

Psalm 150 was written in 1988 for the choirs of Episcopal High School and St. Stephen's Episcopal Church, Houston, TX, and premiered by these choirs in 1989 at the National Cathedral in Washington, D.C. on Texas Day, under the direction of Craig Gallagher.

Psalm 150

for SATB choir, brass quintet and organ (or orchestra)

Jefferson Todd Frazier

Pure, innocent and timeless
 1 $\bullet = 54$ solo expressive *mp* rit. (9)

Soprano: Let ev ry thing that hath breath praise the Lord.

Alto: - - - - -

Tenor: - - - - -

Bass: - - - - -

Pure, innocent and timeless
 1 $\bullet = 54$ rit.

Soprano: - - - - -

Alto: - - - - -

Tenor: - - - - -

Bass: - - - - -

Pure, innocent and timeless
 1 $\bullet = 54$ rit.

Tp. 1, 2 in Bb: - - - - -

Horn in F: - - - - -

Tb., Tba.: - - - - -

Pure, innocent and timeless
 1 $\bullet = 54$ rit.

Manual: - - - - -

Pedal: - - - - -

6

Sop.

Alto

Ten.

Bass

6

Man.

Ped.

pp

pp

expressive

mp

10

Sop.

Alto

Ten.

Bass

rit. poco

10

Man.

Ped.

mf

mp

p

rit. poco

14 $\bullet = 66$ rit. a tempo (tutti) *pp* *mp*

Sop. Praise ye the Lord. Praise

Alto *pp* *mp* Praise ye the Lord. Praise

Ten. *pp* *mp* Praise ye the Lord. Praise

Bass *pp* *mp* Praise ye the Lord. Praise

14 $\bullet = 66$ rit. a tempo

Man. *pp* *mp* *pp* *p* Praise ye the Lord. Praise

Ped.

18 *f* *mp* *mf* *mp*

Sop. God in his sanctu- a- ry; Praise him in the

Alto *f* *mp* *mf* *mp* God in his sanctu- a- ry; Praise him in the

Ten. *f* *mp* *mf* *mp* God in his sanctu- a- ry; Praise him in the

Bass *f* *mp* *mf* *mp* God in his sanctu- a- ry; Praise him in the

18 *f* *mp* *mf* *mp*

Man. God in his sanctu- a- ry; Praise him in the

Ped. *mp* *mf* *mp*

21 rit. *mf* a tempo *p*

Sop. fir ma ment of his power. (er.)

Alto fir ma ment of his power. (er.)

Ten. fir ma ment of his power. (er.)

Bass fir ma ment of his power. (er.)

fir ma ment of his power. (er.) Praise him for his might y,

fp

21 rit. a tempo

Man. *mf* *p*

Ped. *mf* *p*

25 *f* *p*

Sop. Praise him for his might y acts;

Alto Praise him for his might y acts;

Ten. might y acts, praise him for his might y acts; praise

Bass might y acts, praise him for his might y acts; praise

f *p*

25 *f* *p*

Man. *f* *p*

Ped. *f* *p*

28

Sop. *p* praise him ac cord ing to his ex cel lent

Alto *p* praise him ac cord ing to his ex cel lent

Ten. him, praise him ac cord ing to his ex cel lent

Bass him, praise him ac cord ing to his ex cel lent

Man.

Ped.

31

Sop. *f* great ness. rit. poco a poco

Alto *f* great ness.

Ten. *f* great ness.

Bass *f* great ness.

Man. *f* great ness. expressive rit. poco a poco

Ped. *f*

34 *Stately* ♩ = 72

Sop.

Alto

Ten.

Bass

Tp. 1, 2

F.H.

Tb., Tba.

Man.

Ped.

mp *p* *molto* *f*

1. *f*

37

rit. molto

Sop.

Alto

Ten.

Bass

37

fp *f*

rit. molto

Tp. 1, 2

F.H.

Tb., Tba.

37

rit. molto

Man.

Ped.

40 a tempo *with joy and intensity*

Sop. *f*
Praise him with the sound of the trum pet;

Alto *f*
Praise him with the sound of the trum pet;

Ten. *f*
Praise him with the sound of the trum pet;

Bass *f*
Praise him with the sound of the trum pet.

