

# Psalm 147 / Alleluia

Grayson Warren Brown  
Arranged by Rick Modlin

## Score

INTRO *Lively Gospel Funk* (♩ = ca. 92)

The score is written for a 4/4 time signature. The instrumental parts (Trumpet, Eb Alto Sax., Trombone, Piano + Perc.) begin with a dynamic of *f* (forte) and feature a rhythmic pattern of eighth notes with accents (^). The vocal parts (Soprano, Alto, Tenor) enter with a dynamic of *p* (piano) and play a melodic line of quarter notes. The piano accompaniment includes chords G, G7/B, C, and C#°7.

**Instrumental Parts:**

- B $\flat$  Trumpet:** Melodic line with accents, dynamic *f*.
- E $\flat$  Alto Sax.:** Melodic line with accents, dynamic *f*.
- Trombone:** Melodic line with accents, dynamic *f*.
- Piano + Perc:** Chordal accompaniment with chords G, G7/B, C, and C#°7.

**Vocal Parts:**

- Soprano:** Melodic line, dynamic *p*.
- Alto:** Melodic line, dynamic *p*.
- Tenor:** Melodic line, dynamic *p*.

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**REFRAIN**

**Instrumental Parts:**

- B $\flat$  Tpt.:** Treble clef, 4/4 time signature. Starts with a dynamic of *p*. Includes a fermata over the first measure.
- A. Sax.:** Treble clef, 4/4 time signature. Starts with a dynamic of *p*. Includes a fermata over the first measure.
- Tbn.:** Bass clef, 4/4 time signature. Starts with a dynamic of *p*. Includes a fermata over the first measure.

**Vocal Parts:**

- SA (Soprano/Alto):** Treble clef, 4/4 time signature. Lyrics: "Al - le - lu - ia, sing for - ev - er. Al - le - lu - ia,"
- T (Tenor):** Bass clef, 4/4 time signature. Lyrics: "Al - le - lu - ia, sing for - ev - er. Al - le - lu - ia,"

**Chord Progressions (Guitar/Bass):**

- SA/T: B $\flat$ /D B/D C/D D $\flat$ /D D E $\flat$ /D E/D F/D F $\sharp$ /DG G/B C G
- Guitar/Bass: D/GG C/D G G/BC G

**Other Annotations:**

- Dynamic markings:** *p* (piano), *f* (forte).
- Accents:**  $\text{>}$
- Chord marking:** Add Bass



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VERSE 1

B $\flat$  Tpt. A. Sx. Tbn.

SA T

How good to give God glory. How wonderful is your sound! For the Lord has gath-

D C/D D D/F# G Em A7 Dm7 G7 C G/B Am

1/8 B $\flat$  Tpt. *f* *p* *p* *p*

1/8 A. Sx. *f* *p* *p* *p*

1/8 Tbn. *f* *p* *p* *p*

SA  
 T

- ered the na - tions, and has called — us to his own.

1/8 G Am/C D C/D G Em G/B D G G G7/B C C $\sharp$ o7

REFRAIN

22 B $\flat$  Tpt. *p* *f* *f*

22 A. Sx. *p* *f* *f*

22 Tbn. *p* *f* *f*

22 SA Al - le - lu - ia, sing for - ev - er. Al - le - lu - ia,

22 T Al - le - lu - ia,

22 B $\flat$ /D B/D C/D D $\flat$ /D D E $\flat$ /D E/D F/D F $\sharp$ /D G G/B C G D/G G C/D G G/BC G

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26 B $\flat$  Tpt. *mp* < *mf*

26 A. Sax. *mp* < *mf*

26 Tbn. *mp* < *mf*

26 SA  
sing for - ev - er. How good to sing God praise! How won - der - ful is our God!

26 T

26 D/G G7/B C G G/B Em D G G/BAm7 C6 C#o7 D G A2/C#

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VERSE 2

31

B $\flat$  Tpt.

A. Sx.

Tbn.

31

SA

T

Sing — thanks to the — Al might - y. Sound the trum-pets for our God, — whose — great pow - er lifts

31

D C/D D D/F# G Em A7 Dm7 G7 C G/B Am

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36 B $\flat$  Tpt. *f* *p* *p* *p*

36 A. Sx. *f* *p* *p* *p*

36 Tbn. *f* *p* *p* *p*

36 SA — up the hum - ble, while he lets — the wick - ed fall.

36 T

36 Am/C D C/D G Em G/B D G G G7/B C C $\sharp$ 07

**REFRAIN**

**B<sup>b</sup> Tpt.** *f* *mf*

**A. Sx.** *f* *mf*

**Tbn.** *f* *mf*

**SA** *f* *mf*

**T** *f* *mf*

Al - le - lu - ia, sing for - ev - er. Al - le - lu - ia,

**B<sup>b</sup>/D B/D C/D D<sup>b</sup>/D D E<sup>b</sup>/D E/D F/D F<sup>#</sup>/D G/B C G D/G C/D G G/BC G**



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VERSE 3

49 B $\flat$  Tpt. *mf* *mp* *mf*

49 A. Sx. *mf* *mp* *mf*

49 Tbn. *mf* *mp* *mf*

49 SA Al - le - lu - ia, Al - le - lu - ia, praise God's name. Trust \_\_\_ for - ev - er in \_\_\_

49 T

D C/D D D/F# G Em A7 Dm7 G7 C G/B Am

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54 B $\flat$  Tpt. 54 A. Sx. 54 Tbn. 54 SA T

— God's mer - cy, and the Lord, — he will not fail.

