

# Praise To You

Jan Hausdorf (1993)

$\text{♩} = 130$

Trompete in B

Tenorposaune

Sopran

Alt

Tenor

Bass

Klavier

Elektro-Bass

Schlagzeug

$\text{♩} = 130$

The musical score is arranged in a standard orchestral layout. The top section contains the brass and vocal staves: Trompete in B (Trumpet in B-flat), Tenorposaune (Tenor Trombone), Sopran (Soprano), Alt (Alto), Tenor (Tenor), and Bass (Bass). The bottom section contains the rhythm section: Klavier (Piano), Elektro-Bass (Electric Bass), and Schlagzeug (Drums). The piano part is the only one with musical notation, showing a melody in the right hand and sustained chords in the left hand. The tempo is marked as quarter note = 130. The key signature has four flats. The horn and vocal parts are currently blank.

9

Trp.

Pos.

S.

A.

T.

B.

Klav.

E. Bass

Schlg.

If god\_ were not right on your side?\_

And all\_ your pray - ers un - re plied?\_

ped.

17

Trp.

Pos.

S.

A.

T. 

No one there to dry your tears of pain. you could -n't break your men - tal chain.

B. 

No one there to dry your tears of pain. you could -n't break your men - tal chain.

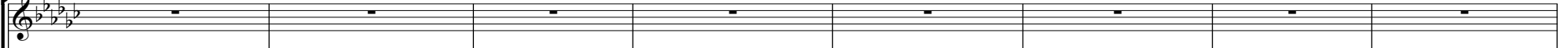
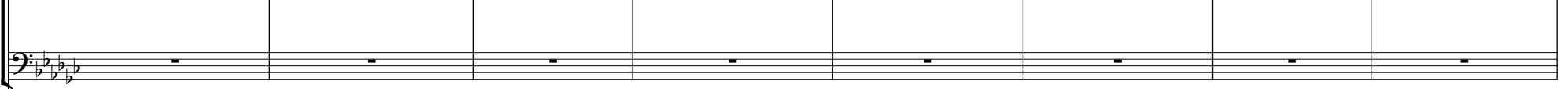
Klav. 

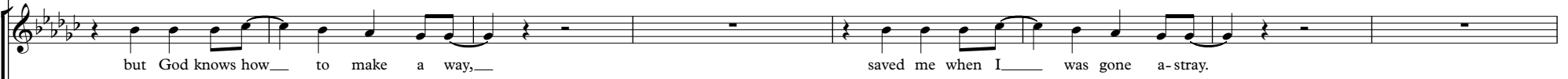
E<sup>9</sup> E<sup>9</sup>


E. Bass

Schlg.

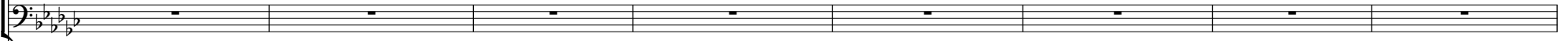
25

Trp.    
 Pos. 

S.    
 but God knows how\_\_ to make a way,\_\_ saved me when I\_\_ was gone a-stray.


A.    
 but God knows how\_\_ to make a way,\_\_ saved me when I\_\_ was gone a-stray.

T. 

B. 

Klav.    
 Ped. Ped. Ped. Ped. Ped. Ped.

E. Bass 

Schlg. 

Trp.

Pos.

S. He sent his son to res - cue all, pick - ing me up af - ter the fall.

A. He sent his son to res - cue all, pick - ing me up af - ter the fall.

T.

B.

Klav.

E. Bass

Schlg.

41

Trp.

Pos.

S. 
  
 Je-sus taught us how to be\_\_ He had to face his des-ti - ny makes my heart as pure as snow, my soul wants to let him know:

A. 
  
 Je - sus! Oh, Je - sus! Oh, my Je - sus! Oh, Je - sus!

T. 
  
 Je - sus! Oh, Je - sus! Oh, my Je - sus! Oh, Je - sus!

B. 
  
 Je - sus! Oh, Je - sus! Oh, my Je - sus! Oh, Je - sus!

Klav.

E. Bass

Schlg.

49

Trp.

Pos.

S.   
When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the things you do for me.

A.   
When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the things you do for me.

T.   
When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the things you do for me.

B.   
When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the things you do for me.

Klav.

E. Bass

Schlg.

57

Trp.

Pos.

S.

A.

T.

B.

Klav.

E. Bass

Schlg.



65

Trp. *mf*

Pos. *mf*

S. *mf*  
be close to you, my hi - ding place.---

A. *mf*  
be close to you, my hi - ding place.---

T. *mf*  
I feel\_ your love through all your grace---

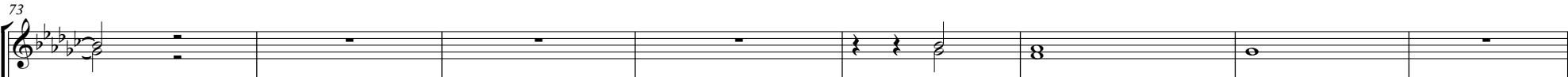
B. *mf*  
I feel\_ your love through all your grace---

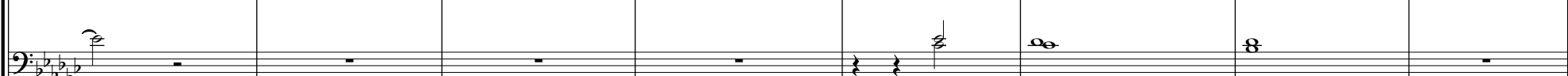
Klav. *mf*  
Ped. Ped. Ped. Ped. Ped.

E. Bass

Schlg.

73

Trp. 

Pos. 

*mf*

S. 

*mf*

You're the an - chor of my soul, — that made me whole. —

A. 

*mf*

You're the an - chor of my soul, — that made me whole. —

T. 

found your grace — that made me whole. — that made me whole. —

B. 

found your grace — that made me whole. — that made me whole. —

Klav. 

*Ped.*

E. Bass 

Schlg. 

81

Trp.

Pos.

S.  
Je-sus taught us how to be\_ He had to face his des-ti - ny makes my heart as pure as snow, my soul wants to let him know:

A.  
Je - sus! Oh, Je - sus! Oh, my Je - sus! Oh, Je - sus!

T.  
Je - sus! Oh, Je - sus! Oh, my Je - sus! Oh, Je - sus!



B.  
Je - sus! Oh, Je - sus! Oh, my Je - sus! Oh, Je - sus!

Klav.


E. Bass

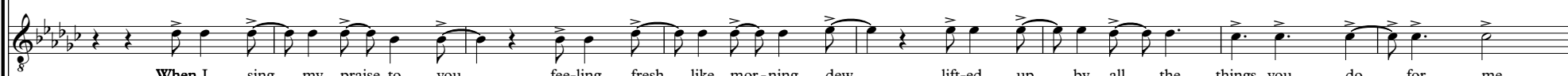
Schlg.

Detailed description of the musical score: The score is for page 81 of a musical work. It features a vocal ensemble (Soprano, Alto, Tenor, Bass) and instrumental accompaniment (Trumpet, Trombone, Piano, Euphonium, Snare Drum). The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The vocal parts have lyrics: Soprano: "Je-sus taught us how to be\_ He had to face his des-ti - ny makes my heart as pure as snow, my soul wants to let him know:"; Alto: "Je - sus! Oh, Je - sus! Oh, my Je - sus! Oh, Je - sus!"; Tenor: "Je - sus! Oh, Je - sus! Oh, my Je - sus! Oh, Je - sus!"; Bass: "Je - sus! Oh, Je - sus! Oh, my Je - sus! Oh, Je - sus!". The instrumental parts include a Trumpet and Trombone part (both marked with rests), a Piano part with chords and arpeggios, an Euphonium part with a melodic line, and a Snare Drum part with a rhythmic pattern.

Trp.    
 Pos. 

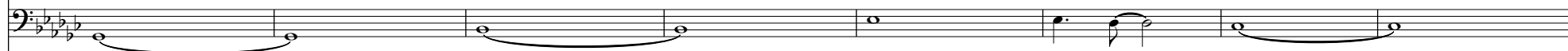
S.    
 **When I** sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the things you do for me.

A.    
 **When I** sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the things you do for me.

T.    
 **When I** sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the things you do for me.

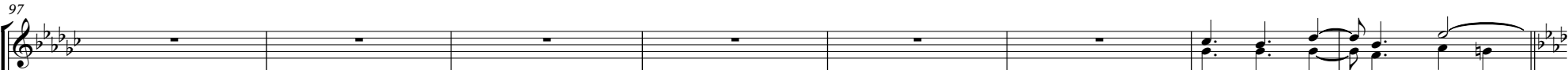
B.    
 **When I** sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the things you do for me.

