



# Give Thanks<sup>to</sup> the Lord

SATB, flute, oboe, bassoon  
and organ

Tom Cleman

## Tom Cleman

Tom Cleman (b. 1941) is a Professor Emeritus of Humanities at Northern Arizona University (NAU), Flagstaff, Arizona, where he has held an appointment since 1969. Prior to that, he had a year's post doctoral position as Composer in Residence at Macalester College in St. Paul, Minnesota. After joining the faculty at NAU he taught courses in comparative arts and values, as well as the occasional music class, and served for many years as chair of the Department of Humanities, Arts, and Religion. He has traveled extensively in England and France and spent a sabbatical at Cambridge University pursuing his interest in art history and medieval architecture. He was, for several years, editor of the American Society of University Composers Newsletter - now Society of Composers, Inc. (SCI) – and a contributor of reviews to the Journal of the American Music Library Association, *Notes*.

Dr. Cleman has composed for a variety of media, including orchestra, chamber ensembles, solo winds, piano, choir and solo voice. He began composing sacred choral works in the mid 1990s. He is a member of the Association of Anglican Musicians (AAM), the College Music Society and SCI. He holds a BA in music theory and composition as well as a Soloist's Diploma in piano from Whitman College, a MA in composition from the University of California, Berkeley and a DMA in composition from Stanford University. He studied composition with William Bailey, Arnold Elston, Seymour Shifrin and Leland Smith, and piano with Juanita Davies, David Burge, Willis Stevens and Robert Helps. He has one daughter, Rebecca, and lives with his wife, Sonya Kennedy, in Flagstaff.

*For Sonya Kennedy on her 25 years as choirmaster  
at the Episcopal Church of the Epiphany, Flagstaff, Arizona*

# Give Thanks to the Lord

SATB, flute, oboe, bassoon and organ

Choral Score

\*\* Psalm 118, Vs. 1, 14-17

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\*Brightly ( $\text{♩} = 138$ )

Organ {  
I full **f**      II reeds  
SATB Chorus  
Flute  
Oboe  
Bassoon  
Bells or zymbelstern

Measure 6: Give **f**  
Measure 6: Give **f**  
Measure 6: II {  
Measure 6: I {  
Measure 6: Bells or zymbelstern

\*Bells or zymbelstern may be rung during the following measures: 1-6, 19-26, 78-86, 103-106, and 119-126.  
The opening measures are meant to evoke the Shofar's call to assemble.

\*\*Text from The Book of Common Prayer, copyright © 1977 by Charles Mortimer Guibert  
as Custodian of the Standard Book of Common Prayer.

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PPM01108

9

thanks to the Lord, for he is good; his mer - cy en-dures \_\_\_\_ for

thanks to the Lord, for he is good; his mer - cy en-dures \_\_\_\_ for

12

ev - er. Give thanks to the Lord, for \_\_\_\_

ev - er. Give thanks to the

Give thanks to the Lord, for he is good;

12



21

his

*f*

his mer - cy en - dures,

mer - cy en - dures, mer - cy

*f*

mer - cy

21

mer - cy en - dures for ev - - -

en - dures for ev -

en - dures for ev -

en - dures for ev -

23

for ev - - -

for ev - - -

25

- er.

- er.

8 - er.

- er.

25

*molto rit.*

II flutes *subito pp*

28 **molto lento** ( $\text{♩} = 88$ )

*mp*

The Lord is my strength and my song.  
*mp*

8 The Lord is my strength and my song.

28

Ob.

Fl. **p**

Bassoon part:  $\text{Bassoon} \text{ ♩} = 88$

32

*mp*

The Lord is my strength and my song. The

*mp*

The Lord is my strength \_\_\_\_\_ and my song. The

The

8

Fl.

Bssn.

Ob.

36

*p*

Lord is my strength and my song, and he has be - come my sal -

*p*

Lord is my strength and my song, and he has be - come my sal -

*p*

8 Lord is my strength and my song, and he has be - come my sal -

*p*

and he has be - come my sal -

36

$\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

$\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

$\frac{6}{4}$   $\frac{4}{4}$   $\frac{4}{4}$

40

*f* > *mf* Joyously ( $\text{d.} = 92$ )

- va - tion.

- va - tion.

8 - va - tion.

- va - tion.

40

*mp*

I {

*f*

*p*

44

non legato

*f*

48

There is a sound of ex - ul - ta - tion,

There is a sound of ex - ul - ta - tion,

There is a sound of ex - ul - ta - tion,

There is a sound of ex - ul - ta - tion,

48

51

there is a

there is a

there is a

there is a

51 Fl.

Ob.

