

Hosanna, Loud Hosanna is an anthem for Palm Sunday. Suggested corresponding lectionary readings include Matthew 21: 8-9, Mark 11: 8-10, and John 3: 16-17. One basic homiletical theme is that Christ came into the world to rescue sinners.

This anthem is ideal for use as an introit anthem with children's choir and congregational refrain. If children's voices are used, caution the adult singers not to cover up the entrances of the children's choir at m. 40, 45, etc. If a children's choir is unavailable, a soloist may effectively render their part. When congregational singing is used with the first verse, the choir should lead at a forte dynamic throughout that verse.

Jay Althouse is an award-winning composer and arranger living in Hilton Head, South Carolina. A graduate of Indiana University of Pennsylvania, he has written many choral publications for both church and school.

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HOSANNA, LOUD HOSANNA

for S.A.T.B. voices, accompanied,
with optional unison children's choir and congregational refrain*

Words by JEANETTE THRELFALL (1821-1880)
Adapted by J. A.

ELLACOMBE
Music from
GESANGBUCH DER H.W.K. HOFKAPELLE, 1784
Arranged by JAY ALTHOUSE

Allegro (♩ = ca. 126-132)

SOPRANO
ALTO

TENOR
BASS

ACCOMP.

Allegro (♩ = ca. 126-132)

4

f ⑦ (Optional congregational participation through m. 22)

Ho - san - na, - loud ho -

*Part for congregational refrain may be found on page 12.

8

san - na, the lit - tle chil - dren sang; through pil - lared_ court and

12

tem - ple the love - ly an - them rang. To Je - sus, who had

16

blessed_ them close_ fold - ed to his breast, the chil - dren_ sang their

20

CHILDREN'S CHOIR (or Soloist)

mf 23

Ho - san - na, ho -

prais - es, the sim - plest and the best.

20

24

san - na, the love - ly an - them rang.

Through pil - lared_ court and

28

31

tem - ple the lit - tle chil - dren sang.

This system contains the vocal line and piano accompaniment for measures 28 through 31. The vocal line begins at measure 28 with the lyrics "tem - ple the lit - tle chil - dren sang." and ends at measure 31. The piano accompaniment provides harmonic support for the vocal line.

28

31

This system shows the piano accompaniment for measures 28 through 31, corresponding to the vocal line above. It features a steady bass line and a more active treble line.

32

This system contains four empty musical staves, two for the voice and two for the piano, covering measures 32 through 35. No musical notation is present in this section.

32

This system shows the piano accompaniment for measures 32 through 35. The piano part continues with a consistent rhythmic and harmonic pattern.

36 (37)

f

“Ho - san - na in the high - est!” that an - cient song we

f

This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a treble clef. It begins with a measure of rest, followed by a circled measure number 37. The bottom two staves are piano accompaniment in G major with a bass clef. The first measure is marked with a forte *f* dynamic. The lyrics are written below the vocal staff.

36 (37)

This system contains the piano accompaniment for the second system. It consists of two staves in G major with a bass clef. The first measure is marked with a circled measure number 37. The piano part continues with chords and moving lines in the right and left hands.

40

f

Sing - ho - san - na to the King

sing, for Christ is - our Re - deem - er, the

This system contains the third and fourth staves of music. The top staff is a vocal line in G major with a treble clef, starting at measure 40. It is marked with a forte *f* dynamic. The lyrics are written below the vocal staff. The bottom two staves are piano accompaniment in G major with a bass clef, continuing from the previous system.

40

This system contains the piano accompaniment for the third system. It consists of two staves in G major with a bass clef, starting at measure 40. The piano part continues with chords and moving lines in the right and left hands.

44

47

mf

Sing - ho - san - na to the King. Ho - san -

Lord of heav'n our King.

O may we ev - er

mf

44

47

mf

48

na!