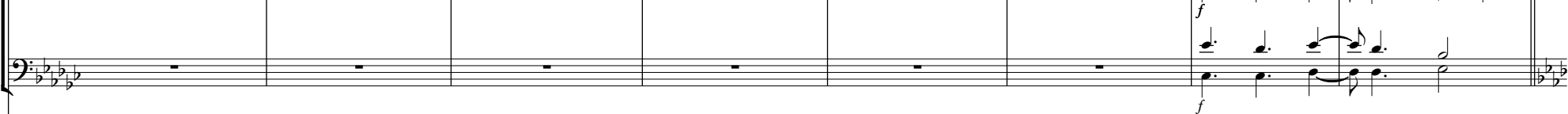
Klav. 

E. Bass 

Schlg. 

97

Trp. 

Pos. 

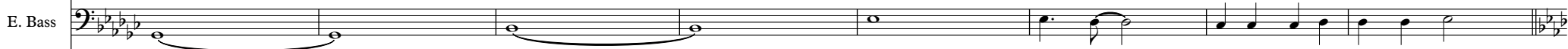
S. 

A. 

T. 

B. 

Klav. 

E. Bass 

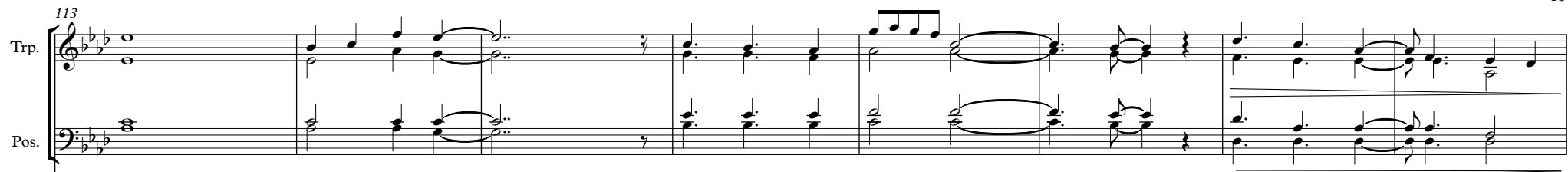
Schlg. 



113

Trp.

Pos.



Trumpet and Positone parts for measures 113-116. The music is in 4/4 time with a key signature of two flats. The trumpet part features a melodic line with some grace notes and slurs, while the positone part provides a harmonic accompaniment with chords and moving lines.

S.

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do for me.



Soprano vocal line for measures 113-116. The melody is in a higher register, starting on a whole note and moving in eighth and quarter notes. It includes slurs and accents over the lyrics.

A.

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do for me.



Alto vocal line for measures 113-116. The melody is in a middle register, following a similar contour to the soprano part but with a lower starting point.

T.


When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do for me.



Tenor vocal line for measures 113-116. The melody is in a middle register, similar to the alto part.

B.

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do for me.



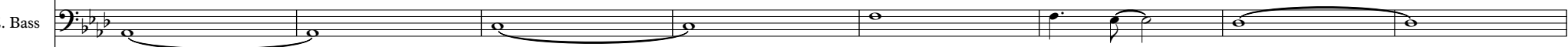
Bass vocal line for measures 113-116. The melody is in a lower register, following the same contour as the other vocal parts.

Klav.



Piano accompaniment for measures 113-116. The right hand plays chords and moving lines, while the left hand provides a steady bass line with some chordal support.

E. Bass



Electric Bass part for measures 113-116. The line is mostly composed of sustained notes and simple rhythmic patterns.

Schlg.



Drum part for measures 113-116. The notation shows a consistent pattern of eighth notes, likely representing a snare drum.

121

Trp. *pp*

Pos. *pp*

S. *mf*

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do for me.

A. *mf*

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do for me.

T. *mf*

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do for me.

B. *mf*

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do for me.

Klav.

E. Bass

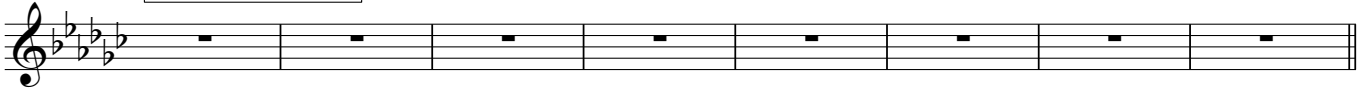
Schlg.



# Praise To You

Musik: Jan Hausdorf (\*1993)  
Text: J.H. / Martin Irtmann (\*1983)

## Intro (Klavier)



## Strophe 1

9

T  
8

If god were not right on your side?— And all your pray-ers un-re plied?—

B  
8

If god were not right on your side?— And all your pray-ers un-re plied?—

17

T  
8

No one there to dry your tears of pain.— you could-n't break your men-tal chain.—

B  
8

No one there to dry your tears of pain.— you could-n't break your men-tal chain.—

## Strophe 2

25

S

but God knows how— to make a way,— sa-ved me, when I was gone a-stray.

A

but God knows how— to make a way,— sa-ved me, when I was gone a-stray.

33

S

He sent his son— to res-cue all,— pick-ing me up— af-ter the fall.—

A

He sent his son— to res-cue all,— pick-ing me up— af-ter the fall.—

Prechorus

2 41

S Je-sus taught us how to be... He had to face his des-ti-ny

A Je - sus! Oh, Je - sus! Oh, my\_

T Je - sus! Oh, Je - sus! Oh, my\_

B Je - sus! Oh, Je - sus! Oh, my\_

45

S makes my heart as pure as snow, my soul wants to let him know:

A Je - sus! Oh, Je - sus!

T Je - sus! Oh, Je - sus!

B Je - sus! Oh, Je - sus!

Chorus

49

S When I sing my praise to you, feeling fresh like morning dew,

A When I sing my praise to you, feeling fresh like morning dew,

T When I sing my praise to you, feeling fresh like morning dew,

B When I sing my praise to you, feeling fresh like morning dew,

S lift - ed up by all the things you do for me.

A lift - ed up by all the things you do for me.

T lift - ed up by all the things you do for me.

B lift - ed up by all the things you do for me.

## Interlude (Klavier)

57

## Strophe 3

65

S *mf* be close to you, my hi-ding place.

A *mf* be close to you, my hi-ding place.

T *mf* I feel your love through all your grace

B *mf* I feel your love through all your grace

73

S You're the an - chor of my soul,

A You're the an - chor of my soul,

T found your grace

B found your grace

S — that made me whole. — that made me whole. —

A — that made me whole. — that made me whole. —

T — that made me whole. — that made me whole. —

B — that made me whole. — that made me whole. —

## Prechorus

81

S Je-sus taught us how to be — He had to face his des-ti-ny

A Je - sus! Oh, — Je - sus! Oh, my —

T Je - sus! Oh, — Je - sus! Oh, my —

B Je - sus! Oh, — Je - sus! Oh, my —

85

S makes my heart as pure as snow, my soul wants to let him know:

A Je - sus! Oh, — Je - sus!

T Je - sus! Oh, — Je - sus!

B Je - sus! Oh, — Je - sus!

Chorus

89

5

S When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up.

A When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up.

T When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up.

B When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up.

94

1.

2.

103 (Bläser)

S — by all the things you do for me.

A — by all the things you do for me. (Bläser)

T — by all the things you do for me. (Bläser)

B — by all the things you do for me. (Bläser)

105

S *ff* When I sing my praise to you, fee-ling fresh like mor-ning dew,

A *ff* When I sing my praise to you, fee-ling fresh like mor-ning dew,

T *ff* When I sing my praise to you, fee-ling fresh like mor-ning dew,

B *ff* When I sing my praise to you, fee-ling fresh like mor-ning dew,

S lift - ed up by all the things you do for me.

A lift - ed up by all the things you do for me.

T lift - ed up by all the things you do for me.

B lift - ed up by all the things you do for me.

121 *mf*

S When I sing my praise to you, fee-ling fresh like mor - ning dew,

A When I sing my praise to you, fee-ling fresh like mor - ning dew,

T When I sing my praise to you, fee-ling fresh like mor - ning dew,

B When I sing my praise to you, fee-ling fresh like mor - ning dew,

125

S lift-ed up by all the things you do for me.

A lift-ed up by all the things you do for me.

T lift-ed up by all the things you do for me.

B lift-ed up by all the things you do for me.

