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Introsits

Responses

Amens

Benedictions

22 Settings by
Hal H. Hopson

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Since 1892

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SERVICE MUSIC FROM MASTER COMPOSERS

Arranged by Hal H. Hopson

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Opening Sentences

1. Praise the Lord, Be Joyful

Opening Sentence for S.A.T.B. Voices

Franz Joseph Haydn (1732–1809)

based on a harmonization by Johannes Brahms

Arranged by HAL H. HOPSON

With majestic vigor (♩ = ca. 66)

S.A. *mf* praise the Lord, al - le -

Praise the Lord, be joy - ful, be joy - ful, al - le -

T.B. *mf*

lu - ia. Praise the Lord, be joy - ful, be joy - ful,

al - le - lu - ia. *ff*

al - le - lu - ia, al - le - lu - ia. Praise the Lord, be

al - le - lu - ia. *ff*

joy - ful, be joy - ful, praise for - ev - er - more. *rit.*

rit.

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2. O Praise the Lord, Be Joyful

Opening Sentence for S.A.T.B. Voices

Psalm 100:1, 2

From *Israel in Egypt*
George Frideric Handel (1685-1759)
Arranged by HAL H. HOPSON

With vigor (♩ = ca. 96)

S.A. Unison *f*

O praise the Lord, be joy - ful, be

Keyboard *f*

joy - ful. O praise the Lord, be

T.B. *f*

joy - ful, be joy - ful.

The Lord is God for

ev - er and ev - er.

3. Come, Let Us Bow Down

Opening Sentence for S.A.T.B. Voices

Psalm 95:6
Psalm 29:2

Chanted, with great mystery

Adapted from Libera me (*Requiem*)
Giuseppe Verdi (1813–1901)
Arranged by HAL H. HOPSON

S.A. *pp*

Come, let us bow down and kneel be-fore the Lord, our mak-er;

T.B. *pp*

(8' Flute)
pp

Organ
Pedal

p *> pp* *ppp*

let us wor-ship the Lord in the beau-ty of ho-li-ness. A - men. —

p *> pp* *ppp*

p *> pp* *ppp*

4. Worship the Lord, Rejoice and Sing

Opening Sentence for S.A.T.B. Voices

Volckmar Leising

Arranged by HAL H. HOPSON

Light, but well marked, in one (♩. = ca. 46)

(Right hand detached throughout)

Organ

f

Man. { (16', 8' 4' Reeds, boxes closed)

(Pedal out)

⑤ S.A. *f*

Wor - ship the Lord, re - joice and sing.

⑩ T.B. *f*

Al - le - lu - ia, al - le - lu - ia, al - le - lu -

ia, al - le - lu - ia. Wor - ship the Lord, re - joice and

sing. *cresc.* Al - le - lu - ia, al - le - lu - ia. *rit.* *ff*

cresc. *rit.* *ff*

5. O Sing Unto the Lord

Opening Sentence for S.A.T.B. Voices

Psalm 96:1-3

Hans Leo Hassler (1564-1612)
Arranged by HAL H. HOPSON

With some movement, but unhurried (♩ = ca. 112)

S.A. *mf* song; O

O sing un - to the Lord, sing — God a new — song; O sing un -

T.B. *mf* song; O

5 sing un - to the Lord, all the earth. *f*

to — the Lord, O sing all the earth. De - clare to

to the Lord, O sing — all the earth.

10 sing un - to the Lord, sing — all the earth.

all peo - ple now God's mar - vel - ous glo - ry; show God's

15 mar - vel - ous glo - ry, *Slower f, ff*

mar - vel - ous glo - ry, show God's mar - vel - ous glo - ry.

mar - vel - ous glo - ry, *f, ff*

mar - vel - ous glo - ry,

6. All the Earth Sing Praise, Alleluia

Opening Sentence for S.A.T.B. Voices

From *Paratum Corejus*
by Antonio Vivaldi (1675–1741)
Arranged by HAL H. HOPSON

Moderately fast, with joyful vigor (♩ = ca. 120)

S.A. *f*

All the earth sing

T.B. *f*

Organ

Man. *f*

Pedal

5

praise, sing praise to God a - lone. Songs of

10 *ff* rit.

joy be lift - ed. Al - le - lu - ia.

ff rit.

