

To Barbara and John Bradfield

Holy God, We Praise Your Name

(A Concertato for Choir (SATB), Brass Quartet, Timpani, Organ and Congregation)

Text: Source unknown
tr. Clarence A. Walworth 1820-1900 alt.

Tune: Maria Theresa, Katholisches Gesangbuch, 1774
"Grosser Gott",
setting by Walter L. Pelz

Introduction: Brass Quartet, Timpani and Organ

With spirit $\text{♩} = ca. 84-88$

Strongly accented

Trpt. I (in C)
Trpt. II
Tbn. I
Tbn. II
Timp.

ff (non-legato)

ff Strongly accented

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7

legato

14

p.d.

(20)

(27)

Stanza 1: Brass Quartet, Timpani, Organ and Congregation

33

Tpt. I
Tpt. II
Tbn. I
Tbn. II
Timp
Cong.
Organ
Ped.

1. Ho-ly God, we praise your name; Lord of all, we bow be-fore you.

41

All on earth your scep-ter claim, All in heavn a-bove a-dore you.

49

In-fi-nite your vast do-main, Ev-er-last-ing is your reign.

Stanza 2: Women and Organ

57 *mf*

2. Hark! The glad-celes-tial hymn An-gel choirs a-bove are rais-ing;

man.

65

Cher-u-bim and ser-a-phim, In un-ceas-ing chor-us prais-ing,

73

Fill the heavens with sweet ac - cord : "Ho - ly, ho - ly, ho - ly Lord!"

Stanza 3: Brass Quartet and Choir

81) *Espressivo*

3. Lo, the ap - os - to - lic train Join your sa - cred name to hal - low;

89

Proph - ets swell the glad re - frain, And the white-robed mar - tyrs fol - low;

97

And from morn to set of sun Through the Church the song goes on.

* If necessary, use whisper mutes to balance voices.

Stanza 4: Men and Organ

105

5

4. You are King of Glo-ry, Christ; Son of God, yet born of Ma-ry.

113

For us sin-ners sac-ri-ficed, As to death a Trib-u-ta-ry,

121

First to break the bars of death, You have o-pened heavin to

128

accented

ff

ff

faith.

ff

134

Poco rit.

Poco rit.

Poco rit.

Stanza 5: Brass Quartet, Timpani, Choir dechant, Organ and Congregation

8

158

First system of musical notation. The vocal line (treble clef) begins with a melodic phrase. The piano accompaniment (bass clef) provides harmonic support. The tempo marking *allargando* is present.

Second system of musical notation. The vocal line continues with the lyrics "And, a - dor - ing, bend the knee". The piano accompaniment continues. The tempo marking *allargando* is present.

Third system of musical notation. The vocal line continues with the lyrics "While we own the mys - ter - y.". The piano accompaniment continues. The tempo marking *allargando* is present.

Fourth system of musical notation. The vocal line continues with the lyrics "And, a - dor - ing, bend the knee". The piano accompaniment continues. The tempo marking *allargando* is present.

Fifth system of musical notation. The vocal line continues with the lyrics "While we own the mys - ter - y.". The piano accompaniment continues. The tempo marking *allargando* is present.

Sixth system of musical notation. The vocal line continues with the lyrics "And, a - dor - ing, bend the knee". The piano accompaniment continues. The tempo marking *allargando* is present.

sdg

Seven empty musical staves, likely intended for a second piano part or a different instrument.