Trompete in B

# Praise To You

Jan Hausdorf ('1993)

$\text{♩} = 130$

8 16

25 16 8

49 16 2 *mf*

71 3

79 22 *f*

105

111 *ff*

117

120 4 4 *rit.*  
*pp*

Trompete in B

# Praise To You

Jan Hausdorf ('1993)

$\text{♩} = 130$

8 16

25 16 8

49 16 2 *mf*

71 3

79 22 *f*

105

111 *ff*

117

120 4 4 *pp* rit..



Tenorposaune

# Praise To You

Jan Hausdorf (1993)

♩=130

8 16

25 16 8

49 16 6 mf

73 3 mf

81 22 f

105

111 ff

118 4 4 rit.. pp

Tenorposaune

# Praise To You

Jan Hausdorf (1993)

♩=130

8 16

25 16 8

49 16 6 mf

73 3 8 mf

81 22 f

105

111 ff

118 4 4 rit.. pp

Sopran  
Alt  
Tenor  
Bass  
Klavier

# Praise To You

Jan Hausdorf ('1993)

♩=130

Four vocal staves (Soprano, Alto, Tenor, Bass) are shown, each containing a whole rest in every measure of the first system. The staves are grouped by a brace on the left. The key signature is B-flat major (two flats).

♩=130

Piano accompaniment for the first system. The right hand (treble clef) plays chords in a steady rhythm, starting with a mezzo-piano (*mp*) dynamic. The left hand (bass clef) plays a bass line with sustained notes and includes 'Ped.' markings under the first four measures. The key signature is B-flat major (two flats).

Bm/D

Bm/D

V.S.

8

If god were not right on your side?\_\_\_

If god were not right on your side?\_\_\_

Ped. Ped.

13

And all\_ your pray-ers un-re plied?\_\_\_ No one there to

And all\_ your pray-ers un-re plied?\_\_\_ No one there to

Ped. Ped. Ped.

V.S.

Detailed description: The page contains a musical score for a voice and piano. At the top left, the number '13' is written. The score is organized into five systems. The first two systems consist of two empty vocal staves. The third system contains two vocal staves with lyrics: 'And all\_ your pray-ers un-re plied?\_\_\_ No one there to'. The fourth system also contains two vocal staves with the same lyrics. The fifth system is for the piano accompaniment, showing a grand staff with chords and a 'Ped.' (pedal) marking under the bass line. The text 'V.S.' is located at the bottom right of the page.

18

The musical score consists of five systems. The first two systems are for the vocal line, with a treble clef and a key signature of three flats. The third system is for the vocal line with lyrics: "dry your tears of pain. — you could-n't break". The fourth system is for the piano accompaniment, with a bass clef and a key signature of three flats. The fifth system is for the piano accompaniment, with a treble clef and a key signature of three flats. The piano part features a sustained bass line with a pedal point in the second and fourth measures, indicated by "Ped." markings.

dry your tears of pain. — you could-n't break

dry your tears of pain. — you could-n't break

Ped. Ped.

22

— your men - tal chain. —

— your men - tal chain. —

E<sup>9</sup>

Ped.

V.S.

Detailed description: This page of a musical score, numbered 22, features a vocal line and a piano accompaniment. The vocal line consists of two staves, with the lyrics "— your men - tal chain. —" written below each. The piano accompaniment is shown in a grand staff with treble and bass clefs. The key signature has five flats (B-flat major or D-flat minor). The piano part includes a section marked "E<sup>9</sup>" and "Ped." (pedal). The score concludes with the instruction "V.S." (Vice Versa).

25

but God knows how\_\_ to make a way,\_\_

but God knows how\_\_ to make a way,\_\_

8

Detailed description: This block contains the vocal parts of the music. It features two vocal staves, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics "but God knows how\_\_ to make a way,\_\_" are written below each staff. The melody consists of quarter and eighth notes, with a final note in each phrase being a half note. Below the vocal staves are two empty staves, one with a treble clef and one with a bass clef, both with a key signature of three flats. A small number "8" is written below the first empty staff.

Ped. \_\_\_\_\_ | Ped. \_\_\_\_\_ | Ped. \_\_\_\_\_

Detailed description: This block contains the piano accompaniment. It features a grand staff with a treble clef on top and a bass clef on the bottom, both with a key signature of three flats. The right hand plays chords in the treble clef, and the left hand plays chords in the bass clef. Below the grand staff, there are three "Ped." markings with horizontal lines underneath them, indicating pedaling instructions for the first three measures.



29

Two vocal staves in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are: "saved me when I \_\_\_\_\_ was gone a-stray. He sent his son". The melody consists of quarter and eighth notes with some rests.

Piano accompaniment for the vocal lines. The right hand (treble clef) plays chords, and the left hand (bass clef) plays a bass line. The lyrics "Ped." are written below the first four measures of the piano part, and "V.S." is at the end.

34

— to res-cue all, — pick-ing me up — af-ter the fall.

— to res-cue all, — pick-ing me up — af-ter the fall.

8

Ped. Ped. Ped. Ped.

Detailed description: This page of a musical score contains measures 34 through 38. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The vocal parts have lyrics: "— to res-cue all, — pick-ing me up — af-ter the fall." The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line and a "Ped." (pedal) marking under the first four measures. The key signature has four flats, and the time signature is 4/4.

39

Je-sus taught us how to be\_

Je- sus! Oh,\_

Je- sus! Oh,\_

Je- sus! Oh,\_

Detailed description: This block contains the vocal parts for Soprano, Alto, and Bass. Each part begins with a rest, followed by the lyrics 'Je-sus taught us how to be\_'. The Soprano part then sings 'Je- sus!' and 'Oh,\_'. The Alto and Bass parts also sing 'Je- sus!' and 'Oh,\_'. The music is in a key with four flats and a 3/4 time signature. The Soprano part has a melodic line with a fermata over the final note. The Alto and Bass parts have a more rhythmic accompaniment with accents on the notes.

*Ped.* \_\_\_\_\_

V.S.

Detailed description: This block contains the piano accompaniment. It features a right-hand part with chords and a left-hand part with a rhythmic pattern. The right hand starts with a whole note chord, followed by a series of eighth notes. The left hand has a steady eighth-note accompaniment. The piece concludes with a fermata over the final chord. The word 'Ped.' is written below the first measure, followed by a line. The initials 'V.S.' are written at the end of the piece.

43

He had to face his des-ti - ny makes my heart as pure as snow,

Je-sus! Oh, my\_ Je-sus! Oh, \_

Je-sus! Oh, my\_ Je-sus! Oh, \_

Je-sus! Oh, my\_ Je-sus! Oh, \_

Je-sus! Oh, my\_ Je-sus! Oh, \_

47

my soul wants to let him know: When I sing— my praise to you,  
Je-sus! When I sing— my praise to you,  
Je-sus! When I sing— my praise to you,  
Je-sus! When I sing— my praise to you,

V.S.

Detailed description: This is a musical score for four voices (Soprano, Alto, Tenor, Bass) and piano. The score is in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. The lyrics are: "my soul wants to let him know: When I sing— my praise to you, Je-sus! When I sing— my praise to you, Je-sus! When I sing— my praise to you, Je-sus! When I sing— my praise to you,". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. The score is divided into two systems. The first system contains the vocal parts and the beginning of the piano accompaniment. The second system contains the continuation of the piano accompaniment. The lyrics are placed below the vocal staves. The piano part is marked with a piano (p) dynamic.

51

— fee-ling fresh like mor-ning dew, lift-ed up by all the

— fee-ling fresh like mor-ning dew, lift-ed up by all the

— fee-ling fresh like mor-ning dew, lift-ed up by all the

— fee-ling fresh like mor-ning dew, lift-ed up by all the

The musical score consists of five systems. The first four systems are vocal staves, each with a treble clef and a key signature of three flats (B-flat, E-flat, A-flat). The lyrics are written below each staff. The fifth system is a piano accompaniment, with a grand staff (treble and bass clefs) and the same key signature. The piano part features chords in the right hand and a simple bass line in the left hand.

55

things you do for me.

things you do for me.

things you do for me.

things you do for me.

*f*

*Ped.*

*Ped.*

V.S.

60

Four empty musical staves, each with a treble clef and a key signature of four flats (B-flat, E-flat, A-flat, D-flat). The staves are grouped together by a brace on the left side.

Musical score for piano. The upper staff (treble clef) contains a sequence of notes and rests. The lower staff (bass clef) contains a sequence of notes and rests, with a 'Ped.' marking under the first measure. The key signature is four flats. The score is enclosed in a brace on the left side.



65

be close to

be close to

*mf*

*mf*

*mf*

*mf*

I feel your love through all your grace—

I feel your love through all your grace—

*mf*

*mf*

Ped. Ped. Ped. Ped. V.S.

