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Holy God, We Praise Thy Name

Robert Lau

SATB, organ, brass quartet and
optional congregation

Hymns of Praise Anthem Series

Robert Lau

Robert Lau holds a B.S. in Music Education from Lebanon Valley College, an M.A. in Theory from The Eastman School of Music and a Ph. D. in Musicology from The Catholic University of America. He is Professor Emeritus of Music at Lebanon Valley College where he taught and chaired the Music Department. He has also served as Adjunct Professor at Penn State Harrisburg where he taught in the School of Humanities.

Dr. Lau has had a varied career as a church musician. He was recently named Music Associate at the Cathedral of St. Stephen (Episcopal) in Harrisburg, PA, where he will co-lead diocesan Choral Evensongs as well as participating in occasional Sunday morning Eucharists and special events. He has more than 350 choral and keyboard works published by the leading music publishing companies of the United States. He has been commissioned to write works for a variety of institutions, churches and individuals and is a consistent winner of Special Awards from ASCAP for his work in published choral and keyboard works.

Dr. Lau is the former Music Director of the Harrisburg Choral Society and former Artistic Director of Jubilate Choral Ensemble of Gettysburg, PA. He regularly presents organ and choral workshops on a variety of topics for churches as well as chapters of the American Guild of Organists. He holds memberships in ASCAP, the American Choral Directors Association and the American Guild of Organists. He was recently awarded an Alumni Citation by his alma mater, Lebanon Valley College, recognizing his contribution to the community, the college and his profession.

Additional information, including links to his published works, can be found at his web site www.robertlaucomposer.com.

Commissioned by the Harrisburg Chapter, American Guild of Organists,
for the Region III Convention, Harrisburg, PA, June 27-30, 2011

Holy God, We Praise Thy Name

Congregation *

Paraphrase of Te Deum by
Ignaz Franz, trans. by Charles
Walworth

Grosser Gott,
arr. by Robert Lau



1. Ho - ly God, we praise thy name, Lord of all, we
4. Ho - ly Fa - ther, ho - ly Son, Ho - ly Spi - rit,



bow be - fore thee; all on earth thy scep - ter claim,
Three we name thee; while in es - sence on - ly One,



all in heav'n a - bove a - dore thee; in - fi - nite thy
un - di - vid - ed God we claim thee; then, a - dor - ing,



vast do - main, ev - er last - ing is thy reign.
bend the knee and con - fess the mys - ter - y.

* Verses 2 & 3 are choir only

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Holy God, We Praise Thy Name

SATB, organ, brass quartet
and optional congregation

Paraphrase of Te Deum by
Ignaz Franz, trans. by Charles
Walworth

Grosser Gott,
arr. by Robert Lau

Maestoso ♩ = 104

Trumpets in C

Trombones

Organ

Gt. *f*

5

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9

15

rit.

S
A

Unis. + Congregation *f* a tempo

1. Ho - ly God, we praise thy

T
B

Unis. *f*

rit.

a tempo

22

Piano introduction for measures 22-25. The music is in a minor key with a bass clef. It features a series of chords and eighth-note patterns in both the treble and bass staves, marked with a forte (*f*) dynamic.

Vocal line for measures 22-25. The melody is in a minor key with a treble clef. The lyrics are: name, Lord of all, we bow be - fore thee; all on

Piano accompaniment for measures 22-25. The music is in a minor key with a bass clef. It features a series of chords and eighth-note patterns in both the treble and bass staves.

28

Piano introduction for measures 28-31. The music is in a minor key with a bass clef. It features a series of chords and eighth-note patterns in both the treble and bass staves.

Vocal line for measures 28-31. The melody is in a minor key with a treble clef. The lyrics are: earth thy scep - ter claim, all in heav'n a - bove a -

Piano accompaniment for measures 28-31. The music is in a minor key with a bass clef. It features a series of chords and eighth-note patterns in both the treble and bass staves.

34

Musical notation for measures 34-39. The system includes a vocal line and a piano accompaniment. The key signature has one flat (B-flat). The vocal line begins with a rest, followed by notes for 'dore thee; in - fi - nite thy vast do - main, ev - er'. The piano accompaniment features a steady bass line and chords in the right hand.

- dore thee; in - fi - nite thy vast do - main, ev - er

Vocal line and piano accompaniment for measures 34-39. The vocal line contains the lyrics: '- dore thee; in - fi - nite thy vast do - main, ev - er'. The piano accompaniment continues with a consistent harmonic support.

Piano accompaniment for measures 34-39. The right hand plays chords and moving lines, while the left hand provides a rhythmic foundation with eighth and sixteenth notes.

40

Musical notation for measures 40-43. The system includes a vocal line and a piano accompaniment. The vocal line has a rest for measures 40-43. The piano accompaniment continues with a steady bass line and chords in the right hand.

