

Arthur N. Jones.

MOUNT SINAI,

OR

THE TEN COMMANDMENTS,

An Oratorio,

in Two Parts.

TAKEN FROM

THE HOLY SCRIPTURES,

(Translated from the German)

The Music Composed
And Dedicated by Special Permission

TO HIS MAJESTY

The King of Prussia,

BY THE

CHEVALIER SIGISMOND NEUKOMM.

Ent.^d at Sta. Hill.

R. & E. Williamson, Sculp.^r

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I N T R O D U Z I O N E

Metron: ♩ = 66

Nº 1.

ANDANTE

MAESTOSO.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The time signature is common time (C). The music begins with a forte (f) dynamic. The upper staff contains a series of chords and single notes, while the lower staff features a more active bass line with eighth and sixteenth notes.

The second system continues the musical piece. The upper staff shows a melodic line with some grace notes, and the lower staff continues with a steady bass line. The dynamics remain consistent with the first system.

The third system features a forte (f) dynamic marking. The upper staff has a melodic phrase, and the lower staff includes a trill (tr) in the bass line. The notation is dense with many notes.

The fourth system is marked fortissimo (ff). The upper staff has a melodic line with some slurs, and the lower staff has a bass line with some rests. The overall texture is rich and full.

The fifth and final system on the page concludes the piece. It features a melodic line in the upper staff and a bass line in the lower staff, ending with a final chord and a fermata.

(3)

The musical score is written for piano and consists of six systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature. Dynamics such as *f*, *ff*, *sf*, and *loco* are used throughout. Performance instructions include *grava* (grave) and *V. S.* (Vivace). The score features complex textures with many beamed notes and rests, and includes a triplet in the third system. The page number 1098 is located at the bottom center.

Nº 2. RECITATIVO.

Basso Solo.

And Mo..ses spake and said: The Lord came from

tenuto.

Detailed description: This system contains the first line of music. The vocal line is in bass clef with a common time signature. It begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a half note A3. The piano accompaniment consists of two staves in bass clef with a common time signature. The right hand plays a series of chords, and the left hand plays a steady bass line. The word 'tenuto.' is written below the piano part.

Si..... nai, and rose up from Se.... ir un..to his peo. ple.

Detailed description: This system contains the second line of music. The vocal line continues with a half note B2, followed by quarter notes C3, D3, E3, F3, G3, A3, B3, and a half note C4. The piano accompaniment continues with similar chords and bass line. A dynamic marking 'f' appears at the end of the system.

He shined forth from mount Pa...ran, and came with ten thousands of

Detailed description: This system contains the third line of music. The vocal line begins with a half note D4, followed by quarter notes E4, F4, G4, A4, B4, C5, and a half note D5. The piano accompaniment continues with similar chords and bass line. A dynamic marking 'f' appears at the end of the system.

Adagio a tempo.

saints: From his right hand went a fie.....ry law for them.

Detailed description: This system contains the fourth line of music. The vocal line begins with a half note E4, followed by quarter notes F4, G4, A4, B4, C5, and a half note D5. The piano accompaniment continues with similar chords and bass line. Dynamic markings 'f' and 'p' are present.

Metron: ♩ = 132

QUARTETTO, or SEMI-CHORUS.

No 3. Semi-Chorus, or Solo

Soprano *p* He loveth, he loveth his flock! he

Alto *Semi-Chorus, or Solo.* *p* He lo.....veth, he lo.....veth his

Tenore *Semi-Chorus, or Solo.* *p* He loveth, he loveth his

Basso *Semi-Chorus, or Solo.* *p* He loveth, he loveth his

p Flauti Clarinetti *Vni. Soli.*

loveth, he loveth his flock. All his righteous Saints, his Saints

flock, he loveth his flock. All his righteous Saints, all his Saints are

flock, he loveth his flock. All his righteous Saints, all his Saints are

flock, he loveth his flock. All his righteous Saints, all his Saints are

f

all are in thy hand, are in thy hand, and they shall sit
in thy hand, are in thy hand, they - - - shall sit
in thy hand, are in thy hand,
in thy hand, are in thy hand, all his Saints are in thy

down at thy feet, at thy feet - - - and ev.....ry
down at thy feet, at thy feet - - - and ev.....ry
all his Saints are in thy hand, He
hand, his Saints, all his righteous Saints are in thy hand, are in thy

one shall receive his commandments, and every one shall re...
one shall receive his commandments, his commandments
loveth, he loveth his flock, he loveth his flock, - - he loveth his
hand he loveth his
..... ceive his commandments, they shall receive his commandments,
he loveth, he loveth his flock,
flock, he loveth, he loveth his flock, he loveth his flock, and leadeth
flock, he loveth his flock, - he loveth his flock, he leadeth them, he

sf

he leadeth, he lead. eth them, he
his flock, his flock, he lov..... eth his flock, he
them, he lead... eth them, he loveth his flock, his flock, he
lead. eth them, he loveth, he loveth his flock, his flock, he

p
fp

lo veth, he lo veth his flock, and leadeth them, he
lo veth, he lo veth his flock, and lead... eth them, he
lo veth, he lo veth his flock, he loveth, he loveth his
lo veth, he lo veth his flock, - - - his

p
fp

lo...veth, he loveth his flock, and lead...eth them, he loveth his
lo...veth; he loveth his flock, and lead...eth them, he loveth his
flock, he loveth his flock, and lead...eth them,
flock, his flock, and lead...eth them,

flock, he loveth, he loveth his
flock, and lead...eth them
he lo...veth his flock he
he lo..veth his flock and lead.....eth

flock - - - he loveth, he loveth his
cres:
he loveth, he loveth his flock, he loveth his flock!
cres:
loveth, he loveth his flock, he loveth his flock, he loveth his flock! he
cres:
them - - , he loveth, he loveth his flock, his flock! he

flock, he lo..veth, he lo..veth his flock, his
he lo..veth, he lo..veth his flock, his
lo..veth, he lo..veth his flock, he lo..veth, he lo..veth his
lo..veth, he lo..veth his flock, he lo..veth, he lo..veth his

flock, he lo.....veth, he lo.....veth his flock!

flock, he lo.....veth, he lo.....veth his flock!

flock, he lo.....veth, he lo.....veth his flock!

flock, he lo.....veth, he lo.....veth his flock!

Vno 1^o

Alto.

Vno 2^{do}.

f

Nº 4.

tempo 1^{mo}

Fl. Ob. Clar. Fag.

Musical score for No. 4, featuring Flute, Oboe, Clarinet, and Bassoon parts. The score is in common time (C) and consists of four staves. The top staff is a single line, and the bottom three are a grand staff (treble and bass clefs).

RECITATIVO BASSO SOLO.

And the Lord call'd un... to Moses out of the mountain, saying:

Musical score for Recitativo Basso Solo. It consists of two staves: a vocal line in a single staff and a piano accompaniment in a grand staff. The key signature has one flat (B-flat).

Metron. 52 ANDANTE MAESTOSO.

Thus shalt thou say to the house of Ja... cob, and tell the chil... dren, the

Musical score for Andante Maestoso. It consists of two staves: a vocal line in a single staff and a piano accompaniment in a grand staff. The key signature has two flats (B-flat and E-flat).

chil... dren of Is..... ra..... el:

Continuation of the musical score for Andante Maestoso. It consists of two staves: a vocal line in a single staff and a piano accompaniment in a grand staff. The key signature has two flats (B-flat and E-flat).

A R I A .

Metron $\text{♩} = 116$

MAESTOSO.

I car... ried you up... on ea..... gles' wings,

and I have brought you un..to my...self. Therefore if ye will o..

.....bey my commandments, therefore if ye will o...bey my commandments,

and if ye will keep, if ye will keep - - - - my

co.....ve..nant, then shall ye be my chil.....dren a...

.....bove all peo.....ple, for all the earth is

mine - - - for all the earth is mine - - - is

mine - - - ye shall

be - - - to me - - - a Kingdom of priests and a ho..... ly

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a half note 'be' followed by a dotted half note 'to me', then a quarter note 'a', and continues with 'Kingdom of priests and a ho..... ly'. The piano accompaniment starts with a forte 'f' dynamic, followed by a piano 'p' dynamic, and then returns to forte 'f' and piano 'p' dynamics.

na... tion, ye shall be a Kingdom a Kingdom, of priests, and a ho..... ly

The second system continues the vocal line with 'na... tion, ye shall be a Kingdom a Kingdom, of priests, and a ho..... ly'. The piano accompaniment features a forte 'f' dynamic followed by a piano 'p' dynamic. A 'dolce' marking is placed above the vocal line for the final notes.

na..... tion, a ho..... ly na..... tion, a ho..... ly

The third system repeats the phrase 'na..... tion, a ho..... ly na..... tion, a ho..... ly'. The piano accompaniment consists of sustained chords and arpeggiated figures.

na... tion, ye shall be a bove all peo..... ple, ye shall be a

The fourth system continues with 'na... tion, ye shall be a bove all peo..... ple, ye shall be a'. The piano accompaniment features a more active, flowing line with many sixteenth notes.

ho..ly nation a-bove all peo..... ple.