54 Am/C D C/D G Em G/B D G B $\flat$ /D B/D C/D D $\flat$  D/C E $\flat$ /C E/B F/B $\flat$

58 B<sup>b</sup> Tpt. *ff*

58 A. Sx. *ff*

58 Tbn. *ff*

58 SA

58 T

58 F#/A# G/A Ab A/G# B<sup>b</sup>/G B/F# C/F# D<sup>b</sup>/F D/E

Drm Fill

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**FINAL REFRAIN**

**B<sup>b</sup> Tpt.** *f* *mp* *mf*

**A. Sax.** *f* *mp* *mf*

**Tbn.** *f* *mp* *mf*

**SA** Al - le - lu - ia, sing for - ev - er. Al - le - lu - ia, sing for - ev - er. How ——— good ——— to sing —

**T** Al - le - lu - ia, sing for - ev - er. Al - le - lu - ia, sing for - ev - er. How ——— good ——— to sing —

**Chord Symbols:** A A/C#D A E/A A D/E E/A A A/C#D A A/C#D A E/A A A7/C# D A A/C#

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65 B $\flat$  Tpt. *f*

65 A. Sx. *f*

65 Tbn. *f*

65 SA

65 T

How — God praise! — is our God! — How — good — to sing —

won - der - ful —

F $\sharp$ m E A A/C $\sharp$ Bm7 D6 D $\sharp$ °7 E A G/A A7/C $\sharp$  D A A/C $\sharp$

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**B $\flat$  Tpt.** *f* *molto rit.* *Fill*

**A. Sax.** *f* *molto rit.*

**Tbn.** *f* *molto rit.*

**SA** *molto rit.* — God praise! How — won - der - ful — is our God! is our God!

**T** *molto rit.* *f* *molto rit.*

**Chords:** F $\sharp$ m E A A/C $\sharp$  Bm7 D6D $\sharp$ o7 E A A A/C $\sharp$ Bm7 D6 D $\sharp$ o7 E E7sus4 A

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*f* *p* < *p* < *p* < *p* <

*p* *f* *mf*

VERSE 1

*p* *f* *p* < *p* < *p* < *p* <

*p* *f* *mf*

*mp* < *mf* *p*

VERSE 2

*p* < *p* < *p* < *p* < *p* <

REFRAIN

*f* *mp* < *mf*

*p* *mf* *mp*

VERSE 3

*p* *mf* *mp*

53 *mf* *p* 2

58 *ff*

FINAL REFRAIN  
60 *f* *mp*

64 *mf* *f*

67 *mp* *mf* *f*

70 *molto rit.*

SAMUEL

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*f* *p* < *p* < *p* < *p* <

4

REFRAIN

*p* *f* *mf*

VERSE 1

13

6

*f* *p* < *p* < *p* < *p* <

22

REFRAIN

*p* *f* *mf* *mp* <

27

*mf* *mp*

VERSE 2

31

7

*f* *p* < *p* < *p* < *p* <

REFRAIN

41

*f* *mf* *mp* < *mf*

46

*mf*

VERSE 3

49

*mf* *mp* < *mf*

54

*p*

58

*ff*

FINAL REFRAIN

60

*f* *mp*

64

*mf* *f*

67

*mp* *mf* *f*

70

*molto rit.* Fill

SAM

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*f* *p* *p* *p* *p*

4 **REFRAIN** 6

*p* *f* *mf*

13 **VERSE 1** 6

*p* *f* *p* *p* *p* *p* *p*

23 **REFRAIN**

*f* *mf* *mp*

27

*mf* *mf*

31 **VERSE 2** 7

*p* *p* *p* *p* *p* *p*

41 **REFRAIN**

*f* *mf* *mp*

45

*mf* *mf*

49 **VERSE 3**

*mf*

52

Musical staff 52: Bass clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half rest, followed by quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics include *mp* and *mf*. A fermata is placed over the final note, with a '2' above it indicating a second ending.

57

Musical staff 57: Bass clef, key signature of one sharp (F#). The staff contains a melodic line starting with a half rest, followed by quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics include *p* and *ff*. There are accents (^) over the final two notes.

FINAL REFRAIN

60

Musical staff 60: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line starting with a half rest, followed by quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics include *f* and *mp*. There are accents (^) over the first three notes.

64

Musical staff 64: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line starting with a half rest, followed by quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics include *mf* and *f*. There are accents (^) over the first three notes.

67

Musical staff 67: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line starting with a half rest, followed by quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics include *mp*, *mf*, and *f*. There are accents (^) over the first three notes.

70

Musical staff 70: Bass clef, key signature of two sharps (F#, C#). The staff contains a melodic line starting with a half rest, followed by quarter notes G2, A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5. Dynamics include *molto rit.* and *f*. There are accents (^) over the first three notes.

SAMUEL