

OCP Choral Series

for Sister Kathleen Crowley

Hosanna to the Son of David

Assembly, Cantor, Three-part Choir, Keyboard, Guitar, and Solo Instrument I & II

Christopher Walker

INTRO Joyfully (♩ = ca. 108)

Keyboard

Dm F/A Dm/A

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A part for Solo Instrument I & II in B \flat (Ed. 71046-Z3) is available only from the publisher. Please visit ocp.org.

SAM

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REFRAIN

Cantor *Ho - san-na to the Son of Da - vid!* **All** *Ho - san-na to the Son of Da -*

Harmony *Ho - san-na to the Son of Da -*

G A **Dm** **G Dm Asus4 Dm G Dm**

Cantor *- vid! — Bless-ed is the King, —* **All** *Bless-ed is the King, — who* **Cantor**

- vid! Ho-san-na! Bless-ed is the King, —

G Dm G Dm

All *comes in the name of the Lord. who comes in the name of the Lord. Ho -*

who comes in the name of the Lord.

Em7 A7(#9) Dm G A Dm **A**

2 **VERSE 1**

Cantor *mf* All Cantor All

Lord. Peace in heav - en, Peace in heav - en, and glo-ry in the high - est, and

Lord. Peace in heav - en, and

mf

2 A A7 Dm Gm7 Dm F/C G/B F/A

Cantor

glo - ry in the high - est, glo - ry in the high - est heav - en! —

glo - ry in the high - est,

G Dm C Em Dm Am/D Dm6

REFRAIN

f All Cantor *f*

glo - ry in the high - est heav - en! — Ho - san-na to the Son of Da -

glo - ry in the high - est heav - en! Ho-san-na, ho - san - na!

C Em/B A Dm G Dm

- vid! — Ho - san - na to the Son of Da - vid! —

Ho - san - na to the Son of Da - vid! Ho - san - na!

Asus4 Dm G Dm

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in G major with a key signature of one flat (F major). The piano accompaniment is in the same key and includes a bass line. The lyrics are: "- vid! — Ho - san - na to the Son of Da - vid! —" on the first staff and "Ho - san - na to the Son of Da - vid! Ho - san - na!" on the second staff. Chord markings above the piano part include Asus4, Dm, G, and Dm.

Cantor Bless - ed is the King, — Bless - ed is the King, — who comes in the name of the

Bless - ed is the King, —

G Dm G Dm Em7 A7(#9)

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "Bless - ed is the King, — Bless - ed is the King, — who comes in the name of the" on the first staff and "Bless - ed is the King, —" on the second staff. The piano accompaniment includes chord markings G, Dm, G, Dm, Em7, and A7(#9). The word "Cantor" is written above the first vocal staff.

All Lord. who comes in the name of the Lord. *Cantor* Ho - Lord.

who comes in the name of the Lord. Ho - Lord.

Dm G A Dm 1 A 2 A A7

The third system concludes the musical score. It features two vocal staves and a piano accompaniment. The lyrics are: "Lord. who comes in the name of the Lord. Ho - Lord." on the first staff and "who comes in the name of the Lord. Ho - Lord." on the second staff. The piano accompaniment includes chord markings Dm, G, A, Dm, A, and A7. The word "All" is written above the first vocal staff, and "Cantor" is written above the second vocal staff. The system is divided into two measures, labeled 1 and 2.

REFRAIN

All f

san-na to the Son of Da - vid! — Ho - san-na to the Son of Da -

san - na! Ho - san-na to the Son of Da -

Dm G Dm Asus4 Dm G Dm

f

Cantor *All* Cantor

- vid! — Bless-ed is the King, — Bless-ed is the King, — who

- vid! Ho - san-na! Bless-ed is the King, —

G Dm G Dm

All

comes in the name of the Lord. who comes in the name of the Lord. Ho -

who comes in the name of the Lord. Ho -

Em7 A7(#9) Dm G A Dm 1 A *D.S. if needed*

1 *D.S. if needed* Cantor

Final
Cantor *ff*
Ho - san - na! Ho -

All
Lord. *ff*
Ho - san - na!

Lord. *ff*
Ho - san - na!

Final
A Dm
ff

san - na!

Ho - san - na!

Ho - san - na!

