

We Praise Thee, O God is extracted from Handel's "Utrecht Te Deum," written to celebrate the Treaty of Utrecht that ended the War of the Spanish Succession in 1713. The admonition to praise God dominates the text in phrases such as "We praise Thee, O God," "All the earth doth worship Thee," "All the angels sing their endless praise," and "Throughout all the earth the church gives praise." Handel beautifully expresses this theme throughout with the captivating use of the joyful pattern of an eighth note followed by two sixteenth notes. After the opening homophonic section, Handel's contrapuntal lines provide an exciting texture of voices that contrast with each other.

The anthem should be sung with energy, avoiding any heaviness. The contrasting dynamics in the various sections should be carefully executed. Above all, joy should pervade the vocal texture throughout.

Hal H. Hopson is the most prolific composer of church music of his generation. With more than 1,800 published works for 30 publishers, Mr. Hopson's music is heard weekly in congregations throughout our country. His compositions reflect respect for the best liturgical tradition, scripture, and theology. Mr. Hopson composes music accessible to nearly all choirs and congregations, striving always to include rather than to exclude. His published repertoire includes almost every conceivable genre: anthems for children, youth, and adult choirs; and compositions for organ, piano, harpsichord, and handbells. Mr. Hopson writes especially for congregations in concertato anthems, hymn tunes, responsorial psalm settings, and liturgical services.

A church musician throughout his professional life, Mr. Hopson has also been conductor-clinician for workshops and choral festivals in the United States, Europe, and Asia, and professor of church music at Westminster Choir College and Scarritt Graduate School. He is also a hymn writer whose texts appear in major denominational hymnals.

Hal Hopson was born in Mound, Texas, in a family of thirteen children where music making figured prominently. His first piano teacher was his older sister, Merle, whom he holds in deep regard for her enormous musical and personal influences on his life. Hopson's well-known hymn tune, "Merle's Tune," is named in her honor. He first accompanied worship services at age thirteen and later graduated from Baylor University and Southern Baptist Theological Seminary with B.A. and M.S.M. degrees, respectively. He completed additional study at universities and conservatories in the United States and Germany.

A recipient of many honors for his distinguished service to music, Mr. Hopson is listed in the International Who's Who in Music, Cambridge, England. He has served on the national boards of Presbyterian Association of Musicians, Choristers Guild, and Church Music Institute, and has received annual awards from ASCAP for many consecutive years. Expertise in psalmody and liturgy led to appointments on the Symposium for Church Composers, sponsored by the Roman Catholic Diocese of Milwaukee, and the Task Force on Psalmody, sponsored by the Presbyterian Church, USA, resulting in the official Psalter for the denomination. Considered representative of this century's choral music, Hopson's cantata "God with Us" was chosen during the American Bicentennial, 1976, for placement in a capsule to be opened and performed at the Tercentennial in 2076. During the Bicentennial Celebration, it received a performance on National Public Radio. In the summer of 2013, Austin, Texas, became the home of Hopson and his wife, church musician Martha Smith Hopson. They have three children and six grandchildren, and enjoy living in the beautiful Texas hill country.

WE PRAISE THEE, O GOD

for S.A.T.B. voices, accompanied*

Traditional text, alt.

Music by

GEORGE FREDERICK HANDEL (1685–1759)

Arranged by

HAL H. HOPSON (ASCAP)

With lively vigor (♩ = ca. 104-108)

ACCOMP.

3 SOPRANO *f* 4

ALTO *f*

TENOR *f*

BASS *f*

We praise

We praise

We praise

We praise

4

* To purchase a full-length performance recording (44239) of this piece, go to alfred.com/downloads.

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44239

5

Musical score for measures 5 and 6. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Thee, O God." repeated in each vocal part. The piano accompaniment consists of a treble and bass clef staff with chords and moving lines.

7

Musical score for measures 7 and 8. It features four vocal staves and a piano accompaniment. The lyrics are "We praise" repeated in each vocal part. Measure 8 is marked with a box containing the number 8. The piano accompaniment continues with chords and moving lines.

9

Thee, O God.

Thee, O God.

Thee, O God.

Thee, O God.

Musical score for measures 9-10. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "Thee, O God." repeated for each voice part. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand.

11

12

mf

We ac -

mf

We ac - knowl

f

We ac - knowl - edge

f

We ac - knowl - edge

12

f

Musical score for measures 11-12. It features four vocal staves and a piano accompaniment. The lyrics are "We ac - knowl - edge". The piano accompaniment has a more active eighth-note pattern in the right hand. Dynamic markings include *mf* and *f*. Measure numbers 11 and 12 are indicated in boxes above the vocal staves.

13

f

knowl - - - - - edge

f

8 Thee, we ac - knowl - edge

Thee, we ac - knowl - edge

15

Thee. We ac - knowl -

cresc.

8 Thee, we ac - knowl -

Thee, we ac - knowl -

17

edge Thee to be the Lord. All the

edge Thee to be the Lord.

edge Thee to be the Lord. All the

edge Thee to be the Lord.

mf

19

earth doth wor - ship Thee. O Lord, all the

All the earth doth wor - ship

earth doth wor - ship Thee, O Lord. All the

All the earth doth wor - ship Thee,

mf

19

21

earth doth wor - ship Thee. O Lord, all the
 Thee, O Lord. All the earth, O Lord, all the
 earth doth wor - ship Thee, O Lord. All the
 O Lord. All the earth

The musical score for measures 21-23 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "earth doth wor - ship Thee. O Lord, all the Thee, O Lord. All the earth, O Lord, all the earth doth wor - ship Thee, O Lord. All the O Lord. All the earth". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

23

earth doth
 earth doth
 earth, O Lord, all the earth doth
 doth

The musical score for measures 23-25 continues with four vocal staves and piano accompaniment. The lyrics are: "earth doth earth doth earth, O Lord, all the earth doth doth". The piano accompaniment includes dynamic markings such as *f* and *f**, and a dotted slur over a note in measure 24. The piano part features a rhythmic accompaniment with chords and moving lines.

*Dotted slur means no breath.

25

wor - ship Thee, O Lord.

wor - ship Thee, O Lord. All the an - gels

wor - ship Thee, O Lord.

wor - ship Thee, O Lord.

mf

mf

27

All the an - gels

sing their end - less praise.

All the an - gels sing their end - less

mf

mf

27

29

sing their end - less praise. Through-out all
 Through-out all the earth, through-out all
 praise. Through-out all
 Through-out all

f

f

f

f

f

f

f

31

the earth the church gives praise.
 the earth the church gives praise. Bring us
 the earth the church gives praise.
 the earth the church gives praise.

33

Bring us with the saints,
cresc.
 with the saints
 Bring us with the saints,
 Bring us with the saints,

33

Piano accompaniment for measures 33-34, featuring chords and a bass line.

35

bring us with the saints to live for -
f
 to live for -
 bring us with the saints for -
 bring us with the saints for -

Piano accompaniment for measures 35-36, featuring chords and a bass line.

37 *poco rit.* *a tempo*

ev - er - more.
poco rit. *a tempo*

ev - er - more.
poco rit. *a tempo*

ev - er - more.
poco rit. *a tempo*

ev - er - more.

poco rit. *a tempo*

40 *rit.*

rit.

rit.

rit.

rit.