Ho - san - na!

f

praise Him with heart and life and voice, and in His bliss - ful

f

48

f

52

f
Sing_ ho - san - na and re - joice.

mf unis.
pres - ence e - ter - nal - ly re - joice. Ho -

mf unis.

52

56

f
Ho -

san - na, ho - san - na, the lit - tle chil - dren sang.

56

mf *f*

60

cresc.

san - na, — loud ho - san - na, the love - ly an - them

f

cresc.

f

cresc.

The love - ly an - them

60

cresc.

64

ff

molto rit.

rang. —

ff

molto rit.

rang.

ff

64

ff

molto rit.

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HOSANNA, LOUD HOSANNA

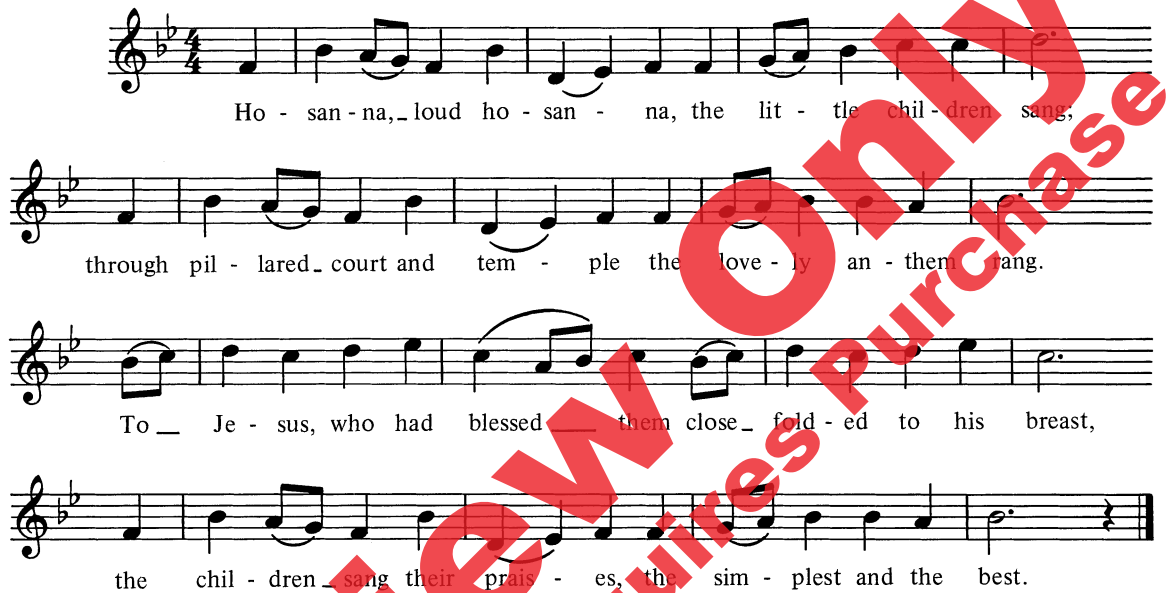
for congregational singing

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Verse 1:

Choir & Congregation



Ho - san - na, loud ho - san - na, the lit - tle chil - dren sang,
through pil - lared court and tem - ple the love - ly an - them sang.
To Je - sus, who had blessed them close - fold - ed to his breast,
the chil - dren sang their prais - es, the sim - plest and the best.

Interlude: Hosanna, hosanna, the lovely anthem rang.
(Choir only) Through pillared court and temple the little children sang.

Verse 2: "Hosanna in the highest!" that ancient song we sing,
(Choir only) (Sing hosanna to the King.)
for Christ is our Redeemer, the Lord of heav'n our King.
(Sing hosanna to the King.)
O may we ever praise Him with heart and life and voice,
(Hosanna! Hosanna!)
and in His blissful presence eternally rejoice.
(Sing hosanna and rejoice.)
Hosanna, hosanna, the little children sang.
Hosanna, loud hosanna, the lovely anthem rang.

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