

30106261
30106957 (PDF)

Give Praise to God with Music
SATB, Organ

Paul Inwood

TRIN[✠]TAS
EXCELLENCE IN SACRED CHORAL MUSIC

Give Praise to God with Music

Paul Inwood

Preview



commissioned for the dedication service of the new organ in St. John's Cathedral,
Portsmouth, England, July 7, 2002

Give Praise to God with Music

Paul Inwood

Well articulated (♩ = ca. 82)

Organ

f *sim.*

no Ped.

3

Ped.

6

Soprano *f*

Alto

Tenor

Bass *f*

Give praise to God with song, glo-ri-fy the Ho - ly One, —

© 2002, Paul Inwood. Published by TRINITAS, 5536 NE Hassalo, Portland, OR 97213. All rights reserved.

9

glo - ri - fy the

Detailed description: This system contains measures 9, 10, and 11. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins in measure 11 with the lyrics "glo - ri - fy the". The piano accompaniment consists of chords and moving lines in both hands.

meno f *cresc.*

Detailed description: This system shows the piano accompaniment for measures 9-11. The right hand has a melodic line with some grace notes, and the left hand has a bass line. Dynamics include *meno f* and *cresc.*

12

più f

Ho - ly One, glo - ri - fy the Ho - ly One!

più f

Detailed description: This system contains measures 12 and 13. The vocal line in the upper staff has the lyrics "Ho - ly One, glo - ri - fy the Ho - ly One!". The piano accompaniment in the lower staff continues with chords and moving lines. Dynamics include *più f*.

f *meno f*

Detailed description: This system shows the piano accompaniment for measures 12-13. The right hand has a rhythmic pattern of chords, and the left hand has a bass line. Dynamics include *f* and *meno f*.

15

no Ped. Ped.

Detailed description: This system shows the piano accompaniment for measures 14 and 15. The right hand has a melodic line with grace notes, and the left hand has a bass line. Pedal markings "no Ped." and "Ped." are present at the bottom.

18 *f*

With voic - es clear and strong make a joy - ful mel - o - dy, —

f

21

meno f

no Ped.

24 *più f*

make a joy - ful mel - o - dy, make a joy - ful mel - o - dy and

più f

cresc.

f

Ped.

27

har - mo - ny!

no Ped.

30

Let God's praise re - sound all a-round! Let God's _ praise re -

Ped.

33

sound all a-round! Hymn the e - ter - nal One,

legato

36

bless Je - sus Christ the Son, hymn the e - ter - nal One,

40

bless Je - sus Christ the Son, with the Spir - it of their love,

mf

44

with the Spir - it of their love.

f

no Ped.

47

sim.

Ped.

50

f

Give praise to God with song, glo-ri-fy the ris-en Lord,

f

Ped.

53

glo-ri-fy the

mf

cresc.

no Ped. Ped.

56 *più f*

ris - en Lord, glo - ri - fy the ris - en Lord, the Prince of Peace!

più f

f

59

Let God's praise re -

62

sound all a - round! Let God's_ praise re -

Solo reed

64

sound all a - round! Hymn the e - ter - nal One,

legato

67

bless Je - sus Christ the Son, hymn the e - ter - nal One,

71

bless Je - sus Christ the Son, with the Spir - it of their love,

mf

mf

mf

75

with the Spir - it of their love, source of ev - er - last - ing truth,

79 ev - er - last - ing truth.
source of ev - er - last - ing truth.

sempre mf
no Ped.

83

cresc.

Meno mosso (♩ = ca. 76)

86 **Soprano** *rit.* *f* With tongues of fire be our minds trans -

Alto *rit.*

Tenor *rit.* *f* With tongues of fire be our minds trans -

Bass *rit.*

Meno mosso (♩ = ca. 76)

rit. *f*

Ped.

89 **Soprano** formed. With daz - zling

f With tongues of fire be our minds trans - formed.

Tenor formed. With daz - zling

f With tongues of fire be our minds trans - formed.

Bass *f* With tongues of fire be our minds trans - formed.

With tongues of fire be our minds trans - formed.

92

light o - pen wide our eyes, with daz - zling

With daz - zling light o - pen wide our

light o - pen wide our eyes.

With daz - zling light o - pen wide our

This block contains the musical notation for measures 92 through 94. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "light o - pen wide our eyes, with daz - zling" (Soprano), "With daz - zling light o - pen wide our" (Alto), "light o - pen wide our eyes." (Tenor), and "With daz - zling light o - pen wide our" (Bass). The piano accompaniment provides harmonic support with chords and melodic lines.

95

light. With won - drous pow'r let our hearts be changed, our

eyes. With won - drous

With won - drous pow'r let our hearts be changed.

eyes. With won - drous

This block contains the musical notation for measures 95 through 97. It features four vocal staves and a piano accompaniment. The lyrics are: "light. With won - drous pow'r let our hearts be changed, our" (Soprano), "eyes. With won - drous" (Alto), "With won - drous pow'r let our hearts be changed." (Tenor), and "eyes. With won - drous" (Bass). The piano accompaniment continues with harmonic support.

