

# HOSANNA TO THE KING OF KINGS

Mary Pennycuff  
Theodulph of Orleans  
Trans. John M. Neale

Mary Pennycuff  
*Ach mit Deiner Gnade*  
Bach harmonization

Group 1 Group 2

Ho - san - na to the King of Kings, ho - san - na to our King! Ho - san - na to the King of Kings, ho -

Group 1 Group 2

san - na to our King! Ho - san - na to the Lord of Lords, ho - san - na, let us sing! Ho -

Groups 1 & 2

san - na to the Lord of Lords, ho - san - na, let us sing! Ho - san - na, ho - san - na, ho -

Canon 3. 2.

san - na to the King of Kings! Ho - san - na to the King of Kings, ho -

1.

san - na to our King! Ho - san - na to the Lord of Lords, ho - san - na, let us sing! Ho -

san - na, ho - san - na, ho 1 san - na to the King of Kings!

Chorale

S. [1, 2.]

A.

1. All glo - ry, laud, and hon - or to thee, Re - deem - er, King, To  
2. The peo - ple of the He - brews with palms be - fore thee went; Our

T.

B.

whom the lips of chil - dren made sweet Ho - san - nas ring.  
praise and prayer and an - thems be - fore thee we pre - sent.

3. Unison Voices

Ho - san - na to the King of Kings, ho - san - na to our King! Ho - san - na to the Lord of Lords, ho -

S.  
A.  
T.  
B.

3. To thee, be - fore thy pas - sion, they sang their hymns of

san - na, let us sing! Ho - san - na, ho - san - na, ho - san - na to our King, ho - san - na, ho - san - na!

praise; To thee, now high ex - alt - ed, our mel - o - dy we raise.

Group 1 Group 2 Group 1 & 2

Ho - san - na to the King of Kings, ho - san - na to the Lord of Lords, ho - san - na to the King of Kings!

1. Group 1 and/or Group 2 may be played on Orff instruments, flutes, or recorders.— Group 1 - Alto range, Group 2 - Bass range, Group 1 & 2 together - Soprano range.
2. A quartet on the chorale might be a better balance for young voices than a full choir of adult voices.
3. The first time the chorale is sung could be in unison.
4. The numbers (1, 2, 3) at the canon indicate where the second entry (sung or played by instruments) comes each of the three times the canon is sung. The canon will be at two measures (1), one measure (2), and then at the half measure (3).
5. The following rhythmic pattern may be used on tambourine, drums, finger cymbals, or sticks. Other can be improvised.
6. Various ostinato patterns on the Orff instruments would also be appropriate accompaniment for the 'Hosanna' sections.