40 a tempo *with joy and intensity*

Sop. *f*
Praise him with the psal try and

Alto *f*
Praise him with the psal try and

Ten. *f*
Praise him with the psal try and

Bass *f*
Praise him with the psal try and

40 a tempo *with joy and intensity*

Tp. 1, 2 *mp*

F.H. *mp*

Tb., Tba. *mp*

40 a tempo *with joy and intensity*

Man. *mf* tp. (state tp.)
tp. off

Ped. *mf*

44

Sop. Praise him with the tim brel and dance; praise him with stringed in stru ments and

Alto Praise him with the tim brel and dance; praise him with stringed in stru ments and

Ten. Praise him with the tim brel and dance; praise him with stringed in stru ments and

Bass Praise him with the tim brel and dance; praise him with stringed in stru ments and

44

Sop. harp. Praise him with stringed in stru ments and

Alto harp. Praise him with stringed in stru ments and

Ten. harp. Praise him with stringed in stru ments and

Bass harp. Praise him with stringed in stru ments and

44

Tp. 1, 2

F.H.

Tb., Tba.

44

Man.

Ped.

48 *ff* rit.

Sop. or gans, praise him up on the loud cym bals.

Alto or gans; praise him up on the loud cym bals.

Ten. or gans; praise him up on the loud cym bals.

Bass or gans; praise him up on the loud cym bals.

48 *ff* rit.

Sop. or gans, praise him up on the loud cym bals.

Alto or gans; praise him up on the loud cym bals.

Ten. or gans; praise him up on the loud cym bals.

Bass or gans; praise him up on the loud cym bals.

48 *f mp* *ff* rit.

Tp. 1, 2 *f mp* *ff*

F.H. *f mp* *ff*

Tb., Tba. *f mp* *ff*

48 *f* *mf* *ff* rit.

Man. *f* *mf* *ff*

Ped. *f* *mf* *ff*

52 (take time) $\bullet = 40$ *with love* rit. molto a tempo

mp *f*

Sop. Let ev ery thing that hath breath praise the Lord

Alto Let ev ery thing that hath breath praise the Lord.

Ten. Let ev ery thing that hath breath praise the Lord.

Bass Let ev ery thing that hath breath praise the Lord

52 $\bullet = 40$ *with love* rit. molto a tempo

Tp. 1, 2

F.H.

Tb., Tba.

52 $\bullet = 40$ *with love* rit. molto a tempo

Man.

Ped.

56 *mp* rit.

Sop. Praise ye, Praise ye the Lord

Alto Praise ye, Praise ye the Lord

Ten. praise ye, the Lord

Bass praise ye, the Lord

56

Man.

Ped.

59 *a tempo* *Pure, innocent and timeless* *p* rit. *pp*

Sop. Ah. Praise ye the Lord.

Alto Ah. Praise ye the Lord.

Ten. Ah. Praise ye the Lord.

Bass Praise ye the Lord.

59 *a tempo* *Pure, innocent and timeless* *p* rit. *pp*

Man. Praise ye the Lord.

Ped. Praise ye the Lord.

63 $\bullet = 66$ rit. $\bullet = 72$ Joyous *mp*

Sop. *mp* Glo ry be to the

Alto *mp* Glo ry be to the

Ten. *mp* Glo ry be to the

Bass *mp* Glo ry be to the

63 $\bullet = 66$ rit. $\bullet = 72$ Joyous

Man. *mp* *p* *mp* *pp* *mp*

Ped. *pp* *mp*

67

Sop. fath ther and to the son and to the

Alto fa ther and to the son and to the

Ten. fa ther and to the son and to the

Bass fa ther and to the son and to the

67

Man. fath ther and to the son and to the

Ped. fa ther and to the son and to the

71 *f* *mf*

Sop. ho ly spi rit as it

Alto ho ly spi rit as it was in as it

Ten. ho ly spi rit as it was in the be gin ning as it

Bass ho ly spi rit as it

Detailed description: This block contains the vocal staves for measures 71-73. The Soprano part starts with a half note 'ho' in 4/4, followed by a quarter note 'ly' in 4/4, then a half note 'spi' in 5/4, a quarter note 'rit' in 5/4, and finally a half note 'as it' in 3/4. The Alto part follows a similar pattern: 'ho' (4/4), 'ly' (4/4), 'spi' (5/4), 'rit' (5/4), and 'as it was in as it' (3/4). The Tenor part has: 'ho' (4/4), 'ly' (4/4), 'spi rit as it was in the be' (5/4), 'gin' (3/4), and 'ning as it' (3/4). The Bass part has: 'ho' (4/4), 'ly' (4/4), 'spi rit' (5/4), and 'as it' (3/4). Dynamics are *f* for the first two measures and *mf* for the last. The key signature has one sharp (F#) and the time signature changes from 4/4 to 5/4 to 3/4.

