

Hosanna, Hosanna!

Words by
J. Paul Williams

2-part Mixed Voices with opt. Violin and Percussion*

Music by
Joseph M. Martin

With energy ♩ = ca. 100
+Vln., Perc.
**

1

The musical score is written in 4/4 time with a key signature of one sharp (F#). It begins with a piano introduction marked 'mp' (mezzo-piano). The piano part features a rhythmic accompaniment of eighth and sixteenth notes. The vocal parts, labeled 'Part I' and 'Part II', enter at measure 4 with a mezzo-forte ('mf') dynamic. The lyrics are: 'Ho - san - na, ho - san - na, ho - san - na to the King. Ho - san - na, ho - san - na, rang'. The piano accompaniment continues with a similar rhythmic pattern, marked 'mf'. There are dynamic changes in the piano part: '-Perc.' at measure 5, '-Vln., +Perc.' at measure 6, and '+Vln.' at measure 7. A circled '1' in a box indicates the CD track number at the beginning of the piece.

□ indicates CD track number.

*Violin and Percussion parts are on pages 10-12.

**Cued notes should be omitted if using Solo Violin.

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9

through the crowd-ed streets. Thou-sands came to see Him, to

-Perc.

Detailed description: This system contains measures 9 and 10. It features a vocal line with lyrics, a piano accompaniment, and a percussion part. The key signature has two sharps (F# and C#). The vocal line starts with a quarter rest in measure 9, followed by eighth notes in measure 10. The piano accompaniment consists of chords in measure 9 and a rhythmic pattern of eighth notes in measure 10. The percussion part begins in measure 10 with a snare drum pattern.

11

cheer as He rode by. Ho - san - na, ho - san - na, ho -

+Perc. -Vln.

Detailed description: This system contains measures 11 and 12. The vocal line continues with lyrics. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The percussion part continues with a snare drum pattern. The violin part enters in measure 12 with a melodic line.

13

san - na was their cry.

+Vln. -Perc.

mp

Detailed description: This system contains measures 13 and 14. The vocal line concludes with the lyrics. The piano accompaniment continues with chords and a bass line. The violin part continues with a melodic line. The percussion part continues with a snare drum pattern. The dynamic marking *mp* is present in measure 14.

16 +Perc. -Perc.
mf

19 2 Part I *mp*
 Je - sus en - tered in - to Je -
 +Perc.
mp *legato*

22
 ru - sa - lem, peo - ple spread their gar - ments on the road.

25 Part I *pp*
 Oh _____ Bless - ed is the King fore -
 Part II *mp*
 Bless - ed is the seed of _____ A - bra - ham.
 -Perc.

28 *mf*

told. The mul-ti-tudes all praised Him, they waved the palms in praise. They

mf

+Perc. -Vln., Perc. +Vln.

31 *poco a poco cresc.* 3

wel-comed the Mes - si - ah as He came through the gates.

poco a poco cresc.

poco a poco cresc.

33 *f*

Ho - san - na, ho - san - na, ho -

f

Sing ho - san - na,

+Perc. *f like before*

35

san - na to the King. Ho - san - na, ho - san - na, rang
sing ho - san - na. Sing ho - san - na

37

through the crowd-ed streets. Thou-sands came to see Him, to
-Vln., Perc.

39

cheer as He rode by. Ho - san - na, ho - san - na, ho - san - na was their cry.
Ho - san - na, ho - san - na was their cry.
+Vln. +Perc.

42 opt. High Voice Descant (or Solo) *f*

Ho - san - na, ho -

Part I
Ho - san - na, ho - san - na, ho -

Part II
Sing ho - san - na,

san - na to the King of glo - ry. Sing ho - san - na

san - na to the King. Ho - san - na, ho - san - na rang

praise the King of kings. Sing ho - san - na

46

through the crowd-ed streets. Sing ho -

through the crowd-ed streets. Thou-sands came to see Him, to

-Perc.

48

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

raise their voice and sing. Ho - san-na, ho - san-na, ho -

+Perc.