The musical score is arranged for SATB voices and organ. It begins with a 4/4 time signature and a tempo of 'Moderately fast, with joyful vigor' (♩ = ca. 120). The organ part features a 'Man.' (manual) section with a forte (*f*) dynamic and a 'Pedal' section. The vocal parts (Soprano, Alto, Tenor, Bass) enter with the lyrics 'All the earth sing praise, sing praise to God a - lone. Songs of joy be lift - ed. Al - le - lu - ia.' The score includes dynamic markings such as *f*, *ff*, and *rit.* (ritardando). A rehearsal mark '5' is placed above the first measure of the vocal entry, and a rehearsal mark '10' is placed above the first measure of the 'Alleluia' section. The organ accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

7. Come, Let Us Praise the Lord

Opening Sentence for S.A.T.B. Voices

William Byrd (1542–1623)

Arranged by HAL H. HOPSON

In a moderate tempo (♩ = ca. 92)

S. *mf* , *p* **f**
Come, let us praise the Lord. Come, let us praise the Lord. Al-le-

A. *mf* , *p*
Come, let us praise the Lord. Come, let us praise the Lord.

T. *p*
Come, let us praise the Lord.

B. *p*
Come, let us praise the Lord.

Keyboard
mf *p* **f**

⑤

lu - ia, al - le - lu - ia, al - le - lu - ia. **ff**

f Al - le - lu - ia, al - le - lu - ia. **ff**

f Al - le - lu - ia, al - le - lu - ia. **ff**

f Al - le - lu - ia, al - le - lu - ia. **ff**

ff

8. Let Thy Holy Presence

Opening Sentence for S.A.T.B. Voices

Pavel Tschesnokoff (1877-1944)

Arranged by HAL H. HOPSON

Slow and sustained (♩ = ca. 72)

Small Treble Ensemble

Thy ho - ly pres - ence, thy ho - ly

Let thy ho - ly pres - ence, let thy ho - ly pres -

5 pres - ence come up - on us, we pray,

ence come up - on us, we pray,

10 *p unis.* thy ho - ly pres - ence come up - on us,

unis. *p* thy ho - ly pres - ence come up - on

15 *div.* come up - on us. *rit.* O hear us, Lord. *ppp*

us, *ppp* come up - on us. *div.* *rit.* *ppp*

9. God Is in This Holy Place

Opening Sentence for Two-Part (S.A./T.B.) Voices

Habakkuk 2:20

From *Schaffe in mir, Gott, ein rein Herz*
 Johannes Brahms (1833–1897)
 Arranged by HAL H. HOPSON

Slow and sustained (♩ = ca. 88)
 S.A. *p*

God is in this ho - ly

Organ *p*

place; let all the earth keep si - lence, let

T.B. *p*

God is in this ho - ly place;

⑩

all keep si - lence, keep si - lence. *pp*

let all the earth keep si - lence, keep si - lence. *pp*

10. The Lord Is Surely in This Holy House

Opening Sentence for S.S.A.T.T.B. Voices

Habakkuk 2:20

Peter Ilyich Tchaikovsky (1841-1892)

Arranged by HAL H. HOPSON

Slow and sustained (♩ = ca. 60)

S.S.A. *p* *mp*

The Lord is sure-ly in this ho-ly house. Let

T.T.B.B. *p* *mp*

all the earth keep si-lence, let all the earth keep

p *pp*

si-lence; be-fore the Lord keep si-lence, —

mp *p* *pp* *ppp*

— keep si-lence, keep si-lence, keep si-lence.

mp *p* *pp* *ppp*

Responses to Prayer

11. Lord, in Your Mercy, Hear Our Prayer

Response to Prayer for S.A.T.B. Voices

Richard Farrant (d. 1581)
Arranged by HAL H. HOPSON

With calm movement (♩ = ca. 72)

S.A. *mp* Lord, in your mer-cy, hear our prayer. A - men, a - men.

T.B. *mp*

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12. Bow Down Your Ear, O Lord

Response to Prayer for S.A.T.B. Voices

Fatyeff
Arranged by HAL H. HOPSON

Psalms 5:1

Expressively, in a moderate tempo (♩ = ca. 76)

S.A. *p* Bow down your ear, O Lord, and hear us.

T.B. *p*

A - men.

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13. Lord, in Your Mercy, Hear Us

Response to Prayer for S.A.T.B. Voices

Alexandre A. Arkhangelsky (1846-1925)

Arranged by HAL H. HOPSON

Moderately slow and expressive (♩ = ca. 69)

S.A. *p* *mp* *rit.* *pp*

Lord, in your mer - cy, hear us; give ear to our prayer. A - men.

T.B. *p* *mp* *rit.* *pp*

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14. Hear Us, O Lord

Response to Prayer for S.A.T.B. Voices

Thomas Attwood (1765-1838)

Arranged by HAL H. HOPSON

Moderately slow and expressive (♩ = ca. 76)

S.A. *p* *pp* *p*

Hear us, O Lord, in mer - cy, hear us, hear —

T.B. *p* *pp*

hear us, hear us, we bow — be - fore you, O

us, hear us, us, hear us, we bow be - fore you, O

hear us, hear us, we bow be - fore you, O

Lord, in your mer - cy, hear us. *pp*

Lord, hear us. *rit.* A - men. *pp*

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Dismissal Sentences

15. Christ, Now Go Before Us

Ancient Celtic text, adapted

Dismissal Sentence for S.A.T.B. Voices

Franz Schubert (1797–1828)
Arranged by HAL H. HOPSON*With motion, but unhurried* (♩ = ca. 100)

S.A. *p* 5 *mp*

Christ, now go be - fore us. Christ, now be be - side us.