Bsns.

55

sound of ex-ul-ta - tion, ex - ul-ta-tion and vic - to-ry

sound of ex-ul-ta - tion, ex - ul-ta-tion and vic - to-ry

sound of ex-ul-ta - tion, ex - ul-ta-tion and vic - to-ry

sound of ex-ul-ta - tion, ex - ul-ta-tion and vic - to-ry

55

59 legato *mp*

in the tents, the tents of the

legato *mp*

legato *mp*

legato *mp*

in the tents, the tents of the

legato *mf*

Fl.

*mf*

62 *f*

right-eous; the right hand of the Lord has tri - umphed!

right-eous; the right hand of the Lord has tri - umphed!

right-eous; the right hand of the Lord has tri - umphed!

right-eous; the right hand of the Lord has tri - umphed!

62

right-eous; the right hand of the Lord has tri - umphed!

66 non legato *f*

There is a sound of ex - ul - ta - tion, ex - ul - ta - tion  
non legato

There is a sound of ex - ul - ta - tion, ex - ul - ta - tion  
non legato

8 There is a sound of ex - ul - ta - tion, ex - ul - ta - tion  
non legato

There is a sound of ex - ul - ta - tion, ex - ul - ta - tion

66



76

Lord is ex - alt - ed!

Lord is ex - alt - ed!

8 Lord is ex - alt - ed!

Lord is ex - alt - ed!

76

The right hand of the Lord has tri - umphed! The right hand of the

The right hand of the Lord has tri - umphed! The right hand of the

8

The right hand of the

79

82

Lord has tri - umphed! The right hand of the Lord has...

Lord has tri - umphed! The right hand of the Lord has...

Lord has tri - umphed! The right hand of the Lord has...

The right hand of the Lord has...

82

— tri - umphed!

— tri - umphed!

— tri - umphed!

— tri - umphed!

molto rit. -----

85

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lento ( $\bullet = 76$ )

89 *p* *mp*

I shall not die, but live, I shall not die, but live,  
*p* *mp*

I shall not die, but live, I shall not die, but live,  
*p* *mp*

I shall not die, but live, I shall not die, but live,  
*p* *mp*

I shall not die, but live, I shall not die, but live,  
*p* *mp*

FL. Ob.

*mp* *p*

93 *mf*

and de-clare the works of the Lord, and de-clare the works of the Lord,  
*mf* *mf*

and de-clare the works of the Lord, and de-clare the works of the Lord,  
*mf* *mf*

and de-clare the works of the Lord, and de-clare the works of the Lord,  
*mf* *mf*

93 *mp*

*mp*



105

II { I {

108 *f*

Give thanks to the Lord, for he is good; his

*f*

Give thanks to the Lord, for he is good; his

*f*

Give thanks to the Lord, for he is good; his

*f*

Give thanks to the Lord, for he is good; his

108

111

mer - cy en - dures for ev - er. Give

mer - cy en - dures for ev - er.

mer - cy en - dures for ev - er. Give thanks to the Lord, for

mer - cy en - dures for ev - er.

111

mer - cy en - dures for ev - er.

mer - cy en - dures for ev - er.

mer - cy en - dures for ev - er.

114

thanks to the Lord, for he is good; his mer - cy, his *p*

Give thanks to the Lord, for he is good; his mer - cy, his *p*

he is good; for he is good; his mer - cy, his *p*

his

114

mer - cy en - dures for ev - er.

mer - cy en - dures for ev - er.

mer - cy en - dures for ev - er.

mer - cy en - dures for ev - er.

18

118 rit.

## a tempo

mer - cy,

mer - cy,

mer - cy, his

mer - cy

**rit.**

**a tempo**

118

*f*

121

f

his

his                  mer - z      cy      en - dures

<sup>8</sup> mer - cy en - dures,

mer - cy

mer - cy

121

Musical score for piano, page 121, measures 1-2. The score consists of three staves. The top staff uses a treble clef and a common time signature (indicated by a 'C'). The middle staff uses a treble clef and a 6/4 time signature. The bottom staff uses a bass clef and a 6/4 time signature. Measure 1 begins with a forte dynamic. Measure 2 continues the rhythmic pattern established in measure 1.

123

mer - cy en-dures for ev - - -

en - dures for ev -

en - - - dures for ev -

en - dures for ev -

123

en - dures for ev -

125

- er, for ev - er.

- er, for ev - er.

<sup>8</sup> - er, for ev - er.

- er, for ev - er.

125

Org.

mp

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