Metron. = 60 No. 5.

ANDANTE MAESTOSO.
tutti.

Tenore Solo RECITATIVO.

And on the third day the Lord will descend before all the peo.ple up.on mount

Metron. = 144.

Si.....nai.
VIVACE.

The first system of music consists of two staves. The upper staff is in treble clef and contains several triplet markings (indicated by a '3' above the notes) and dynamic markings including *f*, *sf*, *p*, and *ff*. The lower staff is in bass clef and features a dense accompaniment of chords, primarily triads and dyads, with some sixteenth-note patterns.

The second system continues the musical piece. The upper staff shows melodic lines with dynamic markings *fp* and *p*. The lower staff maintains the chordal accompaniment style, with some changes in voicing and dynamics.

The third system shows further development of the music. The upper staff includes dynamic markings *fp*, *f*, and *ff*. The lower staff continues with the accompaniment, showing some more complex chordal structures.

The fourth system introduces a vocal line. The upper staff contains the lyrics "And it came to pass on the" with a melodic line. The lower staff provides accompaniment with dynamic markings *ff*. The key signature changes to one flat (B-flat major or D minor).

The fifth system continues the vocal line with the lyrics "third day in the morning, that there were thun... ders and". The upper staff includes the tempo marking *a tempo* and dynamic markings *f*. The lower staff continues the accompaniment with dynamic marking *f*.

RECITATIVO.

lightnings, and a thick cloud upon the mount, Trumpet and Horns.

and the voice of the trumpet exceeding loud: so that all the

peo.....ple, that was in the camp, trem.bled.

And the voice of the trumpets sounded long, and waxed louder and louder.

f

Moses spake and God answered him by a voice,

f

and spake all these words: say.....ing

f

I . C O M M A N D M E N T .

Metron. ♩ = 66 CHORUS.

Nº 6. GRAVE

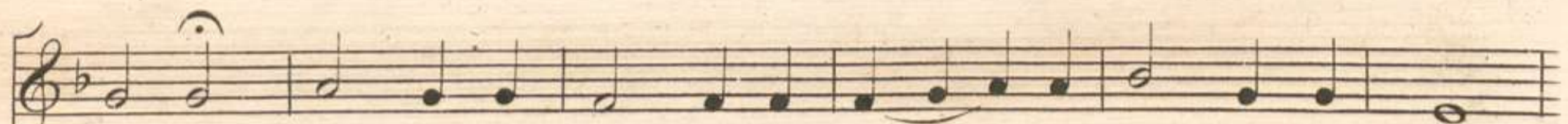
Soprano. 
I am the Lord, thy God, which have brought thee out of the land of


Alto. 
I am the Lord, thy God, which have brought thee out of the land of

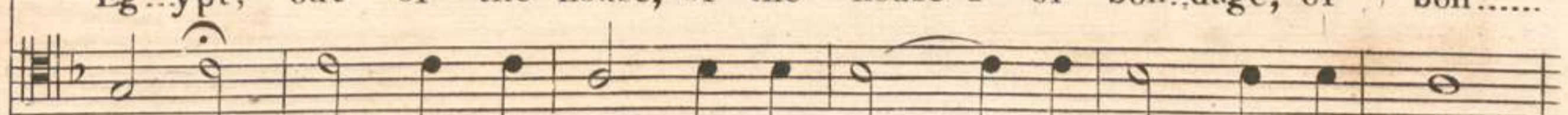
Tenore. 
I am the Lord, thy God, which have brought thee out of the land of


Basso. 
I am the Lord, thy God, which have brought thee out of the land of



Brass Instruments.


Eg..ypt, out of the house, of the house - of bon..dage, of bon.....


Eg..ypt, out of the house, of the house - of bon..dage, of bon.....


Eg..ypt, out of the house, of the house - of bon..dage, of bon.....


Eg..ypt, out of the house, of the house - of bon..dage, of bon.....



.....dage. Thou shalt have none o.....ther Gods but me:

.....dage. Thou shalt have none o.....ther Gods but me:

.....dage. Thou shalt have none o.....ther Gods but me:

.....dage. Thou shalt have none o.....ther Gods but me:

thou shalt have none o.....ther Gods but me.

thou shalt have none o.....ther Gods but me.

thou shalt have none o.....ther Gods but me.

thou shalt have none o.....ther Gods but me.

1098

ARIA. TENORE SOLO.

Metron: ♩ = 54. N^o 7.

ADAGIO.

Tenore Solo

Thou, ev'n Thou, Thou art Lord a lone:

Thou hast made the heav'ns, Thou hast made the heav'n of

hea.....vens, the heavns with all their host, the

f *sf*

Detailed description: This system contains the first two lines of music. The vocal line begins with a dotted half note 'hea.....vens,' followed by a half note 'the', a quarter note 'heavns', a quarter note 'with', a quarter note 'all', a quarter note 'their', a quarter note 'host,', and a quarter note 'the'. The piano accompaniment features a complex texture with sixteenth-note patterns in the right hand and block chords in the left hand. Dynamics include *f* and *sf*.

heavns with all their host: Thou hast made the earth and

f *sf* *p*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with a dotted half note 'heavns with all their host:', followed by a half note 'Thou', a quarter note 'hast', a quarter note 'made', a quarter note 'the earth', and a quarter note 'and'. The piano accompaniment continues with similar textures. Dynamics include *f*, *sf*, and *p*.

all things, all that are therein, the wa....ters and

p

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has a dotted half note 'all things, all that are therein,', a half note 'the wa....ters', and a quarter note 'and'. The piano accompaniment features a more active right hand with sixteenth-note runs. Dynamics include *p*.

all things that are there... in, the hea...vens, the

p *f*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has a dotted half note 'all things that are there... in,', a half note 'the hea...vens,', and a quarter note 'the'. The piano accompaniment continues with its characteristic textures. Dynamics include *p* and *f*.

earth, the wa..... ters and all things, all that are there

The first system of music features a vocal line and a piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. The lyrics are "earth, the wa..... ters and all things, all that are there". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. It includes dynamic markings such as *sf* (sforzando) and *sf* (sforzando) in the right and left hands respectively.

..... in Thou, Lord! Thou, Lord!

The second system of music continues the vocal line and piano accompaniment. The lyrics are "..... in Thou, Lord! Thou, Lord!". The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *p* (piano).

Thou, O Je..... ho..... vah! Thou art Lord alone, Thou a....

The third system of music continues the vocal line and piano accompaniment. The lyrics are "Thou, O Je..... ho..... vah! Thou art Lord alone, Thou a....". The piano accompaniment includes dynamic markings such as *p* (piano) and *cres:* (crescendo).

..... lone!

The fourth system of music concludes the vocal line and piano accompaniment. The lyrics are "..... lone!". The piano accompaniment includes dynamic markings such as *f* (forte) and *tr* (trills).

Metron: ♩ = 88.

POCO PIÙ MOSSO.

Thou guardest all - - thy creatures, Thou guardest all - - thy

f *gra.* *loco* *p*

creatures and the host of hea.....ven a.... do.....reth thy

f *gra.* *loco.* *p*

name, the host - - of heav'n a.... do.....reth thy name, a....

f *p*

dolce
do.....reth thy name, thy name O Lord!

p *p*

Thou, ev'n Thou art Lord a... lone,

sempre fortiss

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The bottom staff is a piano accompaniment in G major, featuring a rhythmic pattern of eighth and sixteenth notes. The dynamic marking *f* is present in both staves. The instruction *sempre fortiss* is written below the piano part.

Thou hast made the hea.....vens, the heavns with all their host, with

sf

Detailed description: This system contains the third and fourth staves of music. The vocal line continues with quarter notes E5, D5, C5, and B4. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *sf* is present in both staves.

all their host, the heavns with all their host, the

fp

Detailed description: This system contains the fifth and sixth staves of music. The vocal line continues with quarter notes A4, G4, F4, and E4. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *fp* is present in both staves.

earth and all things that thou hast formed, the Seas and all things thou hast cre...

f

Detailed description: This system contains the seventh and eighth staves of music. The vocal line continues with quarter notes D4, C4, B3, and A3. The piano accompaniment continues with the same rhythmic pattern. The dynamic marking *f* is present in both staves.

.....a.....ted, They ev'n they are the work, are the

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat) and the time signature is common time. The vocal line begins with a dotted line followed by the word 'ted,'. The piano accompaniment starts with a treble clef and a key signature of one flat. A dynamic marking of *p* (piano) is placed above the piano part.

work of thy - hands! They all shall wait - up....