T.B. *p* *mp*

Christ, now be a - round us, now and ev - er - more.

mf 10 *mp* *rit.* *p*

mf *mp* *rit.* *p*

The musical score is for a dismissal sentence in 3/4 time, key of B-flat major. It features four vocal parts: Soprano (S.A.), Alto (A.), Tenor (T.B.), and Bass (B.). The piece is arranged by Hal H. Hopson, based on a text by Franz Schubert. The tempo is marked 'With motion, but unhurried' at approximately 100 beats per minute. The score consists of two systems. The first system covers the first two lines of lyrics, and the second system covers the next two lines. Dynamics range from piano (p) to mezzo-forte (mf) and mezzo-piano (mp). There are rehearsal marks at measures 5 and 10. The piece concludes with a ritardando (rit.) and a final piano (p) dynamic.

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16. Forth in the Name of Christ We Go

Hal H. Hopson

Dismissal Sentence for S.A.T.B. Voices

Heinrich Schütz (1585–1672)
Arranged by HAL H. HOPSON*With joy* (♩ = ca. 116)

S.A. *f* 5

Forth in the name of Christ we - go, now to the world our

T.B. *f*

(to) 10

faith to show. We go to serve a world in - need,

15

now to live out - our - cause - and creed. A - men.

f (and) *f*

The musical score is for a dismissal sentence in 3/4 time, key of D major. It features four vocal parts: Soprano (S.A.), Alto (A.), Tenor (T.B.), and Bass (B.). The piece is arranged by Hal H. Hopson, based on a text by Heinrich Schütz. The tempo is marked 'With joy' at approximately 116 beats per minute. The score consists of three systems. The first system covers the first line of lyrics, the second system covers the second line, and the third system covers the third line. Dynamics range from forte (f). There are rehearsal marks at measures 5, 10, and 15. The piece concludes with a final forte (f) dynamic.

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17. The Lord Bless You and Keep You

Dismissal Sentence for S.A.T.B. Voices

Numbers 6:24, 25

Pavel Tschesnokoff (1877–1944)
Arranged by HAL H. HOPSON

Slow and expressive (♩ = ca. 60)

mp

S.A.

The Lord bless you and keep you. The Lord's own face

mp

T.B.

shine on you, and give you peace. A - men.

⑤

p

pp

The musical score for 'The Lord Bless You and Keep You' is written for S.A.T.B. voices. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is 'Slow and expressive' with a quarter note equal to approximately 60 beats per minute. The score is divided into two systems. The first system shows the vocal lines for Soprano Alto (S.A.) and Tenor Bass (T.B.) with lyrics: 'The Lord bless you and keep you. The Lord's own face'. The second system continues the vocal lines with lyrics: 'shine on you, and give you peace. A - men.' and includes a rehearsal mark (5). Dynamics range from mezzo-piano (mp) to pianissimo (pp). The score includes various musical notations such as slurs, ties, and fermatas.

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18. Go in Peace and Joy

Dismissal Sentence for S.A.T.B. Voices

Melchior Franck (1573–1639)
Arranged by HAL H. HOPSON

Unhurried and expressive (♩ = ca. 60)

p

S.A.

Go in peace and joy. A - men. A - men.

p

T.B.

dim. *rit.* *pp*

The musical score for 'Go in Peace and Joy' is written for S.A.T.B. voices. It features a key signature of one sharp (F#) and a 4/4 time signature. The tempo is 'Unhurried and expressive' with a quarter note equal to approximately 60 beats per minute. The score is divided into two systems. The first system shows the vocal lines for Soprano Alto (S.A.) and Tenor Bass (T.B.) with lyrics: 'Go in peace and joy. A - men. A - men.'. The second system continues the vocal lines with dynamics: *dim.*, *rit.*, and *pp*. The score includes various musical notations such as slurs, ties, and fermatas.

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Amens

19. Amen

S.A.T.B. Voices

Johannes Brahms (1833–1897)
Arranged by HAL H. HOPSON

Slow and expressive (♩ = ca. 63)

S.A. *mf* A - men, a - men,

poco a poco dim.

Organ *mf* *poco a poco dim.*

⑤

p *rit.* A - men. A - men.

poco a poco dim.

T.B. *mp* *p* *rit.* *pp*

p *rit.* *pp*

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20. Amen

S.A.T.B. Voices

Giuseppe Verdi (1813–1901)
Arranged by HAL H. HOPSON

With movement, but unhurried (♩ = ca. 66)

S.A.T.B. Unison *p* A - men, a - men, a - men, a - men.

rit.

Organ *p* *rit.*

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