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If you should ever happen to lose or misplace your copy of this music, please contact us and we'll be more than happy to send you another copy at no cost.

Performance Suggestions

Your hymn arrangement is designed to be very flexible in accommodating many different instruments. Along with the standard brass quartet/quintet and timpani parts you will also find parts written for duet and/or trio instruments. The Duet parts are interchangeable between different instruments so that if you have a trumpet, alto sax and trombone (or any other combination), each instrument may use its own part, and you can have them alternate between 1st, 2nd and descant parts. You may want to use parts for the first verse, solo or unison melody with different instruments on various middle verses, and then parts with descant on the final verse. It's your choice depending on your needs and the abilities of your musicians.

The brass arrangement will work as a trio, quartet, quintet, large brass choir or even a band of mixed brass, wind and string instruments. All the parts are marked with doublings and substitutions, and performance suggestions are listed on the bottom of the page. You may want to begin the hymn with a brass introduction – either the entire verse, or a portion of it – then have them play with the congregation for the 1st verse; the second verse can be accompanied by piano/organ alone (and guitars if you have them); for the third verse you may want to feature a solo instrument with piano/organ, and then bring in the entire ensemble along with descant for the final verse. Again, it's your choice. Experiment with different colors and combinations.

Along with duet, band and orchestra parts you will also find a guitar and voice lead sheet in this hymn edition. The guitar chords will work with the piano and instrumental parts, or you may use the guitar by itself – perfect for small gatherings, retreats or services where no piano is available.

If you have any questions, or if we can ever help you in any way, please contact us. We're here for you, and we're always happy to help.

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**Brass Quartet,
Quintet or Sextet
with Timpani**

Praise to the Lord

(For Brass and Timpani)

390

Tune: *Lobe den Herren*

Brass plays vs. 1,2,4

Trumpet Descant

B \flat Vocal Descant

B \flat Trumpets

*Horn in F

*Trombone

*Tuba

Timpani

6

Tpt. Dsc.

Voc. Dsc.

B \flat Tpt.

Hn.

Tbn.

Tuba

6

Timp.

*Brass Quintet final verse Trp 1 plays descant, Trp 2 plays melody, Horn plays top line, Trombone plays top line.

*Horn 1 and Trumpet 2, Horn 2 and Trombone 1, Tuba and Trombone 2 may substitute or sound together.

#390 Episcopal Hymnal - Praise to the Lord

Musical score for measures 2-12. The score is in 2/2 time and G major. It features seven staves: Tpt. Dsc., Voc. Dsc., B♭ Tpt., Hn., Tbn., Tuba, and Timp. The Tpt. Dsc. staff has a measure rest at the beginning. The Timp. staff begins with a measure rest at measure 12.

Musical score for measures 13-17. The score continues from the previous system. It features seven staves: Tpt. Dsc., Voc. Dsc., B♭ Tpt., Hn., Tbn., Tuba, and Timp. The Tpt. Dsc. staff has a trill ornament over the first note of measure 13. The Timp. staff has a measure rest at measure 17.

Words: Joachim Neander (1650-1680); tr. *Hymnal* 1940, alt.
Music: *Lobe den Herren*, melody from *Erneuerten Gesangbuch*, 1665;
harm. *The Choral Book for England*, 1863; desc. Craig Sellar Lang (1891-1971)
Instrumental descant, guitar chords, brass arr: Randy Adams

Praise to the Lord

B \flat Trumpets

(Brass Ensemble Version)

B \flat Trumpets
vs. 1,2
(tacet v. 3)

Vocal
Descant

Trumpet
Descant

7

B \flat Tpt.

Voc. Dsc.

Trp. Dsc.

14

B \flat Tpt.

Voc. Dsc.

Trp. Dsc.

*Play top line for vs. 1 and 2; v. 4 Trp. 1 plays descant and Trp. 2 plays melody line.

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Praise to the Lord

(Brass Ensemble Version)

Horn in F

*(Sub for Trp2 and Trmb 1)


Play v. 4 (if Trp 1 plays descant)

Horn in F



Play vs. 1,2 (tacet v. 3)

8



15



*Verses 1-3 play bottom line; final verse play top line if Trp 1 plays descant and Trp 2 plays melody.

*Horn 1 and Trumpet 2 may substitute or sound together.

*Horn 2 and Trombone 1 may substitute or sound together.

*Tuba and Trombone 2 may substitute or sound together.

Words: Joachim Neander (1650-1680); tr. *Hymnal 1940*, alt.

Music: *Lobe den Herren*, melody from *Erneuerten Gesangbuch*, 1665;

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Praise to the Lord

Trombone/Euph.

(Brass Ensemble Version)

390

***(Sub for Horn and Tuba)**

v.4 (if Trp 1 plays descant)

Trombone

vs. 1,2 (tacet v.3)

8

16

*Verses 1-3 play bottom line; final verse play top line if Trp 1 plays descant.

*Horn 1 and Trumpet 2 may substitute or sound together.

*Horn 2 and Trombone 1 may substitute or sound together.