70

*mf*

you, my hi-ding place.\_\_\_\_

You're the an - chor of my soul,

*mf*

you, my hi-ding place.\_\_\_\_

You're the an - chor of my soul,

8

*Ped.* *Ped.* *Ped.* *Ped.*

75

that made me whole.

that made me whole.

found your grace\_\_ that made me whole.\_\_ that made me whole.

found your grace\_\_ that made me whole.\_\_ that made me whole.

*Ped.* *Ped.* *Ped.* V.S.

Detailed description: This is a musical score for voice and piano. It consists of five systems. The first four systems are for voice, with lyrics: "that made me whole." (twice), "found your grace\_\_ that made me whole.\_\_ that made me whole." (twice). The fifth system is for piano accompaniment, featuring chords in the right hand and a bass line in the left hand with three "Ped." (pedal) markings. The key signature has five flats (B-flat, E-flat, A-flat, D-flat, G-flat), and the time signature is 8/8.

79

Je-sus taught us how to be\_

Je- sus! Oh,\_

Je- sus! Oh,\_

Je- sus! Oh,\_

ped.

Detailed description: This page of a musical score, numbered 79, features four vocal staves and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first vocal staff (Soprano) begins with a whole note chord and continues with a melodic line. The second, third, and fourth staves (Alto, Tenor, and Bass) have rests for the first two measures, then enter with a melodic line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. A 'ped.' (pedal) marking is present under the first measure of the piano part. The lyrics are: 'Je-sus taught us how to be\_' for the Soprano, and 'Je- sus! Oh,\_' for the other three voices. The piano part has 'ped.' written below the first measure.

83

He had to face his des-ti - ny makes my heart as pure as snow,

Je-sus! Oh, my\_ Je-sus! Oh, \_

Je-sus! Oh, my\_ Je-sus! Oh, \_

Je-sus! Oh, my\_ Je-sus! Oh, \_

V.S.

87

my soul wants to let him know: When I sing my praise to you,  
Je-sus! When I sing my praise to you,  
Je-sus! When I sing my praise to you,  
Je-sus! When I sing my praise to you,

my soul wants to let him know: When I sing my praise to you,  
Je-sus! When I sing my praise to you,  
Je-sus! When I sing my praise to you,  
Je-sus! When I sing my praise to you,

91

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and each has the lyrics: "— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the". The piano accompaniment is written for the right and left hands of a piano, featuring chords and melodic lines that support the vocal parts.

V.S.

95

things you do\_\_\_ for me.\_\_\_\_\_ When I sing\_\_\_ my praise to you,

things you do\_\_\_ for me.\_\_\_\_\_ When I sing\_\_\_ my praise to you,

things you do\_\_\_ for me.\_\_\_\_\_ When I sing\_\_\_ my praise to you,

things you do\_\_\_ for me.\_\_\_\_\_ When I sing\_\_\_ my praise to you,

The piano accompaniment consists of two staves: a right-hand staff with chords and a left-hand staff with a simple bass line.



99

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

The musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass) and each has the lyrics: "— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the". The piano accompaniment is written for the right and left hands of a piano, featuring chords and melodic lines in the right hand and a bass line in the left hand.

V.S.

103

*ff* When I sing my praise to you,

*ff* When I sing my praise to you,

*ff* When I sing my praise to you,

*ff* When I sing my praise to you,

When I sing my praise to you,

107

— fee-ling fresh\_\_like mor-ning dew,— lift-ed up\_\_ by all\_\_ the

— fee-ling fresh\_\_like mor-ning dew,— lift-ed up\_\_ by all\_\_ the

— fee-ling fresh\_\_like mor-ning dew,— lift-ed up\_\_ by all\_\_ the

— fee-ling fresh\_\_like mor-ning dew,— lift-ed up\_\_ by all\_\_ the

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part having its own line of music and lyrics. The piano accompaniment is in the right and left hands, providing harmonic support. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The lyrics are: "— fee-ling fresh\_\_like mor-ning dew,— lift-ed up\_\_ by all\_\_ the".

V.S.

111

things you do for me. When I sing my praise to you,

things you do for me. When I sing my praise to you,

things you do for me. When I sing my praise to you,

things you do for me. When I sing my praise to you,

The musical score consists of four vocal staves and a piano accompaniment. The vocal staves are arranged in a four-part setting (Soprano, Alto, Tenor, Bass). The piano accompaniment is shown in grand staff notation. The lyrics are: "things you do for me. When I sing my praise to you,". The score is in a key with three flats (E-flat major or C minor) and a common time signature. The piano part features chords in the right hand and single notes in the left hand.

115

— fee-ling fresh\_\_like mor-ning dew,\_\_ lift-ed up\_\_ by all\_\_ the

— fee-ling fresh\_\_like mor-ning dew,\_\_ lift-ed up\_\_ by all\_\_ the

— fee-ling fresh\_\_like mor-ning dew,\_\_ lift-ed up\_\_ by all\_\_ the

— fee-ling fresh\_\_like mor-ning dew,\_\_ lift-ed up\_\_ by all\_\_ the

— fee-ling fresh\_\_like mor-ning dew,\_\_ lift-ed up\_\_ by all\_\_ the

The score consists of five systems. The first four systems are for voices: Soprano, Alto, Tenor, and Bass. Each system has a vocal line with lyrics and a piano accompaniment line. The piano accompaniment is written in a grand staff (treble and bass clefs). The lyrics are: "— fee-ling fresh\_\_like mor-ning dew,\_\_ lift-ed up\_\_ by all\_\_ the". The piano accompaniment features chords in the right hand and single notes in the left hand. The fifth system is a grand staff for piano accompaniment, showing the full harmonic structure.

V.S.

119

things you do for me. When I sing my praise to you, feeling fresh

things you do for me. When I sing my praise to you, feeling fresh

things you do for me. When I sing my praise to you, feeling fresh

things you do for me. When I sing my praise to you, feeling fresh

things you do for me. When I sing my praise to you, feeling fresh

rit. .

124

The musical score consists of five systems. The first four systems are for voices: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). Each system contains a vocal line with lyrics and a piano accompaniment line. The lyrics are: "— like mor - ning dew, — lift - ed up — by all — the". The piano accompaniment is written in a grand staff (treble and bass clefs). The fifth system shows the piano accompaniment continuing with sustained chords in both hands.

V.S.

127

The image shows a musical score for measures 127-130. It features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in a key with three flats (B-flat major or D-flat minor). The lyrics are "things you do \_\_\_\_\_ for me. \_\_\_\_\_". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring long, sweeping arpeggiated chords that span across the measures.

things you do \_\_\_\_\_ for me. \_\_\_\_\_

things you do \_\_\_\_\_ for me. \_\_\_\_\_

things you do \_\_\_\_\_ for me. \_\_\_\_\_

things you do \_\_\_\_\_ for me. \_\_\_\_\_



# Praise To You

Jan Hausdorf (1993)

Sopran

Alt

Tenor

Bass

Klavier

♩=130

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment staff. The piano part consists of a treble and bass clef staff with a key signature of three flats and a 4/4 time signature. The piano part is mostly rests in this system.

♩=130

Bm/D

Bm/D

Piano accompaniment for the second system. The treble clef staff has a dynamic marking of *mp*. The bass clef staff has a *Ped.* marking. The music features chords in the right hand and sustained notes in the left hand.

9

Vocal staves for the second system. The Soprano, Alto, and Tenor staves have rests. The Bass staff has a melodic line with lyrics: "If god were not right on your side? \_\_\_ And all\_ your pray-ers un-re plied?".

If god were not right on your side? \_\_\_

And all\_ your pray-ers un-re plied?

If god were not right on your side? \_\_\_

And all\_ your pray-ers un-re plied?

Piano accompaniment for the third system. The treble clef staff has a dynamic marking of *mp*. The bass clef staff has a *Ped.* marking. The music features chords in the right hand and sustained notes in the left hand.

V.S.



25

but God knows how — to make a way, — saved me when I —

but God knows how — to make a way, — saved me when I —

The first system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "but God knows how — to make a way, — saved me when I —". The piano accompaniment consists of a treble and bass clef staff with a piano (p) dynamic marking.

Ped. ————— Ped. ————— Ped. ————— Ped. —————

The piano accompaniment for measures 25-29, showing chordal textures in both hands and a pedal point in the bass line.

30

— was gone a-stray. He sent his son — to res-cue all, —

— was gone a-stray. He sent his son — to res-cue all, —

The second system contains two vocal staves and a piano accompaniment. The vocal staves have lyrics: "— was gone a-stray. He sent his son — to res-cue all, —". The piano accompaniment consists of a treble and bass clef staff with a piano (p) dynamic marking.