The second system continues the musical piece. The vocal line has the lyrics 'work of thy - hands! They all shall wait - up....'. The piano accompaniment features a treble clef and a key signature of one flat. Dynamic markings include *f* (forte) and *tr* (trills) in the piano part.

.....on thee, They all shall wait - up....on thee,

The third system shows the vocal line with the lyrics '.....on thee, They all shall wait - up....on thee,'. The piano accompaniment continues with a treble clef and a key signature of one flat. Dynamic markings include *f* (forte) and *p* (piano) in the piano part.

all shall praise thy name, all shall praise thy name for

The fourth system concludes the page with the vocal line lyrics 'all shall praise thy name, all shall praise thy name for'. The piano accompaniment continues with a treble clef and a key signature of one flat. A dynamic marking of *p* (piano) is present in the piano part.

Thou art God a..... lone, for Thou art

cres *f*

Detailed description: This system contains the first two lines of music. The top line is a vocal line in a single staff with a treble clef and a key signature of one flat. The lyrics are "Thou art God a..... lone, for Thou art". The bottom two staves are a piano accompaniment in a grand staff (treble and bass clefs). The piano part features a complex, rhythmic texture with many sixteenth and thirty-second notes, and dynamic markings including *cres* and *f*.

God a..... lone! All thy works shall

p *p* *p*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "God a..... lone! All thy works shall". The piano accompaniment continues with a similar rhythmic pattern, featuring dynamic markings of *p* (piano) in several places.

praise thee Thou art God a..... lone, Thou a lone, Thou

f *p* *f*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has the lyrics "praise thee Thou art God a..... lone, Thou a lone, Thou". The piano accompaniment continues, with dynamic markings of *f* and *p*.

a..... lone.

f

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has the lyrics "a..... lone.". The piano accompaniment continues with a similar rhythmic pattern, featuring a dynamic marking of *f*.

II COMMANDMENT.

Metron. 60.

NO 8. CHORUS.

Soprano. *f* Thou shalt not make to thy self a..ny graven image,

Alto. *f* Thou shalt not make to thy self a..ny graven image,

Tenore. *f* Thou shalt not make to thy self a..ny graven image,

Basso. *f* Thou shalt not make to thy self a..ny graven image,

Adagio *f* *f* *f* *f* Brass Instruments.

Maestoso. *f*

nor the like.....ness of a..ny thing that is in heav'n a...bove, or

nor the like.....ness of a..ny thing that is in heav'n a...bove, or

nor the like.....ness of a..ny thing that is in heav'n a...bove, or

nor the like.....ness of a..ny thing that is in heav'n a...bove, or

f *ff*

in the earth beneath, or that is in the water under the earth.

in the earth beneath, or that is in the water under the earth.

in the earth beneath, or that is in the water under the earth.

in the earth beneath, or that is in the water under the earth.

ff

gva.....

Thou shalt not bow down - - - - - to them nor worship them.

Thou shalt not bow down to them nor worship them.

Thou shalt not bow down to them nor worship them.

Thou shalt not bow down to them nor worship them.

Thou shalt not bow down to them nor worship them.

1098

Metron. ♩ = 56

No. 9.

Fl: Clar: (31)

ANDANTE.

Ob:

Fag:

This system contains the first two staves of music. The top staff is for Oboe (Ob:) and the bottom staff is for Bassoon (Fag:). The music is in 3/4 time and begins with a melodic line in the woodwinds.

f *ff*

This system contains the piano accompaniment for the first two staves. It features a complex texture with many sixteenth and thirty-second notes. Dynamics *f* and *ff* are indicated.

RECITATIVO.

Soprano Solo.

To whom then will you liken God? or what likeness will you compare unto

Vni: *f* *f*

Soli: *f* *f*

This system contains the recitativo section. The top staff is the Soprano Solo line with the lyrics: "To whom then will you liken God? or what likeness will you compare unto". The bottom two staves are the piano accompaniment, with dynamics *f* and *ff* indicated. The time signature is common time (C).

him? Lift up your eyes on high, and be...

This system contains the final part of the recitativo section. The top staff is the Soprano Solo line with the lyrics: "him? Lift up your eyes on high, and be...". The bottom two staves are the piano accompaniment, with dynamics *f* and *ff* indicated. The time signature is common time (C).

..... hold, - - - - - be.. hold: Who hath cre..

Vivace. *Maestoso*

f *f*

..... ated these things, who bringeth out their host by number: and calleth them all by names?

Tromb:
Corni:

f

Metron: ♩ 120.

CHORUS.

Soprano.

Alto.

Tenore.

Basso.

tutti. *Vni:* Great is Je.....

Vivace

Great is Je...

..... ho..... vah in the as...sembly of the righte...ous, Great is Je...

..... ho..... vah in the as...sem.....bly, in the as...

..... ho..... vah, great is Je..... ho..... vah in the as...sem

Great is Je... ho... vah in the as...
.....sembly of the saints, Great is Je... ho... vah, great is Je... ho... vah,
.....bly of the saints, Great is Je... ho... vah, great is Je...

Great is Je... ho... vah in the as...
.....sembly of the righteous, Great is Je... ho... vah, great is Je... hovah, Je...
is Je... ho... vah, Je... ho... vah, great is Je...
..... ho... vah.

sembly of the saints, - - - - of the saints, in - - the as...sem....bly
.....ho...vah in - - the as...sembly, in - - the as...sembly of the righte.ous,
.....ho...vah, Je...ho.....vah in the as..sembly of the saints, in the as...
Great is Je...ho.....

of the righ.....teous, in the as.....sem.....bly
in the as.....sem.....bly, in the as...sembly of the righ.....
.....sem.....bly of - - the saints, Great is Je.....
.....vah . in the as...sembly of the righ.....teous,

of the righ..... teous .

..... teous, Great is Je..... ho..... vah, Great is Je..... ho..... vah, Je.....

..... ho..... vah, Great is Je..... ho.....

Great is Je..... ho..... vah, Great

(2)

Lord! God! of Sa..... baath who is a strong Lord

..... ho..... vah! Lord!

..... vah, is Je..... ho..... vah, Je..... ho..... vah!

is Je..... ho..... vah, Je..... ho..... vah is great

like un...to thee, who is like to thee?
 God! of Sa.....baoth who is a strong Lord like to thee -
 Lord! God! of

Lord! God! Lord! God!
 - - God of Sa.....ba.....oth - - who is like to
 Sa.....baoth who is a strong Lord like un... to
 Lord! God! of

who is like to thee?
 thee? ⁽³⁾ great is thy jus..... tice round a-bout thee, great
 thee, un.... to thee Lord of Sa..... baath, who Lord God of
 Sa..... baath who is a strong Lord like to thee, who

great is thy jus..... tice round a..bout thee, about
 is thy jus...tice round - - about thee, God of hosts great
 Sa..... ba...oth who is — a strong Lord a
 is like to thee?

thee, round— a...bout, — about thee — — about thee; great
 — is thy jus.....tice, great is thy jus.....tice, thy
 strong Lord like un...to thee, un...to thee, who
 great is thy jus.....tice round a...bout thee, round

— is thy jus.....tice, great is thy jus.....tice, *f* great is thy
 jus.....tice — round a...bout thee, great is thy jus...tice, thy
 — is a strong Lord a strong Lord — like to thee,
 — about thee — round — — a.bout thee,

The musical score consists of two systems. The first system includes four vocal staves and a piano accompaniment. The lyrics are: "jus..tice Lord, God of hosts, great is thy jus.....tice,". The piano part features a flowing accompaniment with a prominent bass line. The second system continues the vocal parts with lyrics: "great is thy jus.....tice, Lord God of hosts!", "great is thy jus.....tice, Lord God of hosts!", "jus.....tice, Lord God of hosts, God of hosts! Lord!", and "jus.....tice, Lord God of hosts, God of hosts! great is thy". The piano accompaniment continues with a similar texture, ending with a fermata and a final chord.

Great is Je...ho..... vah, Great
Great is Je...ho.....
God! of Sa.....baoth who is a strong Lord like un...to
jus.....tice, round a... bout thee Lord— God of hosts Lord
is Je...ho..... vah in the as...sembly of the
..... vah in the as... sembly of the righ.....
thee, a strong Lord like un to thee
God of hosts, God of hosts, great is Je.....

The musical score consists of two systems. Each system includes a vocal line (soprano and tenor) and a piano accompaniment (treble and bass clefs). The key signature is B-flat major (two flats). The tempo and meter are not explicitly stated but appear to be common time. The lyrics are printed below the vocal lines, with some words connected to the next line by a dotted line. The piano part features a steady accompaniment with some melodic flourishes.

righteous, Lord! God! of Sabaoth, Lord! God! of Sabaoth, Lord! God! of Sabaoth, great is Jehovah, Jehovah is

both who is a strong Lord, who is a strong Lord both who is a strong Lord like unto thee both who is like thee a strong great, for who is like thee a

poco più mosso

like - - un...to thee, un...to thee! great is thy

like unto thee, unto thee, - - - un.... to thee!

