

HANDS ARE KNOCKIN', Pederson
SBMP 1802

Two-Part
piano, opt. djembe

Hands Are Knockin'

 by Kyle Pederson



Santa Barbara Music Publishing, Inc.

sbmp.com

About the composer

Kyle Pederson [b. 1971] is a Minneapolis-based composer, lyricist, pianist, and educator. He enjoys working at the intersection of the sacred and secular, and his lyrics and music invite the choir and audience to be agents of hope, grace, and compassion in the world. Kyle was awarded the American Prize in Choral Composition in 2019, and the ACDA Genesis Prize in 2020. Kyle's music has been commissioned, performed, and recorded by school, community, church, festival and professional choirs around the world. Kyle has an undergraduate degree from Augustana University, a Masters Degree in Education from University of St. Thomas, and an MFA in Music Composition from Vermont College of Fine Art. Additional information and links to Kyle's music can be found at KylePederson.com.

Composer notes

A Blessing of the Hands ceremony prior to the start of the school year proved to be a moving experience bringing to light the incredible power of our hands—hands that can heal, support, comfort, and give, and also hands that can just as easily hurt or push away. It is my hope that this piece might make those who experience it become more deeply committed to using their hands to offer hope and wholeness in the world.

About the piece

Hands are Knockin' was born from a collaborative effort with the Kindred Chamber Choir and their director, Melanie Brink, and staff members of the The American International School of Muscat (TAISM). The piece was commissioned to celebrate the 20th anniversary of the school's opening, and was premiered at the 16th annual TAISM Festival of Choirs in the Sultanate of Oman. Because the school and festival are nestled in the heart of the Middle East in Oman, where Arabic is the official language, it seemed appropriate to incorporate several beautiful Arabic phrases throughout. Alhamdulillah is a very common expression in Arabic and, like alleluia, used frequently to verbalize joy or gratitude in many situations. The juxtaposition of English and Arabic text throughout the piece is intended to reinforce the universality of the message—an invitation to all to open our minds, hearts and hands to each other.

Performance notes

The pianist should feel free to modify the accompaniment to suit their comfort/ability level. The most important thing throughout the piece is keeping the LH rhythm solid. Don't worry if you don't play all the running sixteenth notes in the RH exactly as written. The RH can be chorded, or notes can be omitted as needed. Play with confidence to support the singers.

- The piano and drum parts are meant as a guide.

The pianist and drummer are encouraged to add their personalities throughout.

- The drum can be a djembe or cajon or something similar.

- Inclusive text modifications:

Printed Text: Brother, will you let them in? Sister, will you let them in?

Option 1: Can you, can you let them in? Will you, will you let them in?

Option 2: Hear them...will you let them in? See them...will you let them in?

Translation

Naftahhu athhanana, alhamdulillah
We open our minds, thanks to God (Alleluia)

Naftahhu qulubana, alhamdulillah
We open our hearts, thanks to God (Alleluia)

Namuddu aydeeyana, alhamdulillah
We reach out our hands, thanks to God (Alleluia)

Pronunciation

- a = ah
- u = oo as in too
- i = i as in little
- ay rhymes with day
- ee rhymes with see

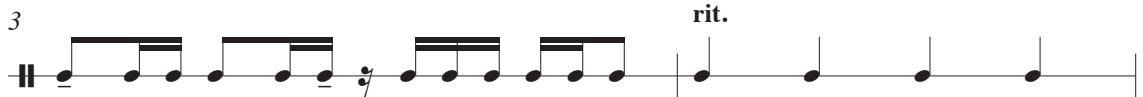
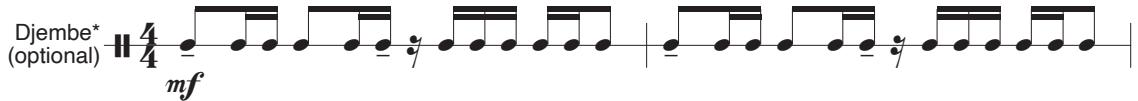


*In celebration of the 20th anniversary of The American International School of Muscat
opening its doors in the Sultanate of Oman*

Hands Are Knockin'

Kyle Pederson

With joy! $\text{♩} = 105-110$



[A] Freely $\text{♩} = 60-65$

Opt. Solo or Small Group (Part 2)

mf

opt. a cappella to m. 9

Naf-tah-hu ath-ha - na-na, _____ al - ham-du-lil-lah! _____

Opt. Solo or Small Group (Part 1)

accel.

mf

Naf-tah-hu qu-lu - ba-na, _____ al - ham-du-lil-lah! _____

Naf-tah-hu qu-lu - ba-na, _____ al - ham-du-lil-lah! _____

*If no Djembe is present, begin in m. 5.

It is illegal to duplicate this piece by photocopying or any other means.

Those violating the copyright will be punished to the full extent of the law.

© Copyright 2024 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.

Printed in the U.S.A.

1802-3

B With joy! $\text{♩} = 105-110$ 9 (Tutti) ***f***

Naf - ta - hu ath - ha - na - na, _____ al - ham - du - lil - lah! _____

(Tutti) ***f***

PREVIEW

11

Naf - ta - hu qu - lu ba - na, _____ al - ham - du - lil - lah! _____

PREVIEW

Naf - ta - hu qu - lu - ba - na, _____ al - ham - du - lil - lah! _____

13

Na-mud-du ay-dee - ya-na, al - ham-du - lil - lah!

Na-mud-du ay-dee - ya-na, al - ham-du - lil - lah!