*Tuba and Trombone 2 may substitute or sound together.

Words: Joachim Neander (1650-1680); tr. *Hymnal 1940*, alt.

Music: *Lobe den Herren*, melody from *Erneuerten Gesangbuch*, 1665;

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Praise to the Lord

Tuba/Bass
*(Sub for Trmb 2)

(Brass Ensemble Version)

390

Play vs. 1,2,4

Tuba

6

11

16

.*Tuba and Trombone 2 may substitute or sound together.

Words: Joachim Neander (1650-1680); tr. *Hymnal 1940*, alt.

Music: *Lobe den Herren*, melody from *Erneuerten Gesangbuch*, 1665;

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Praise to the Lord

(Brass Ensemble Version)

Timpani

390

Play vs. 1 and 4

Timpani

6

11

16

Words: Joachim Neander (1650-1680); tr. *Hymnal 1940*, alt.

Music: *Lobe den Herren*, melody from *Erneuerten Gesangbuch*, 1665;

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Instrumental descant, guitar chords, brass arr: Randy Adams

Praise to the Lord

(Duet Version)

Flutes

Musical score for the first system, measures 1-7. It consists of three staves: Flutes (top), Vocal Descant (middle), and Instrumental Descant (bottom). The key signature is one flat (B-flat) and the time signature is 4/4. The Flutes staff features a melodic line with eighth and quarter notes. The Vocal Descant staff has a vocal line with quarter and eighth notes. The Instrumental Descant staff features a more complex melodic line with many sixteenth notes.

Musical score for the second system, measures 8-14. It consists of three staves: Fl. (top), Voc. Dsc. (middle), and Inst. Dsc. (bottom). The key signature is one flat and the time signature is 4/4. The Fl. staff continues the melodic line from the first system. The Voc. Dsc. staff continues the vocal line. The Inst. Dsc. staff continues the instrumental descant with many sixteenth notes.

Musical score for the third system, measures 15-21. It consists of three staves: Fl. (top), Voc. Dsc. (middle), and Inst. Dsc. (bottom). The key signature is one flat and the time signature is 4/4. The Fl. staff continues the melodic line. The Voc. Dsc. staff continues the vocal line. The Inst. Dsc. staff continues the instrumental descant, ending with a trill (tr) in measure 18.

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Instrumental descant, guitar chords, brass arr: Randy Adams

Praise to the Lord

(Duet Version)

**B \flat Trumpet
or Clarinet**

B \flat Trumpets
Vocal Descant
Trumpet Descant

7
B \flat Tpt.
Voc. Desc.
Tpt. Desc.

14
B \flat Tpt.
Voc. Desc.
Tpt. Desc.

Words: Joachim Neander (1650-1680); tr. *Hymnal* 1940, alt.
Music: *Lobe den Herren*, melody from *Erneuernten Gesangbuch*, 1665;
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Praise to the Lord

Trumpet in C,
Oboe or Violin

(Duet Version)

390

Trumpets in C

Vocal Descant

Trumpet Descant

8

C Tpt.

Voc. Dsc.

Tpt. Dsc.

15

C Tpt.

Voc. Dsc.

Tpt. Dsc.

Words: Joachim Neander (1650-1680); tr. *Hymnal* 1940, alt.
Music: *Lobe den Herren*, melody from *Erneuerten Gesangbuch*, 1665;
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Instrumental descant, guitar chords, brass arr: Randy Adams

Praise to the Lord

Horns in F

(Duet Version)

390

Words: Joachim Neander (1650-1680); tr. *Hymnal* 1940, alt.
Music: *Lobe den Herren*, melody from *Erneuertem Gesangbuch*, 1665;
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Instrumental descant, guitar chords, brass arr: Randy Adams

Trombone/Euph.
Bassoon/Cello

Praise to the Lord

(Duet Version)

390

Musical score for measures 1-7. The score is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of three staves: Trombones (top), Vocal Descant (middle), and Trombone Descant (bottom). The Trombones staff features a melody of eighth and quarter notes. The Vocal Descant staff has a simple line of notes. The Trombone Descant staff contains a more complex, rhythmic pattern with many beamed notes.

Musical score for measures 8-14. The score is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of three staves: Tbn. (top), Voc. Dsc. (middle), and Tbn. Dsc. (bottom). The Tbn. staff continues the melody from the previous system. The Voc. Dsc. staff has a simple line of notes. The Tbn. Dsc. staff contains a complex, rhythmic pattern with many beamed notes.

Musical score for measures 15-21. The score is in bass clef with a key signature of one flat (B-flat) and a 3/4 time signature. It consists of three staves: Tbn. (top), Voc. Dsc. (middle), and Tbn. Dsc. (bottom). The Tbn. staff continues the melody from the previous system. The Voc. Dsc. staff has a simple line of notes. The Tbn. Dsc. staff contains a complex, rhythmic pattern with many beamed notes.