- - - Lord a strong Lord— like to thee!

strong Lord like - - - un... to thee!

poco più mosso

jus.....tice round a..bout thee, round a....bout thee

God of Sa.....baoth who is a strong Lord like un... to

Great is Je.....ho.....

Great is Je.....ho.....vah in the as...

Great is Je... ho vah in
thee? Je... ho vah
..... vah in the as... sembly of the righ..... teous,
..... sembly of the righ..... teous, in the as... sem..... bly,

sf

the as... sem..... bly of the
Great is Je... ho vah in the as... sem.....
in the as... sembly of the righ..... teous, of the
in the as..... sem..... bly of - - the righ.....

sf sf sf

righteous, in the assembly of the right-
bly of the righteous, in the as-
righteous, Je-ho-vah in the as-
teous, Great is Je-ho-

.....teous, in the assembly of the righteous,
.....sembly of the righteous, in the assembly of the
.....sembly of the righteous, he is great
.....vah, Je-ho-vah in the assembly of the

Great is Je... ho... vah in the as...
righ...teous, great is Je... ho... vah in the as...
Great is Je... ho... vah in the as...
righ...teous, great is Je... ho... vah in the as...

...sem... bly — of the righ... teous, Great is Je...
...sembly of the righ... teous, Great is Je...
...sembly of the righ... teous, Great is Je...
...sembly of the righ... teous, Great is Je...
ff

..... ho...vah, great is Je..... ho...vah, great is Je...ho...vah, Je...

..... ho...vah, great is Je..... ho...vah, great is Je...

..... ho...vah, great is Je..... ho...vah, great is Je...ho...vah, Je...

..... ho...vah, great is Je..... ho...vah, great is Je...ho...vah, Je...

..... ho..... vah.

..... ho..... vah, Je..... ho..... vah.

..... ho..... vah.

..... ho..... vah.

(48)

III C O M M A N D M E N T .

Metron. ♩ = 104

Nº 10. Brass Instruments.

CHORUS.

A D A G I O

Thou shalt not take - - - - - the name, the

f Thou - - - shalt not take - the

f Thou - - - shalt not take - the

f Thou shalt not take - - - - - the

The first system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines, with the second starting with a forte (*f*) dynamic. The fourth staff is a vocal line starting with a forte (*f*) dynamic. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

name of the Lord thy God - in.....vain, for the

name - of the Lord thy God in....vain, for the Lord, the

name of the Lord thy God, - the name of thy God - in -

name, the name of the Lord thy God - in..... vain,

The second system of the musical score consists of five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines. The fourth staff is a vocal line. The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef).

Lord will not hold him guiltless, that taketh his name in ...
Lord will not hold him guiltless, that taketh his name in ...
vain, for the Lord will not hold him guiltless, that
for the Lord will not hold him guiltless, that taketh his

vain his name, his name in ... vain.
vain his name, his name in ... vain.
ta... keth his name in vain, his name in ... vain.
name in ... vain, his name in ... vain.

Metron $\text{♩} = 116$

Nº 11.

ANDANTE

MAESTOSO.

The musical score consists of seven systems of staves. The first system shows the piano accompaniment with dynamics *f* and *MAESTOSO.* The second system introduces the violin part (*Vni.*) with dynamics *f* and *MAESTOSO.* The third system features the oboe part (*Oboe.*) with dynamics *p*. The fourth system continues the piano accompaniment with dynamics *sf* and *f*. The fifth system includes the violin part with dynamics *f* and *p*, and markings *ten* and *ten*. The sixth system features the piano accompaniment with dynamics *f* and *p*, and markings *grd* and *loco*. The seventh system concludes the page with dynamics *f* and *p*.

RECITATIVO.

(52)

Soprano Solo

Ac..cor.ding to thy name, O God! so is thy praise un..to the

f

gva.....

Metron 58. ARIA.

ANDANTE SOSTENUTO.

ends of the earth. Ho.....ly and

p Sempre Pianissimo

great is thy name, thy name is holy and great Lord!

pp

ho.....ly and great is thy name, thy name, O

Lord is ho.....ly and great.



Teach me thy way, - - - - thy way O Lord! I will



walk in thy command.....ments; in...struct - - my



heart, my heart to fear - - - thee, in -



.....struct my heart - - to fear thee, in..struct my heart to

fear thee, to fear - - - thee!

Teach me thy way O Lord! I will walk in thy com.....

crescendo

Allegretto.

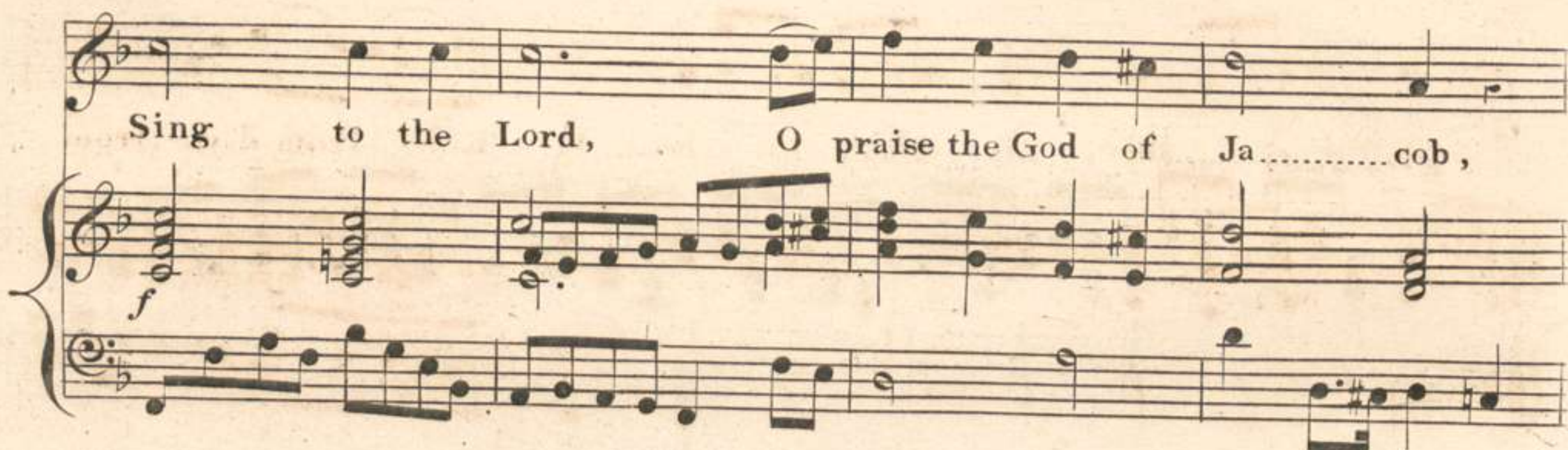
mandments! Sing to the Lord, O praise the God of Ja...cob,

Metron: ♩ = 120.

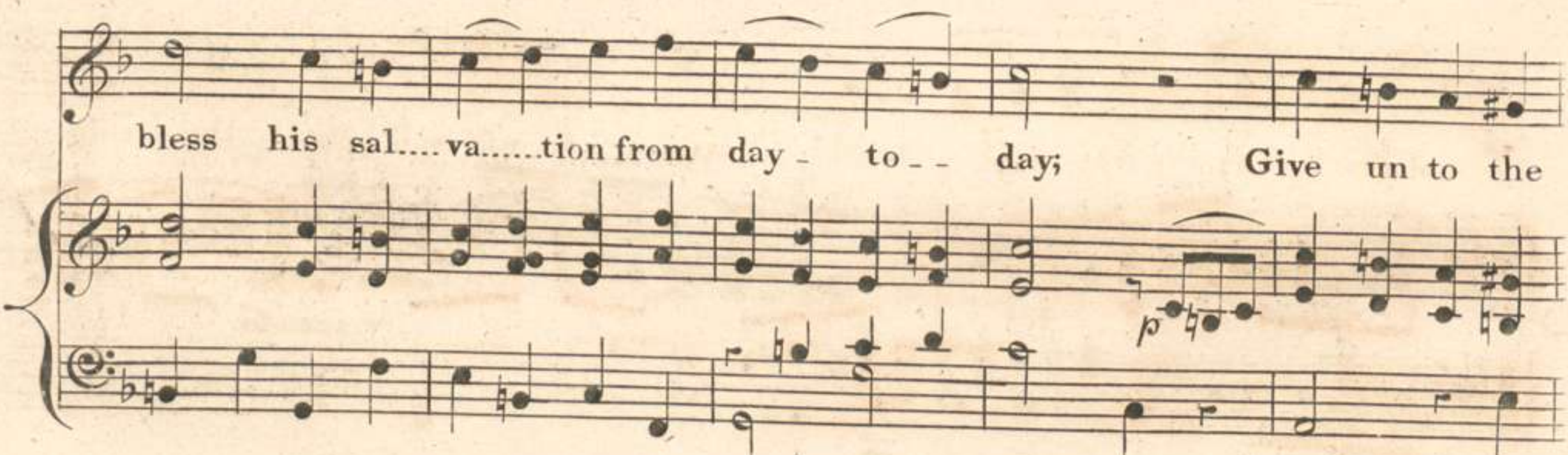
bleſs his ſal.....va.....tion from day - - to - - day!