15

Na-mud-du ay-dee - ya-na, al - ham-du - lil - lah! Na na

Na-mud-du ay-dee - ya-na, al - ham-du - lil - lah! Na na

17

na na na na na na na na, al - ham - du - lil - lah! Na na
na na na na na na na na, al - ham - du - lil - lah! Na na

The score consists of three staves. The top staff is soprano (G clef), the middle staff is alto (C clef), and the bottom staff is basso continuo (F clef). The vocal parts sing eighth-note patterns. The basso continuo part features sustained notes and grace notes. A large, diagonal watermark reading "PREVIEW" is overlaid across the middle of the page.

19

This section of the score is not included for copyright protection.
© Copyright 2024 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.

The score continues with three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is basso continuo. The vocal parts sing eighth-note patterns. The basso continuo part features sustained notes and grace notes. A large, diagonal watermark reading "PREVIEW" is overlaid across the middle of the page.

[C]

21

mp 3
Al-ham-du-lil-lah!

Naf-tah-hu ath-ha - na-na, al - ham - du - lil - lah! _____

23

mp >
Al-ham-du-lil-lah! _____

Naf-tah-hu qu-lu - ba-na, al-ham-du - lil-lah! _____

A large diagonal watermark reading "PREVIEW" is overlaid across the middle of the page.

D

26

p

Hands are knock - in', hands are knock - in', hands are knock - in',

p

ff

light improvisation in piano accompaniment

ff

*light knocking sound,
closer to rim of drum*

mp

28

p

Hands are knock - in', hands are knock - in', hands are knock - in',

p

ff

30

Broth - er, will you let them in? Sis - ter, will you let them in?

PREVIEW

32

Broth - er, will you let them in? Sis - ter, will you let them in?

ad lib. fill

[E]

35

mf

Al-ham-du-lil-lah!

mf

Na-mud-du ay-dee - ya-na, al - ham-du - lil - lah! _____

mf

mf

f

Al-ham-du-lil-lah! Na na

Na-mud-du ay-dee - ya-na, al - ham-du - lil - lah, _____ Na na

f

PREVIEW

39

na na na na na na na, al - ham - du - lil - lah! _____ Na na

na na na na na na na, al - ham - du - lil - lah! _____ Na na

f

f

41

na na na na na na na, al-ham-du-lil - lah! _____

na na na na na na na, al-ham-du-lil - lah! _____

f

F

44

p

Hands are knock - in', hands are knock - in', hands are knock - in',

p *light improvisation in piano accompaniment*

mp

46

hands are knock - in', hands are knock - in', hands are knock - in',

PREVIEW

48 *mp*

Hands are knock - in', hands are knock - in', hands are knock - in',
Broth - er, will you let them in? Sis - ter, will you let them in?

mp

50

hands are knock - in', hands are knock - in', hands are knock - in',
Broth - er, will you let them in? Sis - ter, will you let them in?

52 *mf*

Hands are knock - in', hands are knock - in', hands are knock - in',
Broth - er, will you let them in? Sis - ter, will you let them in?

54

hands are knock - in', hands are knock - in', hands are knock - in',
Broth - er, will you let them in? Sis - ter, will you let them in?

56 right hand forcefully knocks into open left hand **G** **f**

right hand forcefully knocks into open left hand **G** **f**

Na-mud-du ay-dee - ya-na, al -

right hand forcefully knocks into open left hand **f**

Na-mud-du ay-dee - ya-na, al -

ff

f

58 ³ ham-du - lil - lah, al - Na-mud-du ay-dee - ya-na, al -

ham-du - lil - lah, al - Na-mud-du ay-dee - ya-na, al -

ham-du - lil - lah! al -

Na-mud-du ay-dee - ya-na, al -

³

60

ham-du - lil - lah! al - ham-du - lil - lah! Na-na - na na na na na na na, al -

ham-du - lil - lah! Na-na - na na na na na na na, al -

62

ham-du - lil - lah! Na na na na na na na na, al -

ham-du - lil - lah! Na na na na na na na na, al -

This section of the score is not included for copyright protection.
 © Copyright 2024 for ALL COUNTRIES by Santa Barbara Music Publishing, Inc.

64 Optional Descant (solo or a few voices)

H

ff

Na - mud - du ay -

ham-du - lil - lah! Na na na na na na na, al-

ham-du - lil - lah! Na na na na na na na, al-

ff

ff

ff

ff

dee - ya - na! Na - mud - du ay -

ham - du - lil - lah! Na na na na na na na, al-

ham - du - lil - lah! Na na na na na na na, al-

ff

ff

ff

ff

PREVIEW

68

dee - ya - na! Na - mud - du ay -
ham - du - lil - lah! Na na na na na na na na, al-
ham - du - lil - lah! Na na na na na na na na, al-

The score consists of four staves. The top two staves are for voices, with lyrics written below the notes. The bottom two staves are for a piano, with bass clef and a treble clef. Measures 68 and 69 show standard notation. Measure 70 begins with a different piano accompaniment pattern where the bass line is sustained over multiple notes.

PREVIEW

70

dee - ya - na! Na - mud - du ay -
ham - du - lil - lah! Na na na na na na na na, al-
ham - du - lil - lah! Na na na na na na na na, al-

The score continues from measure 70. The piano accompaniment changes again in measure 71, featuring eighth-note patterns in the bass line. Measures 72 and 73 return to the original piano accompaniment style seen in measures 68 and 69.

72

End Descant [I]

dee - ya - na!

ham - du - lil - lah! _____

Na-mud-du ay - dee - ya-na!

ham - du - lil - lah! _____

Na-mud-du ay - dee - ya-na!

PREVIEW

74

1 Na-mud-du, ay - dee-ya-na! Al - ham-du-lil - lah!

2 Na-mud-du, ay - dee-ya-na! Al - ham-du-lil - lah!