Words: Joachim Neander (1650-1680); tr. *Hymnal 1940*, alt.
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Praise to the Lord

E♭ Alto Saxophones

(Duet Version)

390

Musical score for measures 1-7. The score is arranged in three staves: Alto Sax, Vocal Descant, and Sax Descant. The key signature is one sharp (F#) and the time signature is 2/4. The Alto Sax part features a melody of eighth and quarter notes. The Vocal Descant part consists of a vocal line with quarter and eighth notes. The Sax Descant part features a more complex rhythmic pattern with eighth and sixteenth notes.

Musical score for measures 8-14. The score is arranged in three staves: Sax, Voc. Dsc., and Sx. Dcs. The key signature is one sharp (F#) and the time signature is 2/4. The Sax part continues the melody from the first system. The Voc. Dsc. part continues the vocal line. The Sx. Dcs. part continues the saxophone descant with various rhythmic patterns.

Musical score for measures 15-21. The score is arranged in three staves: Sax, Voc. Dsc., and Sx. Dcs. The key signature is one sharp (F#) and the time signature is 2/4. The Sax part continues the melody. The Voc. Dsc. part continues the vocal line. The Sx. Dcs. part continues the saxophone descant.

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Praise to the Lord

(For Voice with Descant, Guitar, Bass and Timpani)

Praise to God

390

Tune: *Lobe den Herren*

F Dm C F Dm Am B \flat F B \flat Dm

Voice

1.)Praise to the Lord, the Al - might - y, the King of cre -
 2.)Praise to the Lord; o - ver all things he glo - rious - ly
 3.)Praise to the Lord, who doth pros - per thy way and de -
 4.)Praise to the Lord! O let all that is in me a -

Vocal Descant

Instrumental Descant

Bass

Timpani

Gm C C7 F F Dm C F Dm Am B \flat F

5

a - - - - tion; O my soul praise him for he is thy
 reign - - - - eth: borne as on ea - gle wings, safe - ly his
 fend thee; sure - ly his good - ness and mer - cy shall
 dore him! All that hath life and breath come now with

Vocal Descant

Instrumental Descant

Bass

5

Timp.

#390 Episcopal Hymnal - Praise to the Lord

2

B \flat Dm Gm C C7 F F C F B \flat F B \flat C

10

health and sal - va - - - tion: join the great throng, psal - ter - y,
 saints he sus - tain - - - eth. Hast thou not seen how all thou
 ev - er at - tend thee; pon - der a - new what the Al -
 prais - es be - fore him! Let the a - men sound from jhis

10

Bass

10

Timp.

F Gm F C F B \flat C7 Dm Gm A Gm F

16

or - gan, and song, sound - ing in glad ad - o - ra - - - tion.
 need - est hath been grant - ed in what he or - dain - - - eth?
 might - y can do, who with his love doth be - friend thee.
 peo - ple a - gain; glad - ly for ev - er a - dore him.

16

Bass

16

Timp.

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Praise to the Lord

Voice and Guitar

(For Voice and Guitar)

1.) Praise to the Lord, the Al - might - y, the King of cre -
 2.) Praise to the Lord; the o - ver all things he glo - rious - ly
 3.) Praise to the Lord, who doth pros - per that thy way and me de -
 4.) Praise to the Lord; O my soul praise him for he is glorious;

a - - - tion; O my soul praise him for he is thy
 reign - - - eth; borne as on ead - gle wings, safe - ly his
 fend sure All - ly that his good - ness and mer - cy shall
 dore thee; him! his hath life and breath come - cy now shall
 with

health and sal - va - - - - tion: join the great
 saints he sus - tain - - - - eth. Hast thou not
 ev - er at - tend thee; him! pon der a -
 prais - es be - fore him! Let the the a -

throug,
 seen
 new
 men

psal - ter - y, or - gan, and song,
 how all thou need - est hath been
 what the Al - might - y can do,
 sound from jhis - might - y peo - ple a - gain;

sound - ing in glad ad - o - ra - - - - - tion,
 grant - ed in what he or - dain - - - - - eth?
 who with his love doth be - friend thee.
 glad - ly for ev - er a - dore him.

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Praise to the Lord

(Brass Ensemble Version)

Timpani

390

Play vs. 1 and 4

Timpani

6

11

16

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Music: *Lobe den Herren*, melody from *Erneuerten Gesangbuch*, 1665;

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Praise to the Lord

Piano Score

Piano and Guitar

390

Lobe den Herren

Descant

F Dm C F Dm Am B \flat F B \flat Dm Gm C C7

Piano
Guitar

The first system of music features a descant line in the upper staff and piano/guitar accompaniment in the lower staves. The descant line is in 3/4 time and begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano/guitar accompaniment consists of chords and single notes in both hands. The key signature has one flat (Bb) and the time signature is 3/4.

6

F F Dm C F Dm Am B \flat F B \flat Dm Gm C C7

6

The second system of music continues the descant and piano/guitar accompaniment. It begins with a measure number '6' above the descant line. The piano/guitar accompaniment continues with chords and single notes in both hands. The key signature and time signature remain the same as in the first system.

Praise to the Lord

2

12

F F C F B \flat F B \flat C F Gm F C

18

F B \flat C7 Dm Gm A Gm C7 F

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