Ped. ————— Ped. ————— Ped. ————— Ped. ————— Ped. —————

The piano accompaniment for measures 30-34, showing chordal textures in both hands and a pedal point in the bass line.

36

pick-ing me up af - ter the fall.

pick-ing me up af - ter the fall.

Ped. Ped. Ped.

41

Je-sus taught us how to be He had to face his des-ti - ny

Je - sus! Oh, Je - sus! Oh, my

Je - sus! Oh, Je - sus! Oh, my

Je - sus! Oh, Je - sus! Oh, my

45

makes my heart as pure as snow, my soul wants to let him know:  
 Je - sus! Oh, Je - sus!  
 Je - sus! Oh, Je - sus!  
 Je - sus! Oh, Je - sus!

49

When I sing my praise to you, feeling fresh like morning dew, lifted up  
 When I sing my praise to you, feeling fresh like morning dew, lifted up  
 When I sing my praise to you, feeling fresh like morning dew, lifted up  
 When I sing my praise to you, feeling fresh like morning dew, lifted up

54

— by all the things you do for me. —

— by all the things you do for me. —

— by all the things you do for me. —

— by all the things you do for me. —

Detailed description: This block contains four vocal staves (Soprano, Alto, Tenor, Bass) for measures 54 through 58. Each staff has the lyrics "— by all the things you do for me. —" written below it. The music is in a minor key with a complex, chromatic melody. The lyrics are aligned with the notes across all parts.

*Red.*

Detailed description: This block shows the piano accompaniment for measures 54 through 58. It consists of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays sustained chords. A "Ped." (pedal) marking is present at the end of the section.

59

Detailed description: This block contains five empty vocal staves (Soprano, Alto, Tenor, Bass, and a fifth staff) for measures 59 through 63. No music or lyrics are present in these staves.

*Red.*

*Red.*

*Red.*

Detailed description: This block shows the piano accompaniment for measures 59 through 63. It consists of two staves (treble and bass clef). The right hand plays chords and moving lines, while the left hand plays sustained chords. Three "Red." (pedal) markings are present at the end of the section.

65

*mf*  
be close to you, my hi-ding place.

*mf*  
be close to you, my hi-ding place.

*mf*  
I feel your love through all your grace—

*mf*  
I feel your love through all your grace—

*mf*

Ped. Ped. Ped. Ped. Ped.

71

*mf*  
— You're the an - chor of my soul,—

*mf*  
— You're the an - chor of my soul,—

found your grace

found your grace

Ped. Ped. Ped. Ped.

76

that made me whole. —  
that made me whole. —  
— that made me whole. — that made me whole. —  
— that made me whole. — that made me whole. —

Ped. Ped. Ped.

81

Je-sus taught us how to be\_ He had to face his des-ti - ny makes my heart as  
Je-sus! Oh, Je-sus! Oh, my Je-sus!  
Je-sus! Oh, Je-sus! Oh, my Je-sus!  
Je-sus! Oh, Je-sus! Oh, my Je-sus!



86

pure as snow, my soul wants to let him know: When I sing my praise to you,  
 Oh, Je-sus! When I sing my praise to you,  
 Oh, Je-sus! When I sing my praise to you,  
 Oh, Je-sus! When I sing my praise to you,

91

— fee-ling fresh like mor-ning dew, lift-ed up by all the things you do.  
 — fee-ling fresh like mor-ning dew, lift-ed up by all the things you do.  
 — fee-ling fresh like mor-ning dew, lift-ed up by all the things you do.  
 — fee-ling fresh like mor-ning dew, lift-ed up by all the things you do.

96

— for me. — When I sing my praise to you, — fee-ling fresh

— for me. — When I sing my praise to you, — fee-ling fresh

— for me. — When I sing my praise to you, — fee-ling fresh

— for me. — When I sing my praise to you, — fee-ling fresh

The piano accompaniment consists of chords in the right hand and single notes in the left hand, providing harmonic support for the vocal lines.

100

— like mor-ning dew, — lift-ed up — by all — the

— like mor-ning dew, — lift-ed up — by all — the

— like mor-ning dew, — lift-ed up — by all — the

— like mor-ning dew, — lift-ed up — by all — the

The piano accompaniment continues with chords in the right hand and single notes in the left hand, ending with a double bar line and repeat sign.

105

*ff*  
 When I sing— my praise to you,— fee-ling fresh—like mor-ning dew,— lift-ed up.  
*ff*  
 When I sing— my praise to you,— fee-ling fresh—like mor-ning dew,— lift-ed up.  
*ff*  
 When I sing— my praise to you,— fee-ling fresh—like mor-ning dew,— lift-ed up.  
*ff*  
 When I sing— my praise to you,— fee-ling fresh—like mor-ning dew,— lift-ed up.

110

— by all— the things you do— for me.—— When I sing— my praiseto you,  
 — by all— the things you do— for me.—— When I sing— my praiseto you,  
 — by all— the things you do— for me.—— When I sing— my praiseto you,  
 — by all— the things you do— for me.—— When I sing— my praiseto you,

115

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the things you do—

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the things you do—

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the things you do—

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the things you do—

The piano accompaniment consists of chords in the right hand and single notes in the left hand, following the harmonic structure of the vocal lines.

120

— for me. — When I sing— my praise to you,— fee-ling fresh—like mor-ning dew,

— for me. — When I sing— my praise to you,— fee-ling fresh—like mor-ning dew,

— for me. — When I sing— my praise to you,— fee-ling fresh—like mor-ning dew,

— for me. — When I sing— my praise to you,— fee-ling fresh—like mor-ning dew,

The piano accompaniment features sustained chords in the right hand and single notes in the left hand, with some measures containing longer note values.

125

rit. . . . .

— lift-ed up by all the things you do for me. —

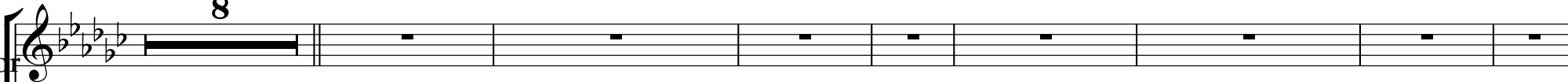
— lift-ed up by all the things you do for me. —

— lift-ed up by all the things you do for me. —

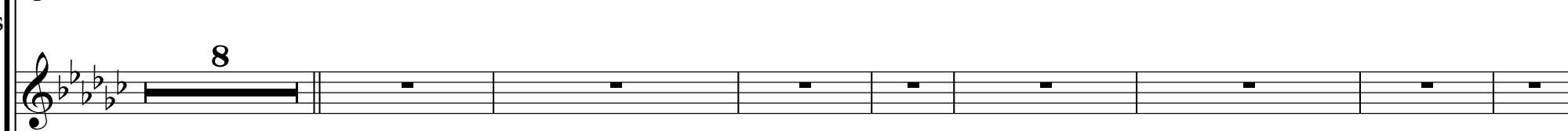
— lift-ed up by all the things you do for me. —

