

For the Diocese of Charleston, South Carolina Choral Festival, February, 1990

WHEN IN OUR MUSIC GOD IS GLORIFIED

SATB Choir, Assembly, Brass Quartet, Organ

Fred Pratt Green, 1903–2000

INTRODUCTION

♩ = c. 112

Foundations, Mixtures

ENGELBERG

Charles V. Stanford, 1852–1924

Arr. by Lynn M. Trapp

Musical score for the organ introduction, measures 1-4. The score is in 4/4 time and features a complex texture with multiple voices in both the treble and bass staves. The dynamics are marked *f* (forte) and *sim.* (sostenuto). A pedal point is indicated as *Ped. 8', 16'*.

Musical score for Trumpets 1, 2 and Trombones 1, 2, measures 5-8. The score is in 4/4 time and features a complex texture with multiple voices in both the treble and bass staves. The dynamics are marked *f* (forte). The score includes a key signature change from one flat to two flats and a time signature change from 4/4 to 6/4.

Musical score for the organ, measures 9-12. The score is in 4/4 time and features a complex texture with multiple voices in both the treble and bass staves. The dynamics are marked *f* (forte). The score includes a key signature change from two flats to one flat and a time signature change from 4/4 to 6/4.

008720

Instrumental parts available, WLP 008726.

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Ped.

VERSE 1

16

Trumpets 1, 2

mf

Unison Choir/Assembly

mf

1. When in our mu - sic God is glo - ri - fied,

mf

19

— And ad - o - ra - tion leaves no room for pride,

4
22

Musical notation for the first system, measures 22-24. It consists of a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part features a steady bass line and chords in the right hand.

1. It is as though the whole cre - a - tion cried

Musical notation for the second system, measures 25-27. It continues the vocal line and piano accompaniment from the first system. The piano part includes a fermata over a chord in the right hand at the end of measure 27.

25

Musical notation for the third system, measures 28-30. The key signature changes to two flats (B-flat and E-flat), and the time signature changes to 6/4. The piano part features a more active bass line and chords in the right hand.

1. Al - le - lu - ia!

Musical notation for the fourth system, measures 31-33. It continues the vocal line and piano accompaniment in the new key and time signature. The piano part features a complex texture with many chords in the right hand.

VERSE 2

27 *Women*
mp

2. How of - ten, mak - ing mu - sic, we have found _____ A new di -

mp

31 *Man.*

2. men - sion in the world of sound, _____ As wor - ship

(b)

34

2. moved us to a more pro - found _____ Al - le - lu - ia!

6/4 4/4

VERSE 3

38

mf

mf

Men mf

3. So has the Church, in lit - ur - gy and song, ————— In faith and

Principals 8', 4'

mf

Ped.

42

3. love, through cen - tu - ries of wrong, ————— Borne wit-ness to the truth in

46

3. ev - 'ry tongue, Al - le - lu - ia!

VERSE 4

Freely
Choir
mp

49

S.A.
T.B.

4. And did not Jesus sing a psalm that night

mp

50

mf

4. When utmost e - vil strove a - gainst the Light?

mf

51

f

4. Then let us sing, for whom he won the fight.

f

8
52

mp *mf*

4. Al - le - lu - ia, Al - le - lu - ia,

4. Al - le - lu - ia, *mp sim.* *mf*

55

f *ff* *rit.*

4. Al - le - lu - ia, Al - le - lu - ia.

f *ff* *rit.*

57 *a tempo*

Trumpets 1, 2 *sfp*

Foundations, Mixtures *f* *sim.*

Ped.

60

Trumpets 1, 2 *rit.*

Trombones 1, 2 *f* *rit.*

f *rit.*

VERSE 5

$\text{♩} = \text{c. } 94$

63 *ff*

Piano accompaniment for measures 63-66. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Unison Choir/Assembly

ff

5. Let ev - 'ry in - stru - ment be tuned for praise! ——— Let all re -

Vocal line and piano accompaniment for measures 67-70. The vocal line is in a soprano clef, and the piano accompaniment is in a grand staff. The lyrics are: "5. Let ev - 'ry in - stru - ment be tuned for praise! ——— Let all re -".

67

Piano accompaniment for measures 71-74. The right hand continues the melodic line, and the left hand provides harmonic support with eighth notes.

5. joice who have a voice to raise! ——— *div.* And may God

Vocal line and piano accompaniment for measures 75-78. The vocal line includes a *div.* (divisi) instruction. The lyrics are: "5. joice who have a voice to raise! ——— *div.* And may God".

10
70

Musical notation for the first system, measures 70-71. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The music features a mix of quarter and eighth notes.

5. give us faith to sing al - ways

Musical notation for the second system, measures 72-73. It includes a vocal line and piano accompaniment. The vocal line continues with the lyrics "Al - le - lu - ia!". The piano accompaniment features a steady eighth-note accompaniment in the bass and chords in the treble.

72

Musical notation for the third system, measures 74-75. It includes a vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment also has a fermata. The tempo marking "rit." (ritardando) is present in both staves.

5. — Al - le - lu - ia!

Musical notation for the fourth system, measures 76-77. It includes a vocal line and piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment also has a fermata. The tempo marking "rit." is present in both staves.