

PRAISE, MY SOUL, THE KING OF HEAVEN

for S.A.T.B. voices, accompanied,
with opt. 2 C-Instruments*

Words by
HENRY F. LYTE (1793-1847)

BEACH SPRING
Arranged by **PATTI DRENNAN**

Reflective (♩ = ca. 80)

C-INSTRUMENT I
II

mp

ACCOMP.

Reflective (♩ = ca. 80)

mp

4

mf

mf

8

SOPRANO & ALTO

rit. a tempo

legato mp unis.

TENOR & BASS

mp unis.

Praise, my

8

dim. e rit.

a tempo

(tacet)

legato

mp

*Also available for S.A.B. voices, No. 18015. Part for 2 C-Instruments (violins or flutes) may be found on page 12.

12

soul, the King of heav - en, to His feet Thy trib-ute bring;

16

Ran-somed, healed, re - stored, for - giv - en, ev - er - more His prais-es

22

20

sing, Al - le - lu - ia! Al - le - lu - ia! Praise the

(C-Instruments)

20

24 *cresc.* *f*

ev - er - last - ing King: Al - le - lu - ia! Al - le -

cresc. *f*

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a *cresc.* marking and a *f* dynamic. The lyrics "ev - er - last - ing King:" are written below the notes. The bottom staff is a piano accompaniment in bass clef, also in F# major and 4/4 time, with a *cresc.* marking and a *f* dynamic. Both staves feature a long, sustained chord in the final measure of the system.

24 *cresc.* *mf*

This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both in F# major and 4/4 time. The music starts with a *cresc.* marking and a *mf* dynamic. The accompaniment consists of chords and moving lines in both hands.

28 *dim.*

lu - ia! With our voic - es we will sing.

dim.

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a *dim.* marking. The lyrics "lu - ia! With our voic - es we will sing." are written below the notes. The bottom staff is a piano accompaniment in bass clef, also in F# major and 4/4 time, with a *dim.* marking. Both staves feature a long, sustained chord in the final measure of the system.

28 *mp*

This system contains two staves of piano accompaniment. The top staff is in treble clef and the bottom staff is in bass clef, both in F# major and 4/4 time. The music starts with a *dim.* marking and a *mp* dynamic. The accompaniment consists of chords and moving lines in both hands.

33

mp

Praise Him
mp

(tacet)

33

for rehearsal only

37

for His grace and fa - vor to our fa - thers in dis - tress;

41

Praise Him, still the same as ev - er, slow to chide, and swift to

45 *mf* 47

bless. Al - le - lu - ia! Al - le - lu - ia! Glo - rious

(C-Instruments) *mf*

45 *mf* (play) 47

49 *mp*

in His faith - ful - ness. Al - le - lu - ia! Al - le - lu - ia!

49 *mp*

49 *mp*

53
lu - ia! Glo - rious in His faith - ful - ness.



53 *mf*




57 *mp* **60**
(mel.)
Frail as sum - mer's flow'r we



dim. (tacet)



57 *dim.* *mp* **60**



61 flour - ish; Blows the wind and it's gone; *mp cresc.*
 (mel.) But, while mor - tals rise and

65 per - ish, God en - dures un - chang - ing on, and

69 *rit.* **71** Broadly (♩ = ca. 72)
 An - gels in the height, a - dore — Him; Ye be -
 on. *rit.* **71** Broadly (♩ = ca. 72)
 (C-Instruments) *rit.* **71** Broadly (♩ = ca. 72)

73

hold Him face to face; ————— Saints tri - um-phant, bow be -

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats and a common time signature. It begins with a melodic phrase, followed by a long note held over the bar line, and then continues with a rhythmic pattern. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving bass lines.

73

Detailed description: This system contains the next two staves of music. The vocal line continues from the previous system, with the long note from the first system now fully written out. The piano accompaniment continues with a steady rhythmic accompaniment.

77

fore— Him, gath-ered in from ev-ry race; Al - le - lu - ia! — Al - le -

81 *ff*

Detailed description: This system contains the third and fourth staves of music. The vocal line starts at measure 77. The piano accompaniment features a dynamic marking of *ff* (fortissimo) starting at measure 81. The music is marked with a crescendo hairpin leading to this dynamic.

77

81 *ff*

Detailed description: This system contains the final two staves of music on the page. The vocal line continues with the 'Al - le - lu - ia!' phrase. The piano accompaniment maintains the *ff* dynamic and includes a *rit.* (ritardando) marking at the end of the system.

82

lu - ia! Praise with us the God of grace, God's grace; Al - le -

82

86

lu - ia! Al - le - lu - ia! Praise with us the God of

86

The image shows a musical score for a piece titled "Praise, My Soul, the King of Heaven". The score is written for four staves: two vocal staves (Soprano and Alto/Tenor/Bass), and two piano accompaniment staves (Right and Left Hand). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The score begins at measure 90. The vocal parts feature a melodic line with lyrics: "Let us praise God." The piano accompaniment provides harmonic support with chords and moving lines. Performance markings include "rit." (ritardando) and "ff" (fortissimo). A large red watermark "PRINTED ONLY" is overlaid diagonally across the score.

Praise, My Soul, the King of Heaven is an inspired and unique pairing of Henry Lyte's familiar hymn text with the beloved traditional folk hymn commonly known as *Beach Spring*. Appropriate for worship throughout the church year, this anthem may be especially appropriate for All Saints, Ascension, Christ the King and Eastertide. Suggested corresponding lectionary readings include Exodus 3: 1-12, Psalm 103, Matthew 13: 24-30 & 36-43 and Romans 8: 18-25. One basic homiletical theme is joining with the saints and angels to sing praise to the King of heaven for His steadfast love and mercy.

In rehearsal, strive for a lyric legato with a basic feeling of one pulse per measure in triple meter. Carefully shade the phrases, following the natural rise and fall of their contours, and allow the anacrusis (i.e., pick-up notes) that begin each phrase to propel the energy forward into the phrase. In performance, the C-Instrument part may be played by two violins or two flutes.

Patti Drennan is Choral Director at Norman High School in Norman, Oklahoma. Active in the music program at Norman First Baptist Church, she also sings with the Oklahoma Singing Churchwomen and frequently records as a studio musician. Voted "Teacher of the Year" in 1994 at West Mid-High School, Drennan earned a B.M.E. at Oklahoma State University and a M.M.E. at the University of Oklahoma.

PRAISE, MY SOUL, THE KING OF HEAVEN

C-INSTRUMENTS I & II
(violins or flutes)

BEACH SPRING

Arranged by PATTI DRENNAN

Reflective (♩ = ca. 80)

The musical score consists of two staves, I and II, in a 4/4 time signature. The key signature has one sharp (F#). The piece begins with a tempo of 'Reflective' at approximately 80 beats per minute. The first staff (I) starts with a whole rest followed by a series of eighth and sixteenth notes. The second staff (II) begins with a mezzo-forte (*mf*) dynamic. The score includes various dynamics such as *mf*, *mp*, *dim. e rit.*, and *ff*. Tempo changes include 'a tempo' and 'Broadly' (♩ = ca. 72). The score is marked with measure numbers in boxes: 6, 12, 22, 27, 35, 37, 47, 50, 60, 71, 75, 81, 82, and 89. A large red watermark reading 'Preview Only! Legal Use Requires Purchase' is overlaid diagonally across the entire score.

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