

TO GOD SING PRAISES

A General or Easter Anthem*
for S.A.B. voices, accompanied**

from REGINA COELI, K. 108

by WOLFGANG AMADEUS MOZART (1756-1791)

Edited and arranged by
PATRICK M. LIEBERGEN

English text by
PATRICK M. LIEBERGEN

Energetically (♩ = ca. 108)

ACCOMP

3 SOPRANO
ALTO
BARITONE

*1. To
2. The
f

⑤ God sing prais - es for - ev - er, for -
Lord is ris - en, be joy - ful, sing -

1. To God sing prais - es for - ev - er, for -
2. The Lord is ris - en, be joy - ful, sing -

f

* Sing verse 1 for general occasions, verse 2 for Easter.
** Also available in an edition for S.A.T.B. voices in B♭ Major, No. 11414.

8 ev - er!
 prais - es!

ev - er!
 prais - es!

Al - le - lu - ia,

Al - le - lu - ia,

11

al - le - lu - ia.

To God sing
 The Lord is

14

prais - es, for - ev - er, for - ev - er!
 ris - en, be joy - ful, sing prais - es!

(Sop.)

Al - le - lu - ia, al - le - lu -

17 *mp cresc.* *f* Al - le - lu -

This system contains the first two staves of music. The vocal line (Soprano) begins with a whole note 'Al' and a half note 'le'. The piano accompaniment starts with a half note 'Al' and a half note 'le'. Dynamics include *mp cresc.* and *f*. The key signature has one sharp (F#).

mp cresc. *f*

This system shows the piano accompaniment for the first system, with treble and bass clefs. Dynamics include *mp cresc.* and *f*.

20 ia. ia. *mp cresc.* Al - le

This system contains the second two staves of music. The vocal line continues with 'ia.' and 'ia.'. The piano accompaniment continues with 'Al' and 'le'. Dynamics include *mp cresc.*. The key signature has one sharp (F#).

mp cresc.

This system shows the piano accompaniment for the second system, with treble and bass clefs. Dynamics include *mp cresc.*.

23 *f* al - le - lu - ia, al -
Al - le - lu - ia, al - le - lu - ia, al -
lu - ia, al - le - lu - ia, al - le - lu - ia, al -

This system contains the third two staves of music. The vocal line continues with 'al - le - lu - ia, al -'. The piano accompaniment continues with 'Al - le - lu - ia, al -'. Dynamics include *f*. The key signature has one sharp (F#).

f

This system shows the piano accompaniment for the third system, with treble and bass clefs. Dynamics include *f*.

26 le - lu - ia.

le - lu - ia.

le - lu - ia.

29

Let
Re
mf

31 all give thanks and be joy - ful,
joi - ce, the Lord reigns in glo - ry,

Let all give thanks and be joy - ful,
Re - joice, the Lord reigns in glo - ry,

34

let all give thanks and be joy - ful.
 re - joice, the Lord reigns in glo - ry.

37

f Al - le - lu - ia. To The God Lord sing is

f To The God Lord sing is

40

prais - es for - ev - er, for - ev - er!
 ris - en, be - joy - ful, sing - prais - es!

prais - es for - ev - er, for - ev - er!
 ris - en, be - joy - ful, sing - prais - es!

Al -

43

Al - le - lu - ia,
 - le - lu - ia,

45

al - le - lu - ia. To God sing
 The Lord is

48

prais - es for - ev - er, for - ev - er!
 tis - sen, be joy - ful, sing prais - es!

51

(Alto)

mp cresc.

Al - le -

mp cresc.

53

f Al - le - lu - ia.

f lu - ia, al - le - lu - ia.

f Al - le - lu - ia.

55

mp cresc.

f

Al - le - lu -

f Al - le - lu - ia, al - le - lu -

mp cresc.

f

58

ia, al - le - lu - ia, al -

ia, al - le - lu - ia, al -

60

le - lu ia

le - lu ia.

63

poco rit.

poco rit.

To God Sing Praises is a masterwork anthem with texts for both the Easter season (Easter, Eastertide, and Ascension) and more general occasions. Suggested corresponding lectionary readings for the Easter season include Psalm 30, John 21:1-19, Acts 9:1-20, and Revelation 5:11-14; one basic homiletical theme is praising the Redeemer to whom all wisdom, honor, power, glory, riches, and strength belong. Suggested corresponding lectionary readings for general occasions include 2 Maccabees 7:1-14, Psalm 9:11-20, Luke 20:27-38, and 2 Thessalonians 2:16 - 3:5; one basic homiletical theme is praising God through lives dedicated to Christian witness.

In rehearsal, strive for rhythmic precision, clearly articulated counterpoint, a rather brightly focused choral tone, and well-balanced harmonies. Practice the anthem singing staccato on the neutral syllable "doo" until the vocal parts are perfectly aligned, listening for and highlighting dynamically the voices that have the "call" (sopranos, m. 4-8 and 17-20; baritones, m. 21-24; sopranos, m. 30-33 and 38-42; altos, m. 51-54; baritones, m. 55-58). Add the text while continuing this technique. Finally, add a fluid legato while continuing to sing with precision and clarity, especially in the eighth note passages.

Wolfgang Amadeus Mozart was one of the most notable composers of the Viennese Classical style and is revered today for his genius in composing many of the important musical forms of that era. Mozart's sacred choral works include masses, a requiem, and miscellaneous works for various performance occasions. Completed in May, 1771, in Salzburg, Austria, **To God Sing Praises** was originally set to the antiphon text *Regina coeli*. This exuberant work includes a tuneful melody with predominantly choral writing.

Scored originally for S.A.T.B. voices in C Major with an accompaniment of oboes, horns, trumpets, timpani, strings and continuo, this arrangement for S.A.B. voices in G Major includes a keyboard reduction of the instrumental parts as the accompaniment. In this arrangement, the keyboard introduction, interlude beginning at measure 28, and concluding measures are shortened versions of the originals. The metronome marking, modern clefs, dynamics, and English words have also been added by the editor. An edition of this chorus for S.A.T.B. voices in B \flat Major is also available, No. 11414.

Patrick M. Liebergen is Director of Choral Activities at the University of Wisconsin (Stout) and Director of the Chancel Choir at United Methodist Church, Menomonie, Wisconsin. With music degrees from St. Norbert College in DePere, Wisconsin, the University of Wisconsin (Madison), and the University of Colorado (Boulder), Dr. Liebergen frequently appears throughout the country as an adjudicator and clinician. His choral editions, arrangements and original works are widely published. Dr. Liebergen was the 1988 winner of the Wisconsin Choral Directors Association Composition Competition and the 1990 Winner of the Anthem Contest sponsored by the Twin Cities Church Musicians Association.