G7 Dm
fff

for Sister Kathleen Crowley

Hosanna to the Son of David

(Guitar/Vocal)

Christopher Walker

INTRO Joyfully (♩ = ca. 108)

Dm F/A Dm/A G A Cantor

Ho -

REFRAIN

Dm G Dm Asus4 Dm G Dm

san - na to the Son of Da - vid! _____ Ho - san - na to the Son of Da -

G Dm G Dm Cantor All

- vid! _____ Bless - ed is the King, - Bless - ed is the King, - who

Em7 A7(#9) Dm G A Dm

comes in the name of the Lord. _____ who comes in the name of the

1 A 2 A A7 Final A Dm

Lord. Ho - Lord. Lord. Ho - san - na! _____

G7 Dm

san - na! _____ Ho - san - na! _____ **Fine**

VERSE 1

Dm Gm7 Dm F/C G/B F/A
 Cantor *mf* *All mf* Cantor *All*
 Peace in heav - en, Peace in heav - en, and glo - ry in the high - est, and
 G Dm C Em Dm Am/D
 glo - ry in the high - est, glo - ry in the high - est heav - en! _____
 Dm6 C Em/B A Cantor *f* D.S.
 _____ glo - ry in the high - est heav - en! _____ Ho -

VERSE 2

Dm C B \flat A Dm *All mf*
 Cantor *mf*
 Ho - san - na, ho - san - na, ho - san - na, ho - san - na! Ho - san - na,
 C B \flat maj7 A Dm *f*
 ho - san - na, ho - san - na, ho - san - na! Ho - san - na,
 C B \flat Asus4 Dm C *All*
 ho - san - na, ho - san - na, ho - san - na! _____ Ho - san - na, ho - san - na,
 B \flat A *All* D.S.
 ho - san - na, ho - san - na! _____ Ho -

Hosanna to the Son of David

SOLO INSTRUMENT I & II

Christopher Walker

INTRO *Joyfully* (♩ = ca. 108)

§ REFRAIN

REFRAIN

The musical score is written in G major and 2/4 time. It consists of five staves of music. The first staff shows the beginning of the piece with a key signature of one flat and a 2/4 time signature. The second staff is labeled 'REFRAIN' and includes dynamic markings of *mf* and *f*, along with triplet markings. The third staff continues the melody. The fourth staff includes a first ending marked '1', a section labeled 'D.S. if needed', and a 'Final' section. The fifth staff concludes the piece with a fermata over the final chord.

Composer Notes

After the first Gospel reading (before the Procession) on Palm Sunday of the Lord's Passion, the priest invites the assembly to process into church. It is a challenge to inspire the assembly to be a rejoicing crowd when there may be a number of visitors. It is also hard to sing, walk, and hold a music resource. "Hosanna to the Son of David" is written for the processing assembly, singing each phrase after the cantor. The choir adds harmony to the assembly's repetition, making their line more glorious.

When the procession begins outside the church, the cantor sings each phrase a cappella and the assembly repeats it, with the choir adding harmony. Percussion instruments may assist in maintaining the tempo, enabling the faithful to walk with the beat. As the procession enters the church, the keyboardist and other instrumentalists may join in, adding support and volume. If the people are still processing upon arrival at the front of the church, at the beginning of the final refrain, go back to the segno, as indicated, and continue singing. To finish, give a predetermined signal to your pastoral musicians. At the end of the section you are singing, go to the final ending of the piece for the final Hosannas.

When there is a procession of ministers but not people, begin with the Introduction. Don't start too loudly, but rather, allow for a crescendo as the ministers' procession reaches the sanctuary.

—Christopher Walker

Assembly Edition

HOSANNA TO THE SON OF DAVID

Christopher Walker

Refrain Cantor
Ho - san - na to the Son of Da - vid!
 All
 Ho - san - na to the Son of Da - vid!
 Cantor
Bless - ed is the King, Bless - ed is the King,
 All
who comes in the name of the Lord. who comes in the
 Verse 1
 Cantor
 name of the Lord. Lord. *1. Peace in heav - en, and*
 All Cantor
1. Peace in heav - en, and glo - ry in the high - est, and
 Cantor
1. glo - ry in the high - est, glo - ry in the high - est heav -
 All
1. - en! glo - ry in the high - est heav - en!
 to Refrain

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HOSANNA TO THE SON OF DAVID (cont.)

Verse 2
 Cantor
2. Ho - san - na, ho - san - na, ho - san - na, ho - san - na!
 All
2. Ho - san - na, ho - san - na, ho - san - na, ho - san - na!
 Cantor
2. Ho - san - na, ho - san - na, ho - san - na, ho - san - na!
 All
2. Ho - san - na, ho - san - na, ho - san - na, ho - san - na!
 to Refrain
 Cantor
2. Ho - san - na, ho - san - na, ho - san - na, ho - san - na,
 All
 Ho - san - na! Ho - san - na!
 Cantor
 Ho - san - na!
 All
 Ho - san - na!

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