Sopran  $\text{♩}=130$

Alt



Tenor

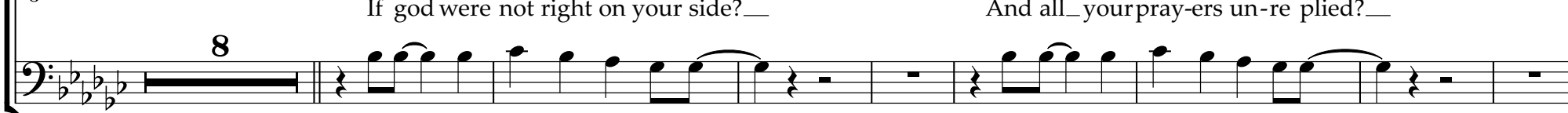


Bass



If god were not right on your side?\_\_

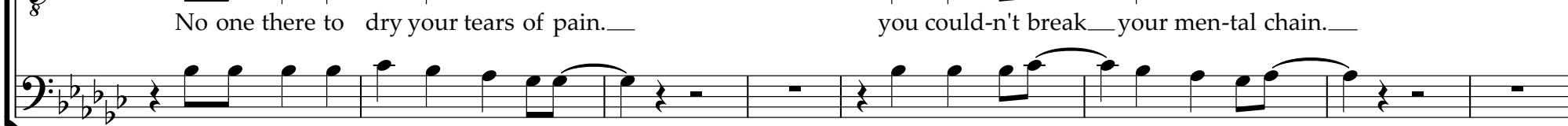
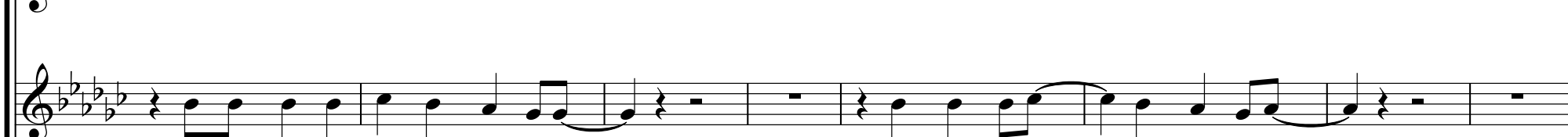
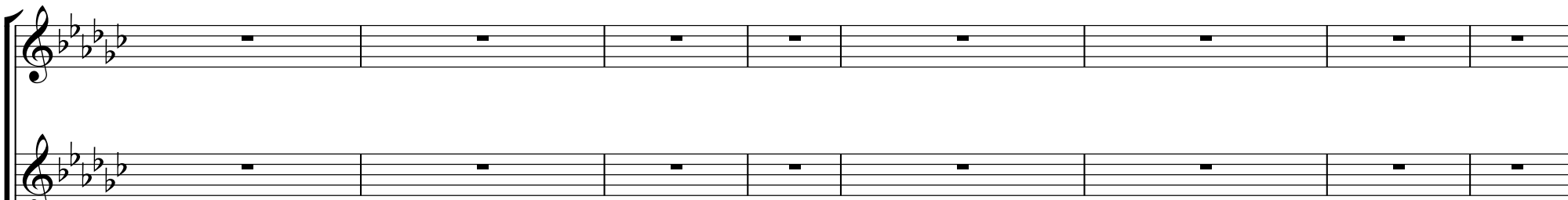
And all\_ your pray-ers un-re plied?\_\_



If god were not right on your side?\_\_

And all\_ your pray-ers un-re plied?\_\_

17



No one there to dry your tears of pain.\_\_

you could-n't break\_\_ your men-tal chain.\_\_



No one there to dry your tears of pain.\_\_

you could-n't break\_\_ your men-tal chain.\_\_

2 25

but God knows how\_\_ to make a way,\_\_ saved me when I\_\_ was gone a-stray.

but God knows how\_\_ to make a way,\_\_ saved me when I\_\_ was gone a-stray.

The musical score for measures 25-31 consists of four staves. The top two staves are vocal parts in treble clef, both in a key signature of three flats (B-flat major/D minor). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part consists of whole rests in all measures.

32

He sent his son\_\_ to res-cue all,\_\_ pick-ing me up\_\_ af-ter the fall.\_\_

He sent his son\_\_ to res-cue all,\_\_ pick-ing me up\_\_ af-ter the fall.\_\_

The musical score for measures 32-38 consists of four staves. The top two staves are vocal parts in treble clef, both in a key signature of three flats. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part consists of whole rests in all measures.

Je-sus taught us how to be\_ He had to face his des-ti - ny makes my heart as pure as snow, my soul

Je-sus! Oh, Je-sus! Oh, my Je-sus! Oh, Je-sus!

Je-sus! Oh, Je-sus! Oh, my Je-sus! Oh, Je-sus!

wants to let him know: When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the

When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the

When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the

When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the



things you do for me. be close to

things you do for me. be close to

things you do for me. I feel your love through all your grace

things you do for me. I feel your love through all your grace

70

you, my hi-ding place. You're the an - chor of my soul, found your grace that made me whole.

you, my hi-ding place. You're the an - chor of my soul, found your grace that made me whole.

found your grace that made me whole.

found your grace that made me whole.

that made me whole. Je-sus taught us how to be He had to face his des-ti-ny

that made me whole. Je-sus! Oh, Je-sus! Oh, my

that made me whole. Je-sus! Oh, Je-sus! Oh, my

that made me whole. Je-sus! Oh, Je-sus! Oh, my

makes my heart as pure as snow, my soul wants to let him know: When I sing my praise to you,

Je-sus! Oh, Je-sus! When I sing my praise to you,

Je-sus! Oh, Je-sus! When I sing my praise to you,

Je-sus! Oh, Je-sus! When I sing my praise to you, V.S.

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the things you do— for me.— When I sing

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the things you do— for me.— When I sing

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the things you do— for me.— When I sing

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the things you do— for me.— When I sing

98

— my praise to you,— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

— my praise to you,— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

— my praise to you,— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

— my praise to you,— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

*ff*

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do

*ff*

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do

*ff*

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do

*ff*

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do

— for me. — When I sing my praise to you, feeling fresh like morning dew, lifted up by all the

— for me. — When I sing my praise to you, feeling fresh like morning dew, lifted up by all the

— for me. — When I sing my praise to you, feeling fresh like morning dew, lifted up by all the

— for me. — When I sing my praise to you, feeling fresh like morning dew, lifted up by all the

— for me. — When I sing my praise to you, feeling fresh like morning dew, lifted up by all the

things you do for me. When I sing my praise to you, fee-ling fresh

things you do for me. When I sing my praise to you, fee-ling fresh

things you do for me. When I sing my praise to you, fee-ling fresh

things you do for me. When I sing my praise to you, fee-ling fresh

124

like mor-ning dew, lift-ed up by all the things you do for me.

like mor-ning dew, lift-ed up by all the things you do for me.

like mor-ning dew, lift-ed up by all the things you do for me.

like mor-ning dew, lift-ed up by all the things you do for me.

Sopran

♩=130

Alt

Tenor

Bass

If god were not right on your side?\_\_

And all\_ your pray-ers un-re plied?\_\_

If god were not right on your side?\_\_

And all\_ your pray-ers un-re plied?\_\_

No one there to dry your tears of pain.\_\_

you could-n't break\_\_ your men-tal chain.\_\_

No one there to dry your tears of pain.\_\_

you could-n't break\_\_ your men-tal chain.\_\_

2 25

but God knows how\_\_ to make a way,\_\_ saved me when I\_\_ was gone a-stray.

but God knows how\_\_ to make a way,\_\_ saved me when I\_\_ was gone a-stray.

8

Detailed description: This block contains the musical notation for measures 25 through 31. It features two vocal staves with lyrics, a piano accompaniment in the right hand (treble clef), and a piano accompaniment in the left hand (bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The melody consists of quarter and eighth notes with some slurs. The piano accompaniment is mostly whole rests, with some eighth-note patterns in the right hand.

32

He sent his son\_\_ to res-cue all,\_\_ pick-ing me up\_\_ af-ter the fall.\_\_

He sent his son\_\_ to res-cue all,\_\_ pick-ing me up\_\_ af-ter the fall.\_\_

8

Detailed description: This block contains the musical notation for measures 32 through 38. It features two vocal staves with lyrics, a piano accompaniment in the right hand (treble clef), and a piano accompaniment in the left hand (bass clef). The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 8/8. The melody continues with quarter and eighth notes. The piano accompaniment remains mostly whole rests.

Je-sus taught us how to be\_ He had to face his des-ti-ny makes my heart as pure as snow, my soul

Je-sus! Oh, Je-sus! Oh, my Je-sus! Oh, Je-sus!

Je-sus! Oh, Je-sus! Oh, my Je-sus! Oh, Je-sus!

wants to let him know: When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the

When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the

When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the

When I sing my praise to you, fee-ling fresh like mor-ning dew, lift-ed up by all the



things you do for me. be close to

things you do for me. be close to

things you do for me. I feel your love through all your grace

70

things you do for me. I feel your love through all your grace

you, my hi-ding place. You're the an - chor of my soul, found your grace that made me whole.

you, my hi-ding place. You're the an - chor of my soul, found your grace that made me whole.

that made me whole. Je-sus taught us how to be He had to face his des-ti-ny

that made me whole. Je-sus! Oh, Je-sus! Oh, my

that made me whole. Je-sus! Oh, Je-sus! Oh, my

that made me whole. Je-sus! Oh, Je-sus! Oh, my

makes my heart as pure as snow, my soul wants to let him know: When I sing my praise to you,

Je-sus! Oh, Je-sus! When I sing my praise to you,

Je-sus! Oh, Je-sus! When I sing my praise to you,

Je-sus! Oh, Je-sus! When I sing my praise to you, V.S.