98

hearts be _____ changed.
pow'r let our hearts be changed.

pow'r let our hearts be changed.

meno f

101

Tempo primo
Give praise to God _____ with the

Tempo primo
cresc. *rit.* *f*

104

or - gan, give praise to God with in - stru - ments:

Solo reed

Solo reed

107

mel - o - dy and har - mo - ny, mys - tic mu - sic...

molto rall. e dim.
mf

(Solo)

mf
molto rall. e dim.

molto rall. e dim.

Meno mosso
110 *mp* *poco a poco accel. e cresc.*

In time the rhy - thm of God ap - pears, in time

mp *poco a poco accel. e cresc.*

In time the

mp *poco a poco accel. e cresc.*

In time the rhy - thm of God ap - pears,

mp *poco a poco accel. e cresc.*

In time the

Meno mosso
mp *poco a poco accel. e cresc.*

Ped.

113 *mf*

ap - pears, with tones and col - ors of all the

rhy - thm of God ap - pears,

mf

with tones and col - ors of all the

rhy - thm of God ap - pears,

mf

The musical score is written for voice and piano. It features four systems of staves. The first system (measures 110-112) includes vocal lines for Soprano and Alto, and piano accompaniment for Treble and Bass clefs. The second system (measures 113-115) continues the vocal and piano parts. The piano part includes a 'Ped.' (pedal) marking. The score is marked with dynamics such as *mp* (mezzo-piano) and *mf* (mezzo-forte), and includes performance instructions like *poco a poco accel. e cresc.* (gradually accelerating and crescendo). The tempo is indicated as *Meno mosso*. The lyrics are: 'In time the rhy - thm of God ap - pears, in time ap - pears, with tones and col - ors of all the rhy - thm of God ap - pears, with tones and col - ors of all the'.

Give Praise to God with Music

116

f

years, and col - ors of all the years, and un - known

with tones and col - ors of all the years,

years, and un - known

with tones and col - ors of all the years,

f

119

chords that de-light our ears, de - light our _____

f

and un - known chords that de-light our

chords that de-light our ears.

f

and un - known chords that de-light our

The image shows a musical score for a hymn. It consists of two systems of music, numbered 116 and 119. Each system includes vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4. The lyrics are: 'years, and colors of all the years, and unknown with tones and colors of all the years, years, and unknown with tones and colors of all the years, chords that delight our ears, delight our _____ and unknown chords that delight our chords that delight our ears. and unknown chords that delight our'. The score includes dynamic markings such as 'f' (forte) and 'f' (forte). There is a large, semi-transparent watermark 'PREVIEW' overlaid on the score.

122 *Tempo primo*

ears.

ears.

ears.

Tempo primo

f *sim.*

124

poco rit.

126 *a tempo*

Give praise to God — with — song, with voic - es clear — and —

a tempo

a tempo

Solo reed

The image shows a page of a musical score, page 17, numbered 122 at the top left. The score is in 3/2 time and B-flat major. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The tempo is marked 'Tempo primo'. The lyrics are 'Give praise to God — with — song, with voic - es clear — and —'. The piano part includes dynamics like 'f' and 'sim.', and a 'poco rit.' marking. A 'Solo reed' section is indicated in the piano part. A large 'PREVIEW' watermark is overlaid on the score.

129

strong; give praise to God with music for

Detailed description: This system contains measures 129, 130, and 131. It features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics 'strong; give praise to God with music for'. The piano accompaniment consists of chords and moving lines in both hands.

Detailed description: This system shows the piano accompaniment for measures 129-131. The right hand plays chords and moving lines, while the left hand provides a bass line with chords and moving lines.

132

ev - er, for ev - er, for ev - er, A - men!

rall. *ff*

Detailed description: This system contains measures 132, 133, and 134. The vocal line has the lyrics 'ev - er, for ev - er, for ev - er, A - men!'. The piano accompaniment includes dynamic markings of *rall.* and *ff*.

rall. *ff*

Detailed description: This system shows the piano accompaniment for measures 132-134. It includes dynamic markings of *rall.* and *ff*.

Composer Notes

While in the current edition this piece can easily be sung by choir alone, the performer might like to know that it was originally composed with a part for the assembly, consisting entirely of repetitions of music that the choir has just sung — the assembly never has to learn anything new in order to be involved with this piece — and was performed in this manner at the original dedication service. These assembly repetitions occur in measures 32–33, 38–41, 44–45, 63–64, 69–72, 75–76, 79–80, 89–91, 93–95, 97–99, 112–114, 116–118, 120–122.

In measures 42–45 and 73–80, the melody is derived from the Gregorian chant [*Veni*] *Creator Spiritus*. The final five notes of the solo reed pay homage to the end of John Rutter's *A Gaelic Blessing*, though the context is completely different!

—Paul Inwood

Preview

Preview