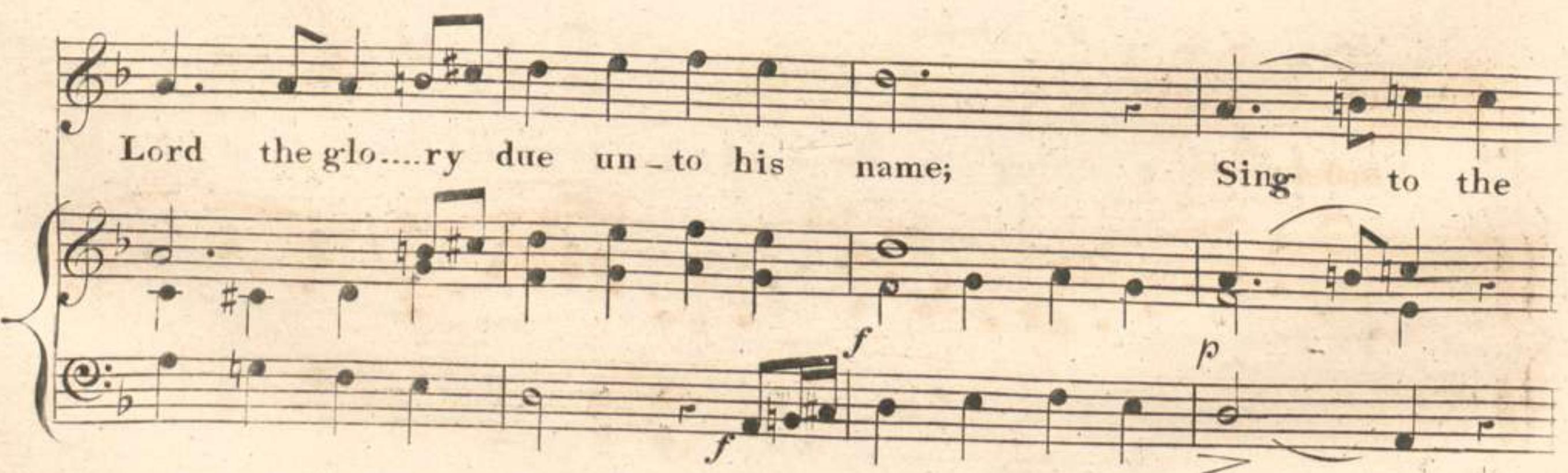
Sing to the Lord, O praife the God of Ja.....cob,



bleſs his ſal....va.....tion from day - to - - day; Give un to the



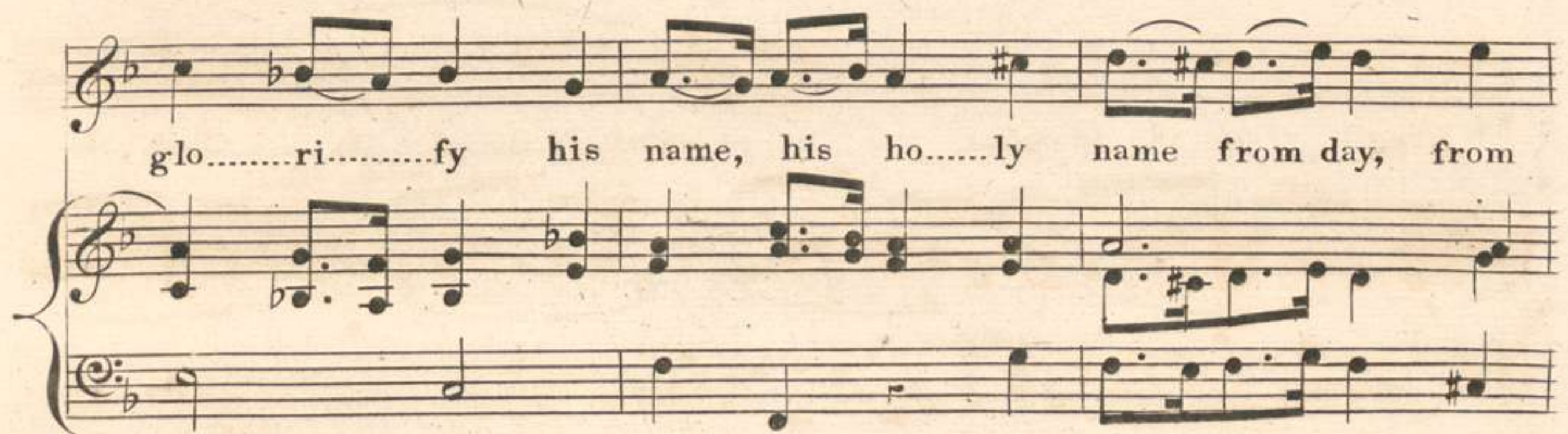
Lord the glo....ry due un - to his name; Sing to the



Lord - - O praise the God of Ja.....cob,



glo.....ri.....fy his name, his ho.....ly name from day, from



day to day. Wor.....ship the



Lord, wor.....ship the



Lord in the beau.....ty of

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a whole note 'Lord' followed by a half note rest, then a quarter note 'in', a quarter note 'the', a dotted quarter note 'beau.....ty', and a quarter note 'of'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line with occasional rests in the left hand. Dynamics include a forte 'f' marking and a piano 'p' marking.

ho..... li ..ness, wor.....ship the

The second system continues the vocal line with a dotted half note 'ho.....', a quarter note 'li ..ness,', a dotted half note 'wor.....', and a quarter note 'ship the'. The piano accompaniment maintains the eighth-note texture. Dynamics include a piano 'p' marking.

Lord. Bow ye down be.....

The third system features a vocal line with a whole note 'Lord.', a quarter note rest, a quarter note 'Bow', a quarter note 'ye', a quarter note 'down', and a dotted quarter note 'be.....'. The piano accompaniment is more active, with a strong rhythmic pattern. Dynamics include a forte 'f' marking and a sforzando 'sf' marking.

.....fore him all the earth! Sing to the

The fourth system concludes the vocal line with a dotted half note '.....fore him all the earth!', a dotted half note 'Sing to the', and a quarter note rest. The piano accompaniment features a strong rhythmic pattern with a sforzando 'sf' marking. The system ends with a double bar line and repeat signs.

Lord, O praise the God of Ja.....cob; bless his sal....

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has one flat (B-flat). The vocal line begins with a half note 'L' and a quarter note 'o', followed by a series of quarter notes for 'praise the God of Ja.....cob;'. The piano accompaniment consists of chords and moving lines in both hands, starting with a piano (*p*) dynamic marking.

.....va.....tion from day - to - day! Sing to the

The second system continues the vocal line and piano accompaniment. The vocal line has a long note for 'va.....tion from day - to - day!' followed by 'Sing to the'. The piano accompaniment includes a forte (*f*) dynamic marking in the right hand.

Lord O praise the God of Ja.....cob, bless his sal....

The third system repeats the vocal line and piano accompaniment. The vocal line starts with 'Lord O praise the God of Ja.....cob, bless his sal....'. The piano accompaniment features a piano (*p*) dynamic marking.

.....va.....tion from day - to - day - - bless his sal....

The fourth system continues the vocal line and piano accompaniment. The vocal line has a long note for '.....va.....tion from day - to - day - - bless his sal....'. The piano accompaniment continues with chords and moving lines.

