

CLAP YOUR HANDS

SATB, a cappella

In this piece, phrasing indications are as follows: ♪ = *regular breath*. (/) = *lift* - in which there should be an almost imperceptible cessation of tone - *but no breath*.
— (/) = *dynamic lift* - in which there is a diminishing of tone on the note preceding (/), but the singers should not allow the tone to cease - - only diminish. In this way the phrasing is accomplished by dynamics without allowing the tone to be interrupted by a break.

In divisi parts, balance the Sopranos and Altos in three parts and the Tenors and Basses in three parts as equally as possible.

Psalms 47: 1,2,5,6; 34: 8; 28: 8

EDWIN FISSINGER

With vitality (♩ = ca. 84)

T
Clap your hands, _____ O

B
Clap your hands, _____ all ye peo- ple clap your hands, _____

Piano
for rehearsal only

A
Clap your hands, _____ O

T
clap your hands, _____ all ye peo- ple clap your hands. _____

B

hands all ye people, all ye people;

hands all ye people, all ye people;

hands all ye people, all ye people;

hands all ye people, all ye people;

18

Handwritten annotations: *Tutti*, *cl. w/alt*, *1 2-3*, *look early*

Handwritten circled notes: (//)

sing, sing, sing un- to God with a

sing, sing, sing un- to God with a

sing, sing un- to God with a

sing, sing un- to God with a

voice of triumph, a voice of

voice of triumph, a voice of

voice of triumph, a voice of

voice of triumph, a voice of

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "voice of triumph, a voice of". The piano part provides harmonic support with chords and moving lines in both hands.

triumph. For the Lord, the Lord most high is

triumph. For the Lord, the Lord most high is

triumph. For the Lord, the Lord most high is

triumph. The Lord most high is

The second system continues the vocal parts and piano accompaniment. The lyrics are "triumph. For the Lord, the Lord most high is". A circled note is present in the Soprano part. The piano accompaniment includes dynamic markings like *ff* and *mf*. A box containing the number "26" is located above the piano part.

Attn up

might- y; He is the great _____ King o- ver

might- y; He is the great _____ King o- ver

might- y; He is the great _____ King o- ver

might- y; He is the great _____ King o- ver

The first system of the score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "might- y; He is the great _____ King o- ver". The piano part features a melodic line in the right hand and a supporting bass line in the left hand, with various chords and intervals.

35 Slowly (♩ = ca. 56-58) *mp* (1)

all _____ the earth. _____ O *tassa* _____ O

all _____ the earth. _____

all _____ the earth. _____

all _____ the earth. _____

Slowly (♩ = ca. 56-58) *mp*

The second system of the score continues with four vocal staves and piano accompaniment. The lyrics are: "all _____ the earth. _____ O *tassa* _____ O". The piano part includes a melodic line with a fermata over the word "tassa" and a final cadence. The tempo marking is "Slowly (♩ = ca. 56-58)" and the dynamic is "mp".

taste and see how gra- cious is the Lord, _____

mp (/)
O taste, _____ O

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics: "taste and see how gra- cious is the Lord, _____". The second staff is a vocal line in treble clef with lyrics: "O taste, _____ O". It includes a dynamic marking *mp* and a fermata symbol (/). The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, showing chords and melodic lines.

_____ is the Lord, _____

taste and see how gra- cious is the Lord, _____

mp (/)
O taste, _____ O

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with lyrics: "_____ is the Lord, _____". The second staff is a vocal line in treble clef with lyrics: "taste and see how gra- cious is the Lord, _____". It includes a dynamic marking *mp* and a fermata symbol (/). The third and fourth staves are piano accompaniment in treble and bass clefs, respectively, showing chords and melodic lines.

the Lord,

is the Lord,

taste and see how gra-cious is the Lord,

mp (/)

O taste, O

mp

mp *slight rit.* *p*

how gra-cious is the Lord;

slight rit. *p*

is the Lord; is the Lord;

slight rit. *p*

is the Lord; is the Lord;

slight rit. *p*

taste and see how gra-cious is the Lord, is the Lord;

mp *slight rit.* *p*

49 *a tempo*
p very legato

bless- ed is the man that trust- eth in

bless- ed is the man that trust- eth in

bless- ed is the man that trust- eth in

bless- ed is the man that trust- eth in

very legato
p *a tempo*

Him. My heart hath trust- ed in Him and

mp *a little more movement* *mf* *rit.*

Him. My heart hath trust- ed in Him and

mp *a little more movement* *mf* *rit.*

Him. My heart hath trust- ed in Him and

mp *a little more movement* *mf* *rit.*

Him. My heart hath trust- ed in Him and

mp *a little more movement* *mf* *rit.*

a little more movement *mf* *rit.*

danc- eth, _____ my heart danc- eth for joy, _____
 danc- eth, _____ my heart danc- eth for joy, _____
 danc- eth, _____ my heart danc- eth for joy, _____
 danc- eth, _____ my heart danc- eth for joy, _____

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "danc- eth, _____ my heart danc- eth for joy, _____". The piano part consists of two staves (treble and bass clef) with chords and melodic lines.

press

danc- eth for joy, and in my song I will praise _____
 danc- eth for joy, and in my song I will praise _____
 danc- eth for joy, and in my song I will praise _____
 danc- eth for joy, and in my song I will praise _____

This system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "danc- eth for joy, and in my song I will praise _____". The piano part consists of two staves (treble and bass clef) with chords and melodic lines.

With vitality (♩ = ca. 132)

mp 74 *grad. cresc.*

Him. God, God is gone up,

Him. God, God is gone up,

Him. God, God is gone up,

f *mp* *grad. cresc.*

Him. God, God is gone up,

With vitality (♩ = ca. 132)

mp *grad. cresc.*

God is gone up with a merry noise,

God is gone up with a merry noise,

God is gone up with a merry noise,

God is gone up with a merry noise.

mer- ry noise, and the

mer- ry noise, and the

mer- ry noise, and the

mer- ry noise, and the

page turn

Lord with the sound of the trum- pet. O sing

Lord with the sound of the trum- pet. O sing

Lord with the sound of the trum- pet. O sing

Lord with the sound of the trum- pet. O sing

89

prais- es, O sing prais- es, prais- es, prais- es

prais- es, O sing prais- es, prais- es, prais- es

prais- es, O sing prais- es, prais- es, prais- es

prais- es, O sing prais- es, prais- es, prais- es

97

un- to our God. O sing prais- es,

un- to our God. O sing prais- es,

un- to our God. O sing prais- es,

un- to our God. O sing prais- es,

O sing praises unto our King,

O sing praises unto our King,

O sing praises unto our King,

O sing praises unto our King,

mf cresc. rit. ff
sing praises unto our King.

mf cresc. rit. ff
sing praises unto our King.

mf cresc. rit. ff
sing praises unto our King.

mf cresc. rit. ff
sing praises unto our King.