho -

VERSE 2

Dm C Bb A Dm

Cantor *mf* *All mf*

Ho - san - na, ho - san - na, ho - san - na, ho - san - na! Ho - san - na,

C Bbmaj7 A Dm

ho - san - na, ho - san - na, ho - san - na! Ho - san - na,

C Bb Dm C

ho - san - na, ho - san - na, ho - san - na! Ho - san - na, ho - san - na,

Bb A

ho - san - na, ho - san - na! _____ Ho -

f *Cantor* *All* *D.S.*

Hosanna to the Son of David

SOLO INSTRUMENT I & II

Christopher Walker

INTRO *Joyfully* (♩ = ca. 108)

REFRAIN

The image shows a musical score for a piece titled "Hosanna to the Son of David". The score is written in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. It consists of five staves of music. The first staff is an introduction. The second staff is labeled "REFRAIN" and begins with a dynamic marking of *mf*. The third staff continues the refrain. The fourth staff has a first ending bracket labeled "1" and a dynamic marking of *f*, followed by a section labeled "D.S. if needed" and a "Final" section. The fifth staff concludes the piece with a fermata. Large, stylized letters "S", "E", "N", and "O" are overlaid on the score, forming the word "SENO".

Composer Notes

After the first Gospel reading (before the Procession) on Palm Sunday of the Lord's Passion, the priest invites the assembly to process into church. It is a challenge to inspire the assembly to be a rejoicing crowd when there may be a number of visitors. It is also hard to sing, walk, and hold a music resource. "Hosanna to the Son of David" is written for the processing assembly, singing each phrase after the cantor. The choir adds harmony to the assembly's repetition, making their line more glorious.

When the procession begins outside the church, the cantor sings each phrase a cappella and the assembly repeats it, with the choir adding harmony. Percussion instruments may assist in maintaining the tempo, enabling the faithful to walk with the beat. As the procession enters the church, the keyboardist and other instrumentalists may join in, adding support and volume. If the people are still processing upon arrival at the front of the church, at the beginning of the final refrain, go back to the segno, as indicated, and continue singing. To finish, give a predetermined signal to your pastoral musicians. At the end of the section you are singing, go to the final ending of the piece for the final Hosannas.

When there is a procession of ministers but not people, begin with the Introduction. Don't start too loudly, but rather, allow for a crescendo as the ministers' procession reaches the sanctuary.

—Christopher Walker