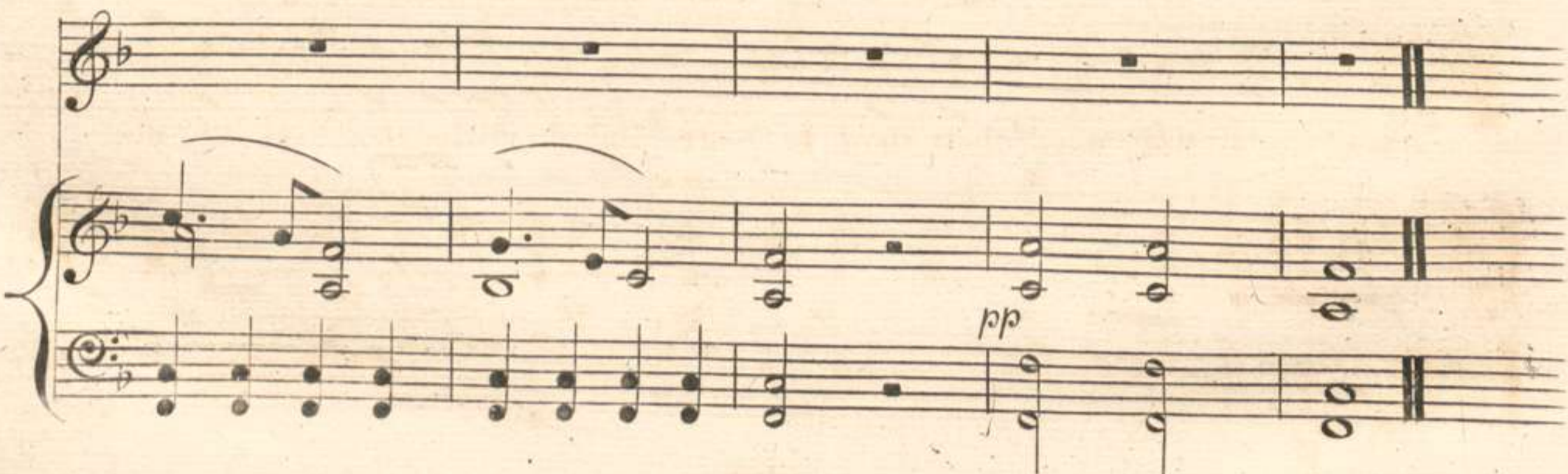
.....va..... tion from day - to day; praise him,



praise him, praise ye the Lord!



praise - - - - - ye the Lord!



IV. C O M M A N D M E N T

Metron 58 N^o 12. CHORUS. *in tempo.*

Soprano *f* Remember that thou keep ho..ly the Sabbath day.

Alto *f* Remember that thou keep ho..ly the Sabbath day.


Tenore *f* Remember that thou keep ho..ly the Sabbath day.

Basso *f* Remember that thou keep ho..ly the Sabbath day.

Tromb. Corni. *f*

Trem.

Wind Instruments.



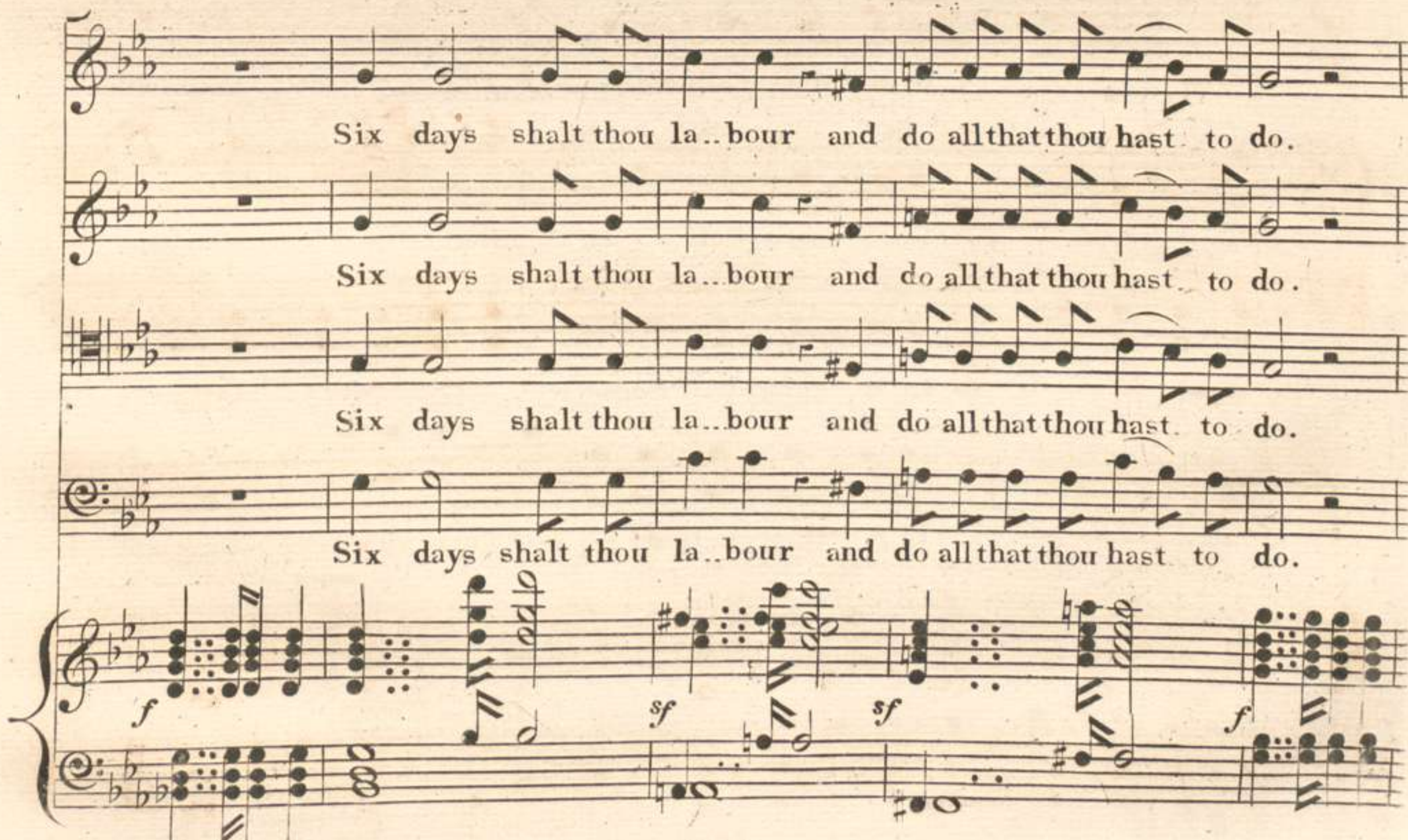
Six days shalt thou la..bour and do all that thou hast to do.

Six days shalt thou la..bour and do all that thou hast to do.

Six days shalt thou la..bour and do all that thou hast to do.

Six days shalt thou la..bour and do all that thou hast to do.

f *sf* *sf* *f*



but the seventh day is the sab.....bath of the Lord thy

but the seventh day is the sab.....bath of the Lord thy

but the seventh day is the sab.....bath of the Lord thy

but the seventh day is the sab.....bath of the Lord thy

Trem *f f f f f f*

gva

God. In it thou shalt do no man..ner of work; thou and thy

God. In it thou shalt do no man..ner of work; thou and thy

God. In it thou shalt do no man..ner of work; thou and thy

God. In it thou shalt do no man..ner of work; thou and thy

gva

Son, and thy Daughter, thy man servant, and thy maid servant, thy
Son, and thy Daughter, thy man servant, and thy maid servant, thy
Son, and thy Daughter, thy man servant, and thy maid servant, thy
Son, and thy Daughter, thy man servant, and thy maid servant, thy

gva.

cat.tle, and the stranger that — is within thy gates.
cat.tle, and the stranger that — is within thy gates.
cat.tle, and the stranger that — is within thy gates.
cat.tle, and the stranger that — is within thy gates.

gva.

Nº 13. FINALE.

Metron $\text{♩} = 56$

ANDANTINO.

Vni Solo

p *f* *sf* *pp*

Basso Solo.

How love.....ly, how love....ly, how love.....ly are thy

f dwel...lings Lord! of Sa.....baoth! *dolce* how

p

Detailed description: This system contains the first two lines of music. The vocal line begins with a forte (*f*) dynamic and includes the lyrics 'dwel...lings Lord! of Sa.....baoth! how'. The piano accompaniment features a melodic line with sixteenth-note patterns and a bass line with chords. A piano (*p*) dynamic is marked at the start of the piano part. The system concludes with a *dolce* marking over the word 'how'.

lovely are thy dwel...lings. *dolce.*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with 'lovely are thy dwel...lings.' and ends with a *dolce.* marking. The piano accompaniment continues with similar melodic and harmonic textures.

My soul lon.....geth, lon...geth, yea

pp

Detailed description: This system contains the fifth and sixth lines of music. The vocal line begins with 'My soul lon.....geth, lon...geth, yea'. The piano accompaniment features a more active melodic line with accents. A pianissimo (*pp*) dynamic is marked.

e.....ven fainteth for the courts of the Lord, my heart and my

fp *fp*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line continues with 'e.....ven fainteth for the courts of the Lord, my heart and my'. The piano accompaniment features a rhythmic pattern of chords. Two fortissimo-piano (*fp*) dynamics are marked.

flesh - cri.....eth out, crieth out for the living God.

fp *cresc* *sf*

One day in thy courts is bet...ter, is

f *p* *p*

bet.....ter than a thousand, For thou, O Lord!

f *f* *p*

let.... test me sing, --- thou let..... test me sing of all thy

f *f* *p*

mer..cies, of all thy mer..cies and I shew forth thy sal..