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the things you do— for me.— When I sing

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the things you do— for me.— When I sing

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the things you do— for me.— When I sing

— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the things you do— for me.— When I sing

98

— my praise to you,— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

— my praise to you,— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

— my praise to you,— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

— my praise to you,— fee-ling fresh—like mor-ning dew,— lift-ed up— by all— the

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do

for me. When I sing my praise to you, feeling fresh like morning dew, lifted up by all the

for me. When I sing my praise to you, feeling fresh like morning dew, lifted up by all the

for me. When I sing my praise to you, feeling fresh like morning dew, lifted up by all the

for me. When I sing my praise to you, feeling fresh like morning dew, lifted up by all the

things you do\_\_\_ for me.\_\_\_\_\_ When I sing\_\_\_ my praise to you,\_\_\_ fee-ling fresh

things you do\_\_\_ for me.\_\_\_\_\_ When I sing\_\_\_ my praise to you,\_\_\_ fee-ling fresh

things you do\_\_\_ for me.\_\_\_\_\_ When I sing\_\_\_ my praise to you,\_\_\_ fee-ling fresh

things you do\_\_\_ for me.\_\_\_\_\_ When I sing\_\_\_ my praise to you,\_\_\_ fee-ling fresh

124

\_\_\_ like mor - ning dew,\_\_\_ lift-ed up\_\_\_ by all\_\_\_ the things you do\_\_\_ for me.\_\_\_\_

\_\_\_ like mor - ning dew,\_\_\_ lift-ed up\_\_\_ by all\_\_\_ the things you do\_\_\_ for me.\_\_\_\_

\_\_\_ like mor - ning dew,\_\_\_ lift-ed up\_\_\_ by all\_\_\_ the things you do\_\_\_ for me.\_\_\_\_

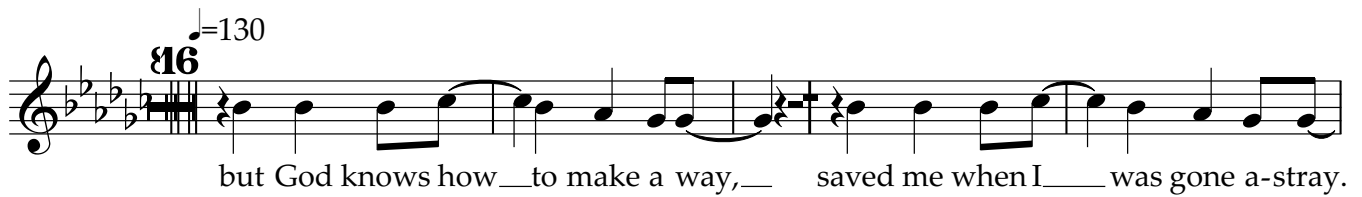
\_\_\_ like mor - ning dew,\_\_\_ lift-ed up\_\_\_ by all\_\_\_ the things you do\_\_\_ for me.\_\_\_\_

# Praise To You

Sopran

Jan Hausdorf ('1993)

♩=130  
16



but God knows how \_\_\_ to make a way, \_\_\_ saved me when I \_\_\_ was gone a-stray.

31



He sent his son \_\_\_ to res-cue all, \_\_\_ pick-ing me up \_\_\_ af-ter the fall.

39



\_\_\_ Jesu taught us how to be. He had to face his destiny makes my heart as pure as snow,

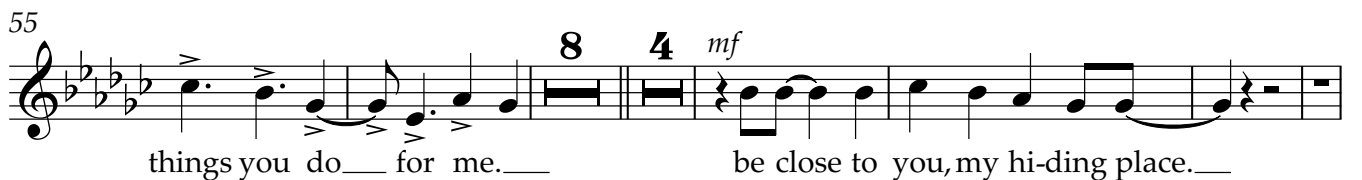
47



my soul wants to ~~de~~hirknow When I sing my praise to you, feeling fresh like morning dew, lifted up by all the

55

8 4 *mf*



things you do \_\_\_ for me. \_\_\_ be close to you, my hi-ding place. \_\_\_

73

*mf*



You're the an - chor of my soul, \_\_\_ that made me whole. \_\_\_

81



Jesu taught us how to be. He had to face his destiny makes my heart as pure as snow, my soul wants to ~~de~~hirknow:

89



When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do \_\_\_ for me.

97



When I sing my praise to you, feeling fresh like morning dew, lifted up by all the

105

Musical staff for measure 105, featuring a treble clef, a key signature of three flats (B-flat, E-flat, A-flat), and a common time signature. The staff contains a complex melodic line with many beamed eighth and sixteenth notes, and dynamic markings including *ff* and accents.

When I sing my praise to you, feeding fresh like morning dew, lifted up by all the things you do for me.

113

Musical staff for measure 113, continuing the melodic line from the previous staff with similar rhythmic complexity and dynamic markings.

When I sing my praise to you, feeding fresh like morning dew, lifted up by all the things you do for me.

121

Musical staff for measure 121, featuring a *mf* dynamic marking and a *rit.* (ritardando) marking above the staff.

When I sing my praise to you, feeding fresh like morning dew, lifted up by all the things you do for me.


129

Musical staff for measure 129, showing a final melodic phrase with a fermata over the final note, indicating the end of the piece.

# Praise To You

Alt


Jan Hausdorf ('1993)

♩=130  
16  
  
but God knows how\_\_to make a way,\_\_ savednewhen I\_\_was gone a-stray.

31  
  
He sent his son\_\_to res-cue all,\_\_ pick-ing me up\_\_af-ter the fall.

39  
  
— Je-sus! Oh,\_ Je-sus! Oh, my\_ Je-sus! Oh,\_

47  
  
Jesus! WhenI sing\_mypraiseto you,\_feelingfresh likemorningdew,\_lifted up\_\_by all\_the

55  
  
things you do\_\_for me.\_\_ be close to you,my hi-ding place.\_\_

73  
*mf*  
  
You're the an - chor of my soul,\_\_ that made me whole.\_\_

81  
  
Je-sus! Oh,\_ Je-sus! Oh, my\_ Je-sus! Oh,\_ Je-sus!

89  
  
WhenI sing\_mypraiseto you,\_fedingfreshlikemorningdew,\_lifted up\_\_by all\_thingsyou do\_\_forme.

97  
  
WhenI sing\_mypraiseto you,\_feelingfresh likemorningdew,\_lifted up\_\_by all\_the



105

Musical staff for measures 105-112. The staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It begins with a fortissimo (*ff*) dynamic marking. The melody consists of eighth and sixteenth notes, many of which are beamed together. There are slurs over groups of notes and accents (>) under individual notes.

When I sing my praise to you, feeding fresh like morning dew, lifted up by all things you do for me.

113

Musical staff for measures 113-120. This staff continues the melody from the previous staff, maintaining the same rhythmic and melodic patterns.

When I sing my praise to you, feeding fresh like morning dew, lifted up by all things you do for me.

121

Musical staff for measures 121-128. This staff continues the melody. It includes a mezzo-forte (*mf*) dynamic marking at the beginning and a ritardando (*rit.*) marking with a dashed line above the staff towards the end of the staff.

When I sing my praise to you, feeding fresh like morning dew, lifted up by all things you do for me.

129

Musical staff for measure 129. The staff shows a final whole note chord consisting of a G-flat, B-flat, and D-flat, followed by a double bar line.

# Praise To You

Tenor

Jan Hausdorf ('1993)

♩=130  
8

If god were not right on your side?\_\_ And all\_your pray-ers un-re plied?\_\_

16

No one there to dry your tears of pain.\_\_ you could n't break your men tal chain.\_\_

24

**16**

Je-sus! Oh, Je-sus! Oh, my\_ Je-sus! Oh,

47

Je sus! When I sing my praise to you, \_feeling fresh like morning dew, \_lifted up \_by all the

55

8 *mf* 7

things you do \_\_for me.\_\_ I feel your love through all your grace\_\_ found your grace

76

\_that made me whole.\_\_ that made me whole.\_\_ Je-sus! Oh, Je-sus!

84

Oh, my Je-sus! Oh, Je-sus! When I sing \_my praise to you, \_fee-ling fresh

92

\_like morning dew, \_lifted up \_by all the things you do \_for me. When I sing my praise to you, \_feeling fresh

100

**2**

\_ like mor-ning dew, \_ lift-ed up \_\_ by all \_ the

105 *ff*  

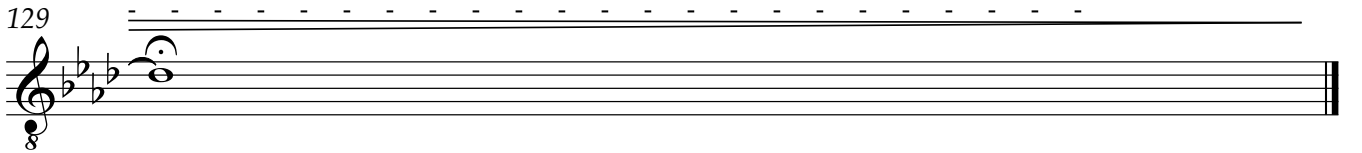

When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do for me.

