

PARACLETE  PRESS

# Psalm 150

SATB and organ

Craig Phillips

## Craig Phillips

Born in 1961, Craig Phillips is a distinguished and popular American composer and organist. He holds the Doctor of Musical Arts and Master of Music degrees and the Performers Certificate from the Eastman School of Music, Rochester, New York, where he studied with Russell Saunders.

In July 2002, Dr. Phillips was featured as soloist in the performance of his *Concertino for Organ and Orchestra* with the Philadelphia Orchestra during the National Convention of the American Guild of Organists in Philadelphia. He has also appeared as soloist with orchestras across the United States and at regional conventions of the AGO. He won First Prize in the 1994 Clarence Mader Competition for organ composition, and was a judge for the 2004 National Competition in Organ Improvisation at the National AGO Convention in Los Angeles, and the 2005 AGO Holtcamp Award in Organ Composition.

Dr. Phillips has been awarded numerous commissions from organizations such as The American Guild of Organists, The Association of Anglican Musicians, University of California at Riverside, University of Iowa, Washington National Cathedral, Stellar Brass and many other churches and cathedrals. His works have received critical acclaim in journals such as *Clavier*, *The American Organist*, *Cross Accent*, and *The Journal of the Association of Anglican Musicians*, and have been broadcast on National Public Radio's *Pipedreams*. His works appear on Gothic, Arkay, JAV, Summit and Pro Organo labels. More comprehensive information about Dr. Phillips and his work can be found at [www.craigphillipscomposer.com](http://www.craigphillipscomposer.com). Dr. Phillips is Director of Music at All Saints' Episcopal Church, Beverly Hills, California.

For Edwin A. Rieke and the Parish Choir of St. Mark's Episcopal Church, San Antonio, Texas  
Commissioned in celebration of the 150th anniversary of the Parish

# Psalm 150

SATB and organ

Psalm 150  
Book of Common Prayer, 1979

Craig Phillips

Gt. (or Ch.) Founds. 8', 4', 2', Mix. coupled  
Sw. Full through Trumpet 8'  
Ped. Founds. 16', 8', Sw./Ped.

With exuberance (♩. = c. 68)  
Gt. (or Ch.)

*f* Sw.

Soprano (S): *f* Hal - le - lu jah!

Alto (A): *f* Hal - le - lu jah!

Tenor (T): *f* Hal - le - lu jah!

Bass (B): *f* Hal - le - lu jah!

5

3

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9

Hal-le - lu - jah, hal - le - lu-jah! \_\_\_\_\_

Hal-le-lu - jah, hal - le - lu-jah! \_\_\_\_\_

Hal-le - lu - jah, hal - le - lu-jah! \_\_\_\_\_

Hal-le-lu - jah, hal - le - lu-jah! \_\_\_\_\_

9

Gt. *ff*

13

*f* 2

Praise God,

*f* 2

Praise God,

*f* 2

Praise God,

*f* 2

Praise God,

13

Gt. (or Ch)

Sw. *f*

Sw. 2

17

praise him in his ho - ly tem - ple;

praise him in his ho - ly tem - ple;

8

praise him in his ho - ly tem - ple;

praise him in his ho - ly tem - ple;

17

Gt. (or Ch.) Found. 8', 4', 2', Mix. coupled

*mf*

21

*f* Praise him in the fir - ma - ment of his pow'r.

*f* Praise him in the fir - ma - ment of his pow'r.

8

*f* Praise him in the fir - ma - ment of his pow'r.

*f* Praise him in the fir - ma - ment of his pow'r.

21

*f*

25



Praise him \_\_\_ for his might - y acts;

Praise him \_\_\_ for his might - y acts;

Praise him \_\_\_ for his might - y acts;

Praise him \_\_\_ for his might - y acts;

25



Sw. {

29



praise him \_\_\_ for his ex - cel-lent great - ness. \_\_\_

praise him \_\_\_ for his ex - cel-lent great - ness. \_\_\_

praise him \_\_\_ for his ex - cel-lent great - ness. \_\_\_

praise him \_\_\_ for his ex - cel-lent great - ness. \_\_\_

29



33

Praise him with the blast of the ram's - horn; —

Praise him with the blast of the ram's - horn; —

Praise him with the blast of the ram's - horn; —

Praise him with the blast of the ram's - horn; —

33

solo Tpt.  
marcato

37

*f* praise him with the lyre and harp. *dim.* *mf*

*f* praise him with the lyre and harp. *dim.* *mf*

*f* praise him with the lyre and harp, praise *dim.* *mf*

*f* praise him with the lyre and harp, praise *dim.* *mf*

37

Sw. *mf*

41

8 — him.