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a treble clef and contains the lyrics "mer..cies, of all thy mer..cies and I shew forth thy sal..". The piano accompaniment starts with a piano (*p*) dynamic and includes various rhythmic patterns and chordal textures.

.....va.....tion, yea, I shew forth thy sal..va.....tion, thy sal...va.....

The second system continues the musical piece. The vocal line has the lyrics ".....va.....tion, yea, I shew forth thy sal..va.....tion, thy sal...va.....". The piano accompaniment continues with similar textures, featuring chords and melodic lines in both hands.

.....tion, I shew forth thy sal..va.....tion, thy sal...va.....

The third system shows the vocal line with the lyrics ".....tion, I shew forth thy sal..va.....tion, thy sal...va.....". The piano accompaniment includes a forte (*f*) dynamic marking and continues with complex harmonic and rhythmic structures.

..... tion.

The fourth system concludes the page with the vocal line ending on "..... tion." and the piano accompaniment providing a final harmonic resolution. The piano part features a forte (*f*) dynamic and includes various musical ornaments and phrasing.

TENORE SOLO with QUARTETTO or SEMI-CHORUS,
and CHORUS.

Metron $\text{♩} = 116$

Nº 14.

Vni. Soli.

ANDANTINO

First system of musical notation. It consists of a grand staff with two staves. The upper staff is for the violin solo, marked 'Vni. Soli.' and 'Soli.'. The lower staff is for piano accompaniment, marked 'p'. The tempo is 'ANDANTINO' and the time signature is common time (C). The key signature has one sharp (F#).

Second system of musical notation, continuing the piano accompaniment from the first system. It features dynamic markings 'sf' and 'p'.

Tenore Solo.

Third system of musical notation. The upper staff is for the Tenor solo, with the lyrics 'Lord! I love thy house, I love thy ha...bi.....ta.....tion,'. The lower staff is for piano accompaniment. The tempo remains 'ANDANTINO'.

Fourth system of musical notation. The upper staff is for the Tenor solo, with the lyrics 'and the place where thine ho..... nor dwelleth,'. The lower staff is for piano accompaniment, marked 'Tutti.' and 'f'. The tempo changes to 'Tutti'.

CHORUS.

Lord I love thy house, I love thy ha...bi.....ta.....tion

Lord I love thy house, I love thy ha...bi.....ta.....tion

Tutti Lord! Lord I love thy house, I love thy ha..bi.....

Lord! Lord I love thy house, thy house - - -

and the place where thine ho..... nor dwelleth.

and the place where thine ho..... nor dwelleth.

.....ta.....tion, and the place where thine ho. nor dwelleth.

and the place where thine ho..... nor dwelleth.

Tenore Solo.

So will I com ... pass thine al tar, O Lord!

Vni.
p *Soli.*

that I may pub lish with the voice of thankgiv ing

and tell of all thy wondrous works, of

all thy won drous

p

Semi-Chorus or Solo.
p
 Lord! - - - I love, I love thy ha..bi.....ta.....tion and the

Semi-Chorus or Solo.
p
 Lord! I love thy house, I love thy ha..bi.....ta.....tion and the

Semi-Chorus or Solo.
p
 Lord! I love thy house I love thy ha..bi.....ta.....tion and the works

Semi-Chorus or Solo.
p
 Lord! - - - I love thy ha..bi.....ta.....tion and the

Tutti
 place where - - thine ho..nor dwell... eth, and - - - the

place, the place where thine ho..nor dwell... eth,

place - - where thine ho..nor dwell... eth, *Tutti* Lord I love thy

place - - where thine ho..nor dwell... eth, *Tutti* Lord I love thy

Tutti

place where thine honor thine honor, dwell....eth and the
Tutti.
 and the place - - the
 house - - I love thy ha..bi.....ta.....tion and the
 house - - I love thy ha..bi.....ta.....tion and the

place — where — thine ho.nor dwelleth. *Solo* Lord! I love thy
Solo
 place where thine ho.nor dwelleth. Lord! I love thy
 place where thine ho.....nor dwelleth.
 place where thine ho.....nor dwelleth. I love thy house,
Flauto 8va

Tutti
f

house I love thy ha..bi.... ta.....tion Lord! I love thy

house I love thy ha..bi.... ta.....tion Lord! I love thy

Lord! I love thy house I

Tutti
p

thy ha..bi... ta..... tion and the place the

I love the

Tutti
f

house I love thy ha..bi.... ta.....tion, Lord I love thy house - - I

house I love thy ha..bi.... ta.....tion, Lord I love thy house - - I

love thy ha..bi..... ta..... tion, Lord! I love thy house - - I love thy ha..bi.....

place where thine honor

sf *sf* *sf*

love thy ha-bi... ta tion, I love, I love thy
 love thy ha-bi... ta..... tion I love, I love thy house,
 ta tion and the place, the place where thine honor dwelleth
 dwell..... eth, I love thy house - - - I

house - - - I love, I love thy ha...bi... ta-tion and the place where thine
 Lord! *cres - - - cendo* Lord! *poco a poco* Lord!
 Lord! I love the place where thine honor dwelleth, Lord I love thy house and the
 love thy ha..bi...ta.....tion, I love - - - thy house
poco a poco *cres - - - cen - do*

hon.or dwelleth, Lord, I love thy house, I love thy house, I love thy
 place - - - - - where thine honor
 I love thy house, thy ha.....bi

house, Lord! I love thy house, I love, I love thy
 Lord! I love thy house, I love, I love thy house, I
 dwell..... eth, I love, I love thy house, Lord! I love, I love thy
tation I

house, thy ha...bi.....ta.....tion, I love thy ha..bi.....ta.....tion, I
love thy ha...bi.....ta.....tion, I love thy ha..bi.....ta.....tion, I
house, thy ha...bi.....ta.....tion, I love thy ha..bi.....ta.....tion, I
love thy ha...bi.....ta.....tion, I love thy ha..bi.....ta.....tion, I

love thy house, I love thy ha.....bi.....ta.....
love thy house, I love thy ha.....bi.....ta.....
love thy house, I love thy ha.....bi.....ta.....
love thy house, I love thy ha.....bi.....ta.....

tion.
tion.
tion.
tion.

pp *f*

This system contains four vocal staves and a piano accompaniment. Each vocal staff has a dotted line followed by the word "tion.". The piano part begins with a piano (*pp*) dynamic and ends with a forte (*f*) dynamic.

No 15. SOPRANO SOLO.

ADAGIO
MAESTOSO.

How

f *f* *tr*

gva

This system is marked "ADAGIO MAESTOSO." and begins with the word "How". It features a vocal line and piano accompaniment. Dynamics include *f* and *tr* (trill). A *gva* (grave) marking is present at the bottom.

bless'd is the man, whom thou choo sest and per.....

Alto *Soli.*

Violoncello *p*

This system contains the lyrics "bless'd is the man, whom thou choo sest and per.....". It includes staves for Alto *Soli.* and Violoncello *p*.

..... mit..... test - - to ap.....proach thee, that he may

dwell in thy courts, that he may dwell in thy courts --- in thy

sa..... cred ha.. bi.. ta..... tion, in thy ha.. bi.. ta..... tion.
cres:

He hath con..... so..... la..... tion in thy

house, e'vn in thy ho.....ly temple, e'vn

in thy ho.....ly tem.....

.....ple, in thy sa.....cred ha.bi.ta.....

.....tion, he hath conso...la.....tion,

he hath con...so...la.....tion, he - - hath con...so...

f *p*

.....la.....tion in thy ho.....ly tem.....ple,

in thy ho.....ly tem.....ple.

f

Nº 16.

Metron: ♩ = 100.
MODERATO

The musical score consists of seven systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is common time (C). The piece starts with a forte (*f*) dynamic. The first system includes a metronome marking of ♩ = 100 and the tempo instruction MODERATO. The score features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. Several sforzando (*sf*) markings are used throughout the piece. The notation is clear and well-preserved on aged paper.