113  


When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do for me.

121 *mf* *rit.*  


When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do for me.

129  


When I sing my praise to you, feeling fresh like morning dew, lifted up by all the things you do for me.

# Praise To You

Bass

Jan Hausdorf ('1993)

♩=130  
8

If god were not right on your side?\_\_ And all\_your pray-ers un-re plied?\_\_

16

No one there to dry your tears of pain.\_\_ you could n't break your men tal chain.\_\_

24  
16

Je-sus! Oh, Je-sus! Oh, my Je-sus! Oh,

47

Je sus! When I sing my praise to you, feeling fresh like morning dew, lifted up by all the

55  
8 *mf* 7

things you do\_\_ for me.\_\_ I feel your love through all your grace\_\_ found your grace

76

\_\_that made me whole.\_\_ that made me whole.\_\_ Je-sus! Oh, Je-sus!

84

Oh, my Je-sus! Oh, Je-sus! When I sing my praise to you, feeling fresh

92

\_\_like morning dew, lifted up by all the things you do for me. When I sing my praise to you, feeling fresh

100 2

\_\_ like mor-ning dew,\_\_ lift-ed up\_\_ by all\_\_ the

105

Musical staff for measure 105, featuring a bass clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The staff contains a series of eighth notes with accents, starting with a fortissimo (*ff*) dynamic marking.

When I sing my praise to you, feeding fresh like morning dew, lifted up by all the things you do for me.

113

Musical staff for measure 113, identical in notation to measure 105, featuring a bass clef, a key signature of two flats, and a 3/4 time signature.

When I sing my praise to you, feeding fresh like morning dew, lifted up by all the things you do for me.

121

Musical staff for measure 121, identical in notation to measures 105 and 113, featuring a bass clef, a key signature of two flats, and a 3/4 time signature. It includes a mezzo-forte (*mf*) dynamic marking.

When I sing my praise to you, feeding fresh like morning dew, lifted up by all the things you do for me.

129

Musical staff for measure 129, featuring a bass clef, a key signature of two flats, and a 3/4 time signature. The staff contains a single half note followed by a whole note, ending with a double bar line.

# Praise To You

Klavier

Jan Hausdorf ('1993)

♩=130

Bm/D

Bm/D

Musical notation for measures 1-8. The piece is in B minor (three flats) and 3/4 time. The tempo is marked as quarter note = 130. The first system shows a piano introduction with a mezzo-piano (*mp*) dynamic. The right hand plays chords in the upper register, while the left hand plays a bass line with sustained notes. Pedal markings are present under the first four measures.

9

Musical notation for measures 9-16. The right hand continues with chords, and the left hand maintains the bass line. Pedal markings are present under the first four measures of this system.

17

E<sup>9</sup>

Musical notation for measures 17-24. The right hand has a melodic line starting in measure 17, while the left hand continues the bass line. Pedal markings are present under the first four measures of this system.

25

Musical notation for measures 25-32. The right hand plays chords, and the left hand has a more active bass line with eighth notes. Pedal markings are present under the first four measures of this system.

33

Musical notation for measures 33-40. The right hand has a more complex texture with sixteenth notes, and the left hand continues with eighth notes. Pedal markings are present under the first four measures of this system.

41

Musical notation for measures 41-48. The right hand features a melodic line with accents, and the left hand continues with eighth notes. Pedal markings are present under the first four measures of this system.

V.S.

49

Musical score for measures 49-56. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand plays a series of chords, while the left hand plays a steady bass line of quarter notes. The music concludes with a final chord in the right hand.

57

Musical score for measures 57-64. The right hand features a melodic line with eighth notes and sixteenth notes, starting with a forte (*f*) dynamic. The left hand plays a bass line with long, sustained notes, each marked with a *Ped.* (pedal) instruction.

65

Musical score for measures 65-72. The right hand plays chords with a mezzo-forte (*mf*) dynamic. The left hand plays a bass line with quarter notes, each marked with a *Ped.* instruction.

73

Musical score for measures 73-80. The right hand plays chords with some grace notes. The left hand plays a bass line with quarter notes, each marked with a *Ped.* instruction.

81

Musical score for measures 81-88. The right hand plays chords with grace notes. The left hand plays a bass line with quarter notes, each marked with a *Ped.* instruction.

89

Musical score for measures 89-96. The piece concludes with a final chord in the right hand. The left hand plays a bass line with quarter notes, each marked with a *Ped.* instruction.

97

Musical score for measures 97-104. The piece is in a key with four flats (B-flat major or D-flat minor) and a 3/4 time signature. The right hand features a complex texture of chords and moving lines, while the left hand provides a steady accompaniment of quarter notes.

105

Musical score for measures 105-112. The texture continues with dense chordal patterns in the right hand and a consistent bass line in the left hand.

113

Musical score for measures 113-120. Similar to the previous system, it features intricate chordal work in the right hand and a supporting bass line in the left hand.

121

rit. . . . .

Musical score for measures 121-128. This system is marked with a *rit.* (ritardando) instruction. The right hand uses large, sweeping chordal gestures, and the left hand has a more melodic line with some grace notes.

129

Musical score for measures 129-136. This system concludes the piece with sustained chords in both hands, ending with a double bar line.



# Praise To You

Elektro-Bass

Jan Hausdorf ('1993)

$\text{♩} = 130$

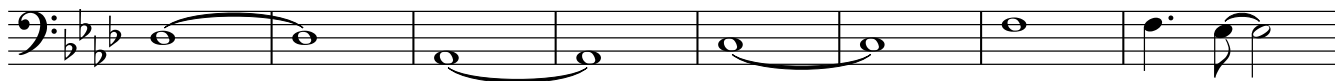
**8** **16**

2

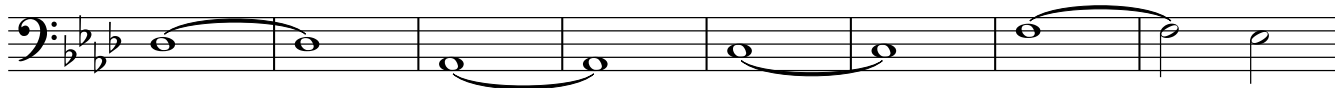
103



111

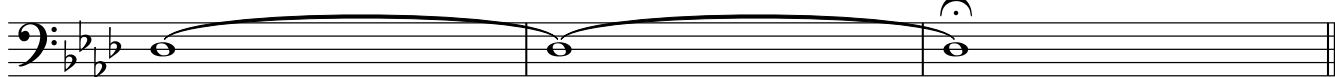


119



rit.

127



# Praise To You

Schlagzeug

Jan Hausdorf ('1993)

♩ = 130

8 16 16 8

53

61

69

77

85

93

101

*mp*

109

117

4 4 rit.

Elektro-Bass

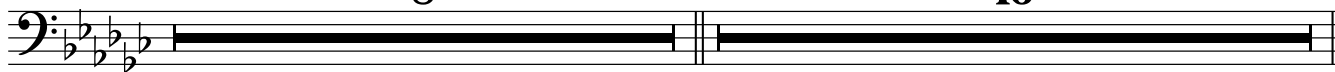
# Praise To You

Jan Hausdorf ('1993)

♩=130

8

16



25



33



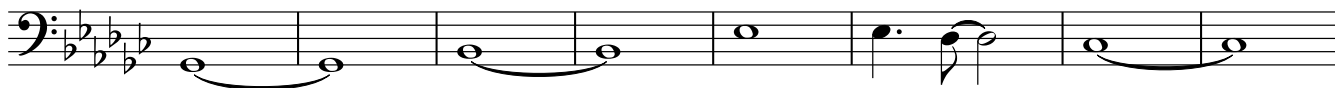
40



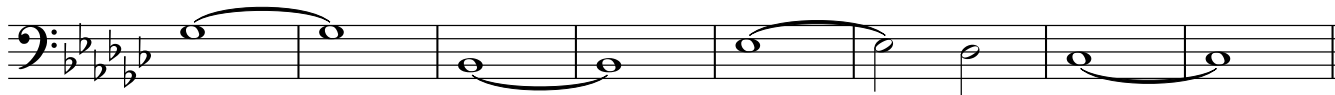
44



49



57



65



73



80



86



94



103



110



119



125