- Congregation

last - ing is thy reign.

Vocal line and piano accompaniment for measures 40-43. The vocal line contains the lyrics: '- Congregation last - ing is thy reign.'. The piano accompaniment continues with a consistent harmonic support.

poco rit.

Piano accompaniment for measures 40-43. The tempo marking 'poco rit.' is present. The piano accompaniment continues with a steady bass line and chords in the right hand.

46 **a tempo**
 Unis. *mf*

S
A

2. Hark, the loud — ce - les - tial hymn

T
B

a tempo
 reduce registration
 legato

Sw. *mf*

Man. poco stacc.

51

an - gel choirs a - bove are rais - ing;

Unis. *mf*

cher - u -

56

- bim — and ser - a - phim, in un - ceas - ing

61

fill the heav'ns with sweet ac -

mf

cho - rus prais - ing, fill the heav'ns with sweet ac -

66

ho - ly,

- cord: *mf* ho - ly, ho - ly, ho - ly Lord!

- cord, ho - ly,

71

reduce registration

mf

Ped.

78

85

Unis. *mp*

3. Lo, the a - po - sto - lic train join, — thy

dim. *mp*

92

Unis. *mp*

proph - ets

sa - cred name to hal - low; —

mp

98

poco cresc. dim.

swell the loud re - frain, and the white - robed mar - tyrs fol - low; —

poco cresc. dim.

104

Alto *mp*

and, from morn till

Bass *mp*

Musical score for measures 104-110. The Alto and Bass parts are marked *mp*. The piano accompaniment is marked *mp*. The lyrics are "and, from morn till".

110

Soprano *mf*

set of sun, —

and, from morn till set of sun —

Tenor *mf*

Musical score for measures 110-115. The Soprano and Tenor parts are marked *mf*. The piano accompaniment is marked *mf*. The lyrics are "set of sun, — and, from morn till set of sun —".

115

div. *f*

through the Church the song goes on, —

f

div.

Musical score for measures 115-121. The vocal parts and piano accompaniment are marked *f*. The lyrics are "through the Church the song goes on, —".

120

— through the Church — the song goes on.

song goes on.

increase registration

124

molto cresc.

129

molto rit.

tempo primo

A,T,B + Congregation **f**

4. Ho - ly Fa - ther, ho - ly

molto rit. **f** **tempo primo**

134 Trumpets *f*

Trombones *f*

Soprano *f*

Ho- ly Spi-rit, _____ Three, _____ Three we

Son, Ho - ly Spi - rit, Three we name thee;

139

nameThee; in es - sence on-ly One, un - di - vid - ed,

while in es - sence on - ly One, un - di -

The musical score is written in a key signature of one flat (B-flat) and a common time signature (C). It features three staves: Trumpets, Trombones, and Soprano. The Soprano part includes lyrics. The score is divided into two systems. The first system covers measures 134-138, and the second system covers measures 139-143. The lyrics are: 'Ho- ly Spi-rit, _____ Three, _____ Three we Son, Ho - ly Spi - rit, Three we name thee; nameThee; in es - sence on-ly One, un - di - vid - ed, while in es - sence on - ly One, un - di -'. The dynamic marking *f* (forte) is present for the brass and soprano parts.

144

Piano accompaniment for measures 144-148. The music is in a minor key with a common time signature. It features a melody in the right hand and a bass line in the left hand, with various chords and intervals.

God we claim thee; then a - dor - ing,

- vid - ed God we claim thee; then, a - dor - ing,

Piano accompaniment for measures 149-153. The music continues with a similar melodic and harmonic structure to the previous section.

149

Piano accompaniment for measures 149-153. The music continues with a similar melodic and harmonic structure to the previous section.

bend the knee and con - fess, con - fess the

bend the knee and con - fess the

Piano accompaniment for measures 154-158. The music concludes with a final chord and a sustained bass line.

Piano accompaniment for measures 153-157. The right hand plays a series of chords, and the left hand plays a steady bass line.

Vocal line for measure 153, starting with the lyrics "mys - ter - y."

mys - ter - y.

- Congregation

Congregation vocal line for measure 153, starting with the lyrics "mys - ter - y."

mys - ter - y.

Piano accompaniment for measures 153-157, continuing from the first system.

Piano accompaniment for measures 158-162. Dynamics include *f*, *cresc.*, *rit.*, and *ff*.

Ho - ly God, we praise thy Name.

Vocal line for measures 158-162, starting with the lyrics "Ho - ly God, we praise thy Name."

Ho - ly God, we praise thy Name.

Piano accompaniment for measures 158-162, continuing from the first system.

Piano accompaniment for measures 158-162, continuing from the first system.

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