71 *f* *mf*

Man. ho ly spi rit as it

Ped. ho ly spi rit as it

Detailed description: This block contains the piano accompaniment for measures 71-73. The Man. part (right hand) starts with a half note 'ho' in 4/4, followed by a quarter note 'ly' in 4/4, then a half note 'spi' in 5/4, a quarter note 'rit' in 5/4, and finally a half note 'as it' in 3/4. The Ped. part (left hand) has: 'ho' (4/4), 'ly' (4/4), 'spi rit' (5/4), and 'as it' (3/4). Dynamics are *f* for the first two measures and *mf* for the last. The key signature has one sharp (F#) and the time signature changes from 4/4 to 5/4 to 3/4.

74 *f*

Sop. was in the be gin ning is now and ev er shall be

Alto was in the be gin ning is now and ev er shall be

Ten. was in the be gin ning is now and ev er shall be

Bass was in the be gin ning is now and ev er shall be

Detailed description: This block contains the vocal staves for measures 74-76. The Soprano part has: 'was in the be' (4/4), 'gin ning is' (4/4), 'now and ev er shall be' (4/4). The Alto part has: 'was in the be' (4/4), 'gin ning is' (4/4), 'now and ev er shall be' (4/4). The Tenor part has: 'was in the be' (4/4), 'gin ning is' (4/4), 'now and ev er shall be' (4/4). The Bass part has: 'was in the be' (4/4), 'gin ning is' (4/4), 'now and ev er shall be' (4/4). Dynamics are *f* for the first two measures and *f* for the last. The key signature has one sharp (F#) and the time signature is 4/4.

74 *f*

Man. was in the be gin ning is now and ev er shall be

Ped. was in the be gin ning is now and ev er shall be

Detailed description: This block contains the piano accompaniment for measures 74-76. The Man. part (right hand) has: 'was in the be' (4/4), 'gin ning is' (4/4), 'now and ev er shall be' (4/4). The Ped. part (left hand) has: 'was in the be' (4/4), 'gin ning is' (4/4), 'now and ev er shall be' (4/4). Dynamics are *f* for the first two measures and *f* for the last. The key signature has one sharp (F#) and the time signature is 4/4.

78

Sop. world with out end A men A

Alto world with out end A men A

Ten. world with out end A men A

Bass world with out end A men A

78

Tp. 1, 2 *mp*

F.H. *mp*

Tb., Tba. *mp*

78

Man.

Ped.

82 *ff* rit. *molto*

Sop.

Alto

Ten. *ff* div.

Bass *ff*

82 *f* rit. *molto*

Tp. 1, 2

F.H. *f*

Tb., Tba. *f*

82 *ff* rit. *molto*

Man.

Ped. *ff*

Detailed description of the musical score: The score is for measures 82-85 in a 4/4 time signature with a key signature of two sharps (F# and C#). The vocal parts (Soprano, Alto, Tenor, Bass) are marked *ff* and feature a long melodic line with a *rit.* (ritardando) leading to a *molto* section. The Tenor part includes a *div.* (divisi) instruction. The brass section (Trumpets 1 & 2, Horns, Trombones) plays a rhythmic pattern of eighth notes in triplets, marked *f*. The piano accompaniment (Mandolin and Pedal) is marked *ff* and provides harmonic support with chords and single notes.

86 $\bullet = 54$ rit.

Sop. div. 8

Alto men. div. men.

Ten. men.

Bass men.

86 $\bullet = 54$ 3 rit. *ff*

Tp. 1, 2

F.H. 3 *ff*

Tb., Tba. 3 *ff*

86 $\bullet = 54$ rit.

Man.

Ped.