

# Sing Praise to the Lord

## Introit for Seventh Sunday of Trinity

Text paraphrased from Psalms 30 and 66

Jeremy Rawson

**Lively** ♩=90

Soprano  
Alto  
Tenor  
Bass  
Organ/  
Piano

Sing ——— praise to the Lord,  
Sing ——— praise to the Lord,  
Sing ——— praise to the Lord,  
Sing ——— praise to the Lord,  
Sing ——— praise to the Lord,

(Either tenor or bass part can be omitted, but not both)

All ——— his faith-ful peo - ple, Sing ——— praise to the Lord,  
All ——— his faith-ful peo - ple, Sing ——— praise to the Lord,  
All ——— his faith-ful peo - ple, Sing ——— praise to the Lord,  
All ——— his faith-ful peo - ple, Sing ——— praise to the Lord,

*mp* A little slower

All his faith-ful peo - ple, *mp* Re - mem - ber what the Ho - ly One has

All his faith-ful peo - ple, *mp* Re - mem - ber what the Ho - ly One has

All his faith-ful peo - ple, *mp* Re - mem - ber what the Ho - ly One has

All his faith-ful peo - ple, Re - mem - ber what the Ho - ly One has

The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "All his faith-ful peo - ple, Re - mem - ber what the Ho - ly One has". The tempo is marked "A little slower" and the dynamic is "mp". The key signature is one sharp (F#) and the time signature is 4/4, with a 3/4 measure inserted in the middle of each line.

*accel.* - - - - -

done And give him thanks. Praise God with shouts of joy, all peo - ple!

done And give him thanks. Praise God with shouts of joy, all peo - ple!

done And give him thanks. Praise God all peo - - ple!

done And give him thanks. Praise God all peo - - ple!

The second system contains four vocal staves and a piano accompaniment. The lyrics are: "done And give him thanks. Praise God with shouts of joy, all peo - ple!". The tempo is marked "accel." and the dynamic is "mp". The key signature is one sharp (F#) and the time signature is 4/4, with a 3/4 measure inserted in the middle of each line. A (G#) is written above the first measure of the first vocal line.

Tempo I

Sing to the glo - ry of his name, Of - fer him glo-rious praise!\_\_\_\_\_

Sing to the glo - ry of his name, Of - fer him glo-rious praise!\_\_\_\_\_

8 Sing to the glo - ry of his name, Of - fer him glo-rious praise!\_\_\_\_\_

Sing to the glo - ry of his name, Of - fer him glo-rious praise!\_\_\_\_\_

The first system of the musical score includes four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass), with the Soprano part starting on a higher pitch than the others. The piano accompaniment consists of a right-hand part with a rhythmic melody and a left-hand part with a bass line. The score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Tempo I' and the dynamics include a forte 'f' marking.

Sing to the glo - ry of his name, Of - fer him glo-rious praise!\_\_\_\_\_

Sing to the glo - ry of his name, Of - fer him glo-rious praise!\_\_\_\_\_

8 Sing to the glo - ry of his name, Of - fer him glo-rious praise\_\_\_\_\_

Sing to the glo - ry of his name, Of - fer him glo-rious praise!\_\_\_\_\_

The second system of the musical score continues the vocal parts and piano accompaniment from the first system. It maintains the same four-voice vocal arrangement and piano accompaniment. The lyrics are repeated across the vocal staves, with some lines ending in a long horizontal line to indicate a continuation of the phrase. The musical notation and dynamics remain consistent with the first system.