Make a joy...ful noise to the Lord, serve ye the Lord with glad.....ness:

Make a joy...ful noise to the Lord, serve ye the Lord with glad.....ness:

Make a joy...ful noise to the Lord, servetheLordwith glad... ness:

Make a joy...ful noise to the Lord, serve ye the Lord with glad.....ness:

sing to the Lord, sing to the Lord, sing to the Lord,

sing to the Lord, sing to the Lord, sing to the

sing to the Lord, sing to the Lord, sing to the Lord,

sing to the Lord, sing to the Lord, sing to the

The musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in four parts: Soprano, Alto, Tenor, and Bass. The piano accompaniment is in the right and left hands. The music is in a major key with two sharps (F# and C#) and a 4/4 time signature. The lyrics are printed below each vocal staff, and the piano accompaniment is written in a grand staff format.

serve ye the Lord with glad.....ness.
Lord, serve ye the Lord, the Lord with glad.....ness.
serve ye the Lord with glad.....ness.
Lord, serve ye, serve ye the Lord with gladness, with glad.....ness. *tr*

Come to his pre.....sence with thanks.....giv.....ing, and
Come to his pre.....sence with thanks.....giv.....ing, and
Come to his pre.....sence with thanks.....giv.....ing, and
Come to his pre.....sence with thanks.....giv.....ing, and

sf sf sf sf sf sf sf sf

know ye that the Lord he is

know ye that the Lord he is

know ye that the Lord he is

know ye that the Lord he is

sf sf sf sf sf sf

God. Serve ye the

God. Serve ye the

God. Serve ye the

God. Serve ye the

sf *Sempre fortiss.*

Lord with glad ness and know ye that the Lord

Lord with glad ness and know ye that the Lord

Lord with glad ness and know ye that the Lord

Lord with glad ness and know ye that the Lord

sf sf sf

he is God. Sing to the Lord all ye lands, all ye

he is God. Sing to the Lord all ye lands, all ye

he is God. Sing to the Lord all ye lands, all ye

he is God. Sing to the Lord all ye lands, all ye

sf sf sf sf

lands, all ye lands!

lands, all ye lands!

lands, all ye lands!

lands, all ye lands!

Fl: Ob: Clar: Fag: Cor:

sf *ff*

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics 'lands, all ye lands!' are repeated on each vocal staff. The piano part features dynamic markings *sf* and *ff*. Above the piano part, the woodwind instruments are listed: Fl: Ob: Clar: Fag: Cor:.

En...ter in..to his dwell... ings,

En...ter in..to his dwell... ings,

En...ter in..to his dwell... ings,

En...ter in..to his dwell... ings,

En...ter in..to his dwell... ings,

1098

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in bass clef. The lyrics 'En...ter in..to his dwell... ings,' are repeated on each vocal staff. The piano part features a dynamic marking *p*. The page number 1098 is printed at the bottom center.

en..ter in..to his dwell...ings, be thank....ful, be thank....ful.

en..ter in..to his dwell...ings, be thank....ful, be thank....ful.

en..ter in..to his dwell...ings, be thank....ful, be thank....ful.

en..ter in..to his dwell...ings, be thank....ful.

Vni:

en.....ter, en.....ter in.....to his dwell..... ings with

en.....ter, en.....ter in.....to his dwell.....ings with

en.....ter, en.....ter in.....to his dwell.....ings with

sing to the Lord all ye landssing to the Lord all ye.

praise, with praise, and serve ye the Lord with glad.....ness.

praise, with praise, and serve ye the Lord with glad.....ness.

praise, - - with praise, - - and serve ye the Lord with glad.....ness.

lands - - with praise, - - and serve ye the Lord with glad.....ness.

gra.....

ff

gra.....

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

Corni

sf

p

p

shew forth his sal...va.....tion, his sal...va.....tion,
shew forth his sal...va.....tion, his sal...va.....tion,
shew forth his sal...va.....tion, his sal...va.....tion,
shew ye forth his sal...va.....tion,

shew forth his sal...va.....tion from day to day; Praise him,
shew forth his sal...va.....tion from day to day; Praise him,
shew forth his sal...va.....tion; Praise him,
shew ye forth his sal...va.....tion; Praise him,

praise him, shew forth his sal.....va.....tion from day to

praise him, his sal.....va.....tion from day to

praise him, shew forth his sal.....va.....tion from day to

praise him, his sal.....va.....

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in a grand staff with a key signature of two sharps. The lyrics are: "praise him, shew forth his sal.....va.....tion from day to", "praise him, his sal.....va.....tion from day to", "praise him, shew forth his sal.....va.....tion from day to", and "praise him, his sal.....va.....".

day.

day.

day.

tion.

Fl: Ob: Clar:

p *pp*

This system continues the musical score. It features four vocal staves, each with a single note and the word "day." below it. Below these is a grand staff for piano accompaniment. Above the piano staff, there is a section for woodwinds labeled "Fl: Ob: Clar:". The piano accompaniment includes dynamic markings *p* and *pp*. The lyrics "tion." are positioned above the piano staff.

Metron: ♩ = 132.

poco più mosso

For the Lord is gra...cious,

For the Lord is gra...cious, the Lord is gra.....

poco più mosso.

For the Lord is gra...cious, the Lord is

the Lord is gra.....cious, the Lord is gra.....

.....cious the Lord is gra...cious, is gra.....

For the Lord is gra...cious, the Lord is gra...cious, the Lord is
gra.....cious, the Lord is gra...cious,
.....cious, and e.....ver.....
.....cious,

gra.....cious, the Lord is gra...cious, for the Lord is gra...cious,
the Lord is gra...cious, is gra.....cious,
.....last.....ing is his mer.....cy, for the Lord the
for the Lord is gra...cious, for the Lord is

for the Lord is gra.....cious,
 for the Lord is gra.....cious, the Lord is
 Lord is gra.....cious, and e...verlast.ing is - - - his
 gra.....cious, for the Lord is gra.....cious, the Lord is gra.....

for the Lord is gra.....cious, the Lord is gra.....cious, the
 gra.....cious, the Lord is gra...cious, gra.....cious is the Lord, the
 mer.cy, the Lord is gra.....cious,
cious, is gra.....cious, the Lord is

Lord is gra.....cious, for the Lord is gra.....

Lord, for the Lord is gra.....cious, the Lord is

the Lord is gra....cious, is gracious,

gra.....cious, the Lord is gra.....cious and e.....ver..

.....cious, the Lord is gra.....cious,

gra.....cious, the Lord is gra....cious and e...verlast.ing, e.....verlast.ing

the Lord is gra.....cious, for the Lord is gra.....cious,

.....last.....ing is his mer.....cy, his mer.....cy is

the Lord is gra.....cious, for the Lord is gra..cious,
is his mer...cy, for the Lord is gra....cious, the Lord is
the Lord is gra...cious, the Lord is gra....cious, for the Lord is gra...
e.....ver...last.....ing, for the Lord is gra.....cious, the Lord is

the Lord is gra.....cious, the Lord is gra....cious, the Lord is
gra.....cious, the Lord, the Lord,
.....cious, the Lord is gra.....cious, the Lord is gra.....cious, the
gra.....cious, the Lord, the

gra.....cious, the Lord is gra.....cious, is gra

the Lord is gra.....cious, is gra

Lord is gra.....cious, is gra.....cious, is gra

Lord is gra.....cious, is gra.....cious, is gra.....

sf sf sf

Metron. ♩ = 144.

poco piu mosso.

.....cious, Sing to the Lord - - - for the Lord is

.....cious, Sing to the Lord - - - for

.....cious, Sing to the Lord - - -

.....cious, Sing to the Lord - - -

sf sf sf

poco piu mosso

gra.....cious, for the Lord is gra.....cious, for the Lord is
the Lord is gra.....cious,
for the Lord is gra.....cious, for the Lord is gra.....cious,
for the Lord is gra.....cious, for the Lord is gra.....cious,

gra.....cious, is gra.....cious, is gra.....cious,
.....cious, is gra.....cious, is gra.....cious,
for the Lord is gra.....cious, is gra.....cious,
for the Lord is gra.....cious, gra..cious is the Lord,

..... las..... ting is his mer..... cy, e..... ver...

..... las..... ting is his mer..... cy, e..... ver...

..... las..... ting is his mer..... cy, e..... ver...

..... las..... ting is his me..... cy, e..... ver...

sf sf sf sf sf sf

..... last..... ing is his mer..... cy, e..... ver..... last... ing,

..... last..... ing is his mer..... cy, e..... ver..... last... ing,

..... last..... ing is his mer..... cy, e..... ver..... last... ing,

..... last..... ing is his mer..... cy, e..... ver..... last... ing,

gra

e... ver... last... ing

e... ver... last... ing

e... ver... last... ing

e... ver... last... ing

gr^a

is his mer... cy, is his

is his mer... cy, is his

is his mer... cy, is his

is his mer... cy, is his

gr^a *loco*

mer.....cy,
mer.....cy,
mer.....cy, for the Lord is gra.....cious,
mer.....cy, for the Lord is gra.....cious, the Lord is
for the Lord is gra.....cious, the Lord is gra...cious and
for the Lord is gra.....cious, the Lord is
the Lord is gra.....cious and e...ver.....
gra.....cious, the Lord, the Lord is gra.....cious, is

e...ver...last...ing is his
gra...cious and e...ver...last...ing is
...last...ing is his mer...cy, is his
gra...cious, the Lord is gra...cious and e...ver...last...ing

mer...cy; Sing to the
his mer...cy; Sing to the
mer...cy; Sing to the
is his mer...cy; Sing to the

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

gra...

earth.

earth.

earth.

earth.

loco