

For Larry and Karen Kester Areheart  
**Praise, My Soul, the King of Heaven**

Congregation, SATB Choir, Brass Quintet, Timpani, and Organ

Henry Francis Lyte, 1834, alt.

Michael Burkhardt

**Introduction:** Brass, Timpani, and Organ

**Andante** (♩ = ca. 92)

The musical score is arranged in a grand staff format. The top two staves are for Trumpets I and II, and Trombones I and II. The Tuba part is on a single staff below the brass. The Timpani part is on a single staff below the tuba. The vocal parts are split into Soprano/Alto and Tenor/Bass. The Organ part is at the bottom, with a 'Man.' marking indicating the start of the organ solo. The organ part includes the instruction 'f non-legato'.

Alternate Introduction for Organ solo on pages 9-10.

Reproducible Parts included, following page 20, for Congregation / Choir, Choir Descant - Stanza 4, Two Trumpets in B $\flat$  or C, Two Trombones, Tuba, Timpani, and Organ. Organist may play from either Full Score or Separarate Part.

Text: Henry Francis Lyte, 1793-1847, and written in 1834, alt.(PD).  
Tune: *LAUDA ANIMA*, John Goss, 1800-1880, and written in 1869 (PD).  
Music: Newly composed, and copyright (C) 2012 with this publication.

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5

I  
Tpt.  
II

I  
Tbn.  
II

Tuba

Timp.

Org.

5

*mp*

Ped.

*simile*

9

I  
Tpt.  
II

*mp*

I  
Tbn.  
II

Tuba

*mp*

*simile*

Timp.

9

Org.

13

I  
Tpt.  
II

I  
Tbn.  
II

Tuba

Timp.

Org.

17

I  
Tpt.  
II

*f* lyrically

I  
Tbn.  
II

*f*

Tuba

Timp.

Org.

# Praise, My Soul, the King of Heaven

Congregation, SATB Choir, Brass Quintet, Timpani, and Ogan

Henry Francis Lyte, 1834, alt.

Michael Burkhardt

Gt: Foundations 8', 4', 2', Mixture

Sw: Reed Chorus

Ped: Foundations 16', 8', 4'

Alternate Introduction: Organ

**Maestoso**

The musical score is written for guitar and organ. It begins with a **Maestoso** tempo marking. The guitar part (Gt.) is in the treble clef, and the organ part (Sw.) is in the bass clef. The key signature is two sharps (D major). The time signature is 2/4. The score is divided into four systems, with measures 5, 9, and 12 marked at the beginning of their respective systems. The organ part includes markings for *simile* and *legato*. The guitar part features various chordal textures and melodic lines. The organ part provides a harmonic accompaniment with sustained chords and moving bass lines.

Tune: *LAUDA ANIMA*, John Goss, 1800-1880, and written in 1869 (PD).

Music: Originally published in *Praise and Thanksgiving, Set 5*, MSM-10-755. Copyright (C) 1993 Birnamwood Publications (ASCAP), A division of MorningStar Music Publishers, Inc., St. Louis, MO. All rights reserved. Used by permission.

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Stanza 1: Unison Voices (Congregation and Choir), Brass, Timpani, and Organ

59 *a tempo*

I Tpt. II

I Tbn. II

Tuba

Timp.

Unison Voices

1. Praise, my soul, the King of heav - en; to his feet your

Org.

Ped. Man.

66

I Tpt. II

I Tbn. II

Tuba

Timp.

Unison Voices

trib - ute bring. Ran - somed, healed, re - stored, for - giv - en,

Org.

Ped.

Stanza 2: SATB Voices (Congregation and Choir) and Brass

84

I Tpt. II

*mf*

I Tbn. II

Tuba

Timp.

Soprano Alto

*mf*

2. Praise him for his grace and fa - vor to our fore - bears

Tenor Bass

*mf*

91

I Tpt. II

I Tbn. II

Tuba

Timp.

Soprano Alto

in dis - tress. Praise him, still the same for - ev - er,

Tenor Bass

Interlude: Brass, Timpani, and Organ

133

I  
Tpt.  
II

*f*

I  
Tbn.  
II

Tuba

*f*

Timp.

*f*

S  
A

flows.

T  
B

133

Org.

*f*

137

I  
Tpt.  
II

*slight rit.*

I  
Tbn.  
II

*slight rit.*

Tuba

*slight rit.*

Timp.

*slight rit.*

S  
A

T  
B

137

Org.

*slight rit.*

Detailed description: This page of a musical score, numbered 16, contains measures 133 through 140. The title is "Interlude: Brass, Timpani, and Organ". The score is arranged in a multi-staff format. Measures 133-140 are divided into two systems. The first system (measures 133-140) features: Trumpets I and II (treble clef, G major key signature) playing a rhythmic pattern of eighth notes, starting with a forte (*f*) dynamic; Trombones I and II (bass clef, G major key signature) playing a similar rhythmic pattern, also starting with *f*; Tuba (bass clef, G major key signature) playing a steady bass line with a forte (*f*) dynamic; Timpani (bass clef, G major key signature) playing a steady bass line with a forte (*f*) dynamic; Soprano and Alto voices (treble clef, G major key signature) with rests and a "flows." instruction; Tenor and Bass voices (bass clef, G major key signature) with rests; and Organ (grand staff, G major key signature) with a melodic line in the right hand and a bass line in the left hand, starting with a forte (*f*) dynamic. The second system (measures 137-140) features: Trumpets I and II (treble clef, G major key signature) playing a rhythmic pattern, with a "slight rit." instruction; Trombones I and II (bass clef, G major key signature) playing a rhythmic pattern, with a "slight rit." instruction; Tuba (bass clef, G major key signature) playing a steady bass line, with a "slight rit." instruction; Timpani (bass clef, G major key signature) playing a steady bass line, with a "slight rit." instruction; Soprano and Alto voices (treble clef, G major key signature) with rests; Tenor and Bass voices (bass clef, G major key signature) with rests; and Organ (grand staff, G major key signature) with a melodic line in the right hand and a bass line in the left hand, with a "slight rit." instruction. The page number 16 is in the top left. The title "Interlude: Brass, Timpani, and Organ" is centered at the top. Measure numbers 133 and 137 are placed above the first and second systems respectively. Dynamics like *f* and *slight rit.* are placed near the relevant staves. The "flows." instruction is placed above the vocal staves.

Stanza 4: Melody (Unison Congregation and Choir ATB), Descant (Choir S), Brass, Timpani, and Organ

141

I  
Tpt.  
II

*mf*

I  
Tbn.  
II

Tuba

*mf*

Timp.

*mf*

S

Descant  
*mf* *Div.* *Unison*

4. An - gels help us to a - dore him, who be -

ATB  
Congr.

Melody  
*mf*

4. An - gels help us to a - dore him, who be - hold him

141

Org.

*mf*

Ped.



148

I  
Tpt.  
II

I  
Tbn.  
II

Tuba

Timp.

S

ATB  
Congr.

Org.

148

hold his face. Sun and moon bow down be - fore him;

face to face. Sun and moon bow down be - fore him;

*mf*