— him.

41

45 *f*

Praise him — with tim - brel and dance; —

*f*

Praise him — with tim - brel and dance; —

*f*

8 Praise him — with tim - brel and dance; —

*f*

Praise — him. —

45 *f*



49 *mf*  
Praise him with strings and pipe.  
*mf*  
Praise him with strings and pipe.  
*mf*  
Praise him with  
*mf*  
Praise him with

49 *mp*

52  
strings and pipe.  
strings and pipe.

52 *mf*

55

*f*

Praise him \_\_\_ with re - sound -

*f*

Praise him \_\_\_ with re - sound -

*f*

Praise him \_\_\_ with re - sound -

*f*

Praise him \_\_\_

59

- - ing cym - - - bals;

- - ing, re - sound - - - ing cym - bals;

8 - - ing, re - sound - - - ing cym - bals;

- with re - sound - ing cym - - - bals;

59

62

Measures 62-64 of the piano introduction. The score consists of four staves: three treble clefs and one bass clef. The music is in 6/8 time and features a series of chords and melodic fragments in the upper staves, while the bass staff remains mostly silent.

62

add reed 16'

Measures 62-64 of the piano introduction, including the reed part. The reed part (top staff) begins at measure 62 with a melodic line. The piano accompaniment continues from the previous system. A watermark 'Copyright' is visible across the page.

65 *piú f*

First vocal line for measure 65. The lyrics are: "praise him with loud - - clang - ing cym -". The music is in 6/8 time and features a melodic line with a fermata over the final note.

*piú f*

Second vocal line for measure 65. The lyrics are: "praise him with loud - - clang - ing cym -". The music is in 6/8 time and features a melodic line with a fermata over the final note.

*piú f*

Third vocal line for measure 65. The lyrics are: "praise him with loud - clang - ing cym bals, loud \_\_\_\_ clang - ing". The music is in 6/8 time and features a melodic line with a fermata over the final note.

*piú f*

Fourth vocal line for measure 65. The lyrics are: "praise him with loud - clang - ing cym - bals, loud \_\_\_\_ clang - ing". The music is in 6/8 time and features a melodic line with a fermata over the final note.

65

Measures 65-68 of the piano accompaniment. The score consists of two staves: treble and bass clefs. The music is in 6/8 time and features a series of chords and melodic fragments.

+ soft 32'

Measures 65-68 of the piano accompaniment, including the soft pedal instruction. The music is in 6/8 time and features a series of chords and melodic fragments.

70

bals.

bals.

8 cym - bals.

cym - bals.

70

Gt.

(Sw. + reeds 16' 4')

poco rit.

75

*ff*

Let eve - ry - thing — that has —

*ff*

Let eve - ry - thing — that has —

*ff*

8 Let eve - ry - thing — that has —

*ff*

Let eve - ry - thing — that has —

a tempo

75

Sw.

79

breath \_\_\_\_\_ praise \_\_\_\_\_ the

breath \_\_\_\_\_ praise the

breath \_\_\_\_\_ praise \_\_\_\_\_ the

breath \_\_\_\_\_ praise \_\_\_\_\_ the

79 Gt.

Gt.

82

Lord, \_\_\_\_\_ praise \_\_\_\_\_ the

Lord, \_\_\_\_\_ praise \_\_\_\_\_ the

8 Lord, \_\_\_\_\_ praise \_\_\_\_\_ the

Lord, \_\_\_\_\_ praise \_\_\_\_\_ the

82

Sw. *mf*

85 *ff*  
Lord. Hal - le - lu - jah!  
*ff*  
Lord. Hal - le - lu - jah!  
*ff*  
8 Lord. Hal - le - lu - jah!  
*ff*  
Lord. Hal - le - lu - jah!

85  
Gt. *piú f*  
add reed 16'

88 *f*  
Hal - le - lu  
*f*  
Hal-le - lu  
*f*  
8 Hal - le - lu  
*f*  
Hal-le - lu

88

92 *ff* Hal-le - lu - jah,

92 *ff* Hal-le-lu - jah,

92 *ff* Hal-le - lu - jah,

92 *ff* Hal-le-lu - jah,

92 *ff*

95 *allarg.* hal - le - lu-jah!

95 *allarg.* hal - le - lu-jah!

95 *allarg.* hal - le - lu-jah!

95 *allarg.* hal - le - lu-jah!

95 *fff* *allarg.*

+ 32' reed