

Attend to the Musick Divine

(Psalm 134)

For the Huntingdon Presbyterian Church Chancel Choir

Psalm 134 (translated and adapted
by Christopher Smart, 1765)

Gabriel Ian Gould (2012)

Bittersweet; gently flowing (♩ = c.80)

Soprano and Alto parts are marked with a rest. Tenor/Bass part begins with a rest followed by a quarter note G4, marked *mp*. The piano accompaniment starts with a *mp* dynamic, featuring a series of chords in the right hand and a melodic line in the left hand. The tempo is marked as *Bittersweet; gently flowing* with a quarter note equal to approximately 80 beats per minute.

A noble; like a processional
mp

The vocal parts enter with the lyrics "Ho - san - na, Ho - san - na, Ho - san - na." The piano accompaniment is marked *mp* and *leggiero*. The right hand features a melodic line with triplets, and the left hand provides harmonic support. Dynamics include *mp*, *m.s.* (mezzo-soprano), and *mf*. The tempo is marked as *noble; like a processional*.

9

Ho - san - na, Ho - san - na, Ho - san - na.

san - na, Ho - san - na, Ho - san - na, Ho - san - na.

mp

mf poco pesante

B

poco rit. . a tempo

13

At - tend to the mu-sick di-vine Ye peo - ple of God with the

mp

mf firmly

mp

mp

mp transparent (do not cover choir)

18 *mf*
unis.

priest, At once your Ho - san - na com-bine As meek - ly we bow to the

mf
unis.

mf *mp* *mf*

22 *mp* ethereal *poco rit.* A little slower ($\text{♩} = \text{c. } 72$) *p*

east. Ho san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na,

mp ethereal *p*

east. Ho - san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho -

mf firmly *poco rit.* A little slower ($\text{♩} = \text{c. } 72$) *p*

mp (*p* *lontano*) *p*

27 C

Ho - san - na.

Ho - san - na. Ye *mysterious*
mf *mp*

san - na. Ye ser-vants that look to the lights Which blaze in the house of the

mp *mf* *mysterious* *mp*

31

mysterious
mp *mf*

And keep up the watch of the nights To bless each a-part - ment and

Lord,

mf *mp* *mf*

D

35 *p* *p sotto voce; tranquillo*

ward. The Ho - ly of Ho - lies re - view, And

p sotto voce; tranquillo *mp like an echo*

The Ho - ly of Ho - lies re - view, (Ho - san - na)

mp richly *p*

39 *mp more full* *p tranquillo*

lift up your hands with your voice, And there sing your an - thems a -

more full *p tranquillo*

Lift up your hands with your voice, And there sing your an - thems a -

mp *mf* *p*

43 *mp* ————— *mf* ————— *f* poco rit. non dim.!

new, ————— In praise to Je-ho - va re-joice, re - joice!

mp ————— *mf* ————— *f* non dim.!

new (Ho - san - na), praise to Je-ho - va re-joice, — re - joice!

mp ————— *f*

poco rit.

47 **Tempo I** (♩ = c.80) unis. *mf* **E** *mp*

The Lord that made hea-ven and earth, Which

unis. *mf* *mp*

Tempo I (♩ = c.80) *mf* *mp*

52

rules o'er the night and the day, His bles - sing be - stow on your mirth, And

mf unis. *mf* unis.

mf *mp*

56

hear you when-ev - er we pray. Ho san- na, — Ho - san - na, — Ho - san - na, — Ho - san - na, —

hear you when-ev - er we pray. Ho - san - na, Ho - san - na, Ho - san - na, Ho -

>mp *poco rit.* *>mp* *poco rit.*

mf *mp* (*p lontano*)

a tempo

61

Ho - san - na, Ho - san - na, Ho - san - na.

san - na, Ho - san - na, Ho - san - na, Ho san - na. Ho -

a tempo

p *mp* *mf*

rit.

65

Ho - san - na, Ho - san - na, Ho - san - na. S. div.

san - na, Ho - san - na, Ho - san - na, Ho - san -

rit.

mp *mf*

a tempo

68

f non dim.!

rall.

Two vocal staves, soprano and alto, in a key signature of three flats. Both parts begin with a whole note chord. The soprano staff has a fermata over the final note. The alto staff also has a fermata over the final note. The tempo marking 'a tempo' is above the soprano staff, and 'rall.' is above the alto staff.

- na!

f non dim.!

- na!

rall.

Piano accompaniment for the vocal piece. The right hand starts with a triplet of eighth notes, followed by another triplet. The tempo is 'a tempo'. The dynamics are **f**, then **mf** (marked 'freely; rubato'), then **mp**, and finally **p** 'delicato'. The left hand plays a steady accompaniment. The piece ends with a fermata over a chord, with an '8va' marking above it. The key signature is three flats.

a tempo

freely; rubato

8va

f**mf****mp****p** delicato