

I N D E X.

FIRST PART.

No.	Page.
1. INTRODUZIONE	2
2. RECITATIVE, And Moses spake and said	4
3. QUARTETTO, OR SEMI CHORUS, He loveth his flock	5
4. RECITATIVE, And the Lord called unto Moses	12
ARIA, I carried you upon Eagle's wings	12
5. RECITATIVE, And on the third day . .	16
6. CHORUS, THE FIRST COMMANDMENT	20
7. ARIA, Thou, even thou, art Lord alone .	22
8. CHORUS, THE SECOND COMMANDMENT	29
9. RECITATIVE, To whom then will you liken God	31
CHORUS, Great is Jehovah.	32
10. CHORUS, THE THIRD COMMANDMENT	48
11. RECITATIVE, According to thy name	52
ARIA, Holy and great is thy name	52
12. CHORUS, THE FOURTH COMMANDMENT	60
13. FINALE, How lovely are thy dwellings .	63
14. SOLO, QUARTETTO, OR SEMI CHORUS, Lord, I love thy house	67
15. SOLO, How blest is the man.	76
16. CHORUS, Make a joyful noise	80

SECOND PART.

No.	Page.
1. CHORUS, THE FIFTH COMMANDMENT	103
2. RECITATIVE ED ARIA, Whoso honour-eth his Father	105
3. CHORUS, THE SIXTH COMMANDMENT	112
4. RECITATIVE, Thou shalt not stand . . .	114
5. CHORUS, THE SEVENTH COMMANDMENT	118
6. DUETTO, Happy the Man	118
DUETTO, Blessed is every one	122
7. CHORUS, THE EIGHTH COMMANDMENT	130
CHORUS, I will be a swift witness	130
CHORUS, The face of the Lord	133
8. DUETTO, He knowest the days	135
9. CHORUS, THE NINTH COMMANDMENT	142
10. RECITATIVE ED ARIA, He will destroy	142
ARIA, Preserve thy tongue from evil	144
11. CHORUS, THE TENTH COMMANDMENT	148
12. CHORUS, Be ye holy	150
13. CHORUS, Lord enter not into judgment .	153
QUARTETTO, SEMI CHORUS, OR SOLO, Teach me, O Lord	155
14. RECITATIVE, The Lord will scatter . . .	160
15. CANON AND CHORUS, There is none like to Jehovah	162
16. CHORUS, Glorify the Lord	178

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

Metron: ♩ = 66

Nº 1.

ANDANTE
MAESTOSO.

(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* (gravel) and *V. S.* (Verso). 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.

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

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

Adagio
a tempo.

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

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 2^{do}.

Alto.

Vno 1^o.

f

Detailed description: This page contains a musical score for a choir and instruments. It features four vocal staves at the top, each with the lyrics "flock, he lo.....veth, he lo.....veth his flock!". The vocal parts are written in treble clef with a key signature of two sharps (D major). Below the vocal staves is a piano accompaniment section consisting of three systems of grand staff notation (treble and bass clefs). The first system includes labels for "Vno 2^{do}" and "Alto." with a dynamic marking of *p*. The second system is labeled "Vno 1^o". The third system has a dynamic marking of *f*. The piano part includes various musical notations such as slurs, accents, and dynamic markings.

Nº 4.

tempo 1^{mo}

Fl. Ob. Clar. Fag.

RECITATIVO BASSO SOLO.

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

Metron. 52 ANDANTE MAESTOSO.

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

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

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 treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. The lyrics are "be - - - to me - - - a Kingdom of priests and a ho..... ly". The piano accompaniment starts with a forte (*f*) dynamic and includes markings for piano (*p*) and forte (*f*) throughout.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "na... tion, ye shall be a Kingdom a Kingdom, of priests, and a ho..... ly". The piano accompaniment includes a *dolce* marking above the vocal line and dynamic markings of *f* and *p*.

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

The third system shows the vocal line and piano accompaniment. The lyrics are "na..... tion, a ho..... ly na..... tion, a ho..... ly". The piano accompaniment continues with various chordal textures and dynamic markings.

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

The fourth system concludes the page with the lyrics "na... tion, ye shall be a bove all peo..... ple, ye shall be a". The piano accompaniment features a more active, flowing texture in the lower register.

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.

The musical score consists of four systems. Each system includes a vocal line (soprano or alto clef) and a piano accompaniment (grand staff). The first system features a vocal line with lyrics and a piano accompaniment starting with a piano (*p*) dynamic. The second system continues the vocal line and piano accompaniment, with a forte (*f*) dynamic marking. The third system shows the vocal line and piano accompaniment, with a forte (*f*) dynamic marking. The fourth system shows the vocal line and piano accompaniment, with a forte (*f*) dynamic marking. The piano accompaniment includes various textures, including chords and moving lines.

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

f

This system features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The vocal line contains the lyrics "And the voice of the trumpets sounded long, and waxed louder and louder." The piano accompaniment includes a dynamic marking of *f* (forte) at the end of the system.

This system continues the musical composition with a vocal line and piano accompaniment. The piano accompaniment features a complex, ascending melodic line in the right hand and a more rhythmic bass line in the left hand.

Mos.es spake and God answered him by a voice,

f

This system contains the lyrics "Mos.es spake and God answered him by a voice,". The piano accompaniment includes a dynamic marking of *f* (forte) and features a prominent, rhythmic accompaniment in the right hand.

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

f

This system contains the lyrics "and spake all these words: say.....ing". The piano accompaniment includes a dynamic marking of *f* (forte) and features a complex, rhythmic accompaniment in the right hand.

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

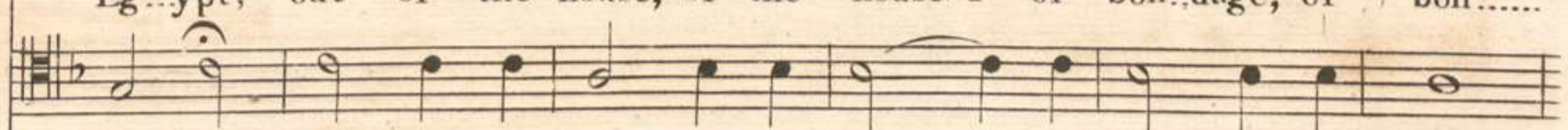
Tenore.  I am the Lord, thy God, which have brought thee out of the land of

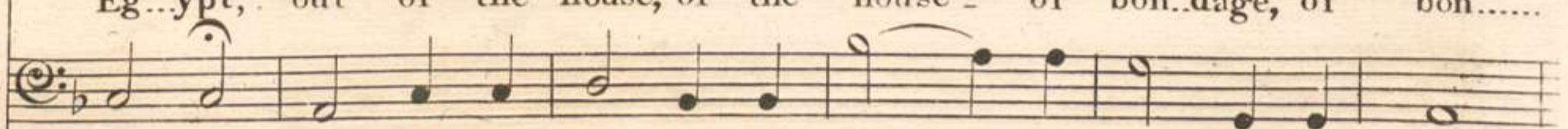
Basso.  I am the Lord, thy God, which have brought thee out of the land of


 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

Detailed description: This page contains a musical score for a hymn, numbered (21) at the top. The score is arranged in five systems. Each system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for the piano accompaniment. The lyrics are: ".....dage. Thou shalt have none o.....ther Gods but me:" for the first four systems, and "thou shalt have none o.....ther Gods but me." for the fifth system. The music is written in a style characteristic of 18th-century hymnals, with a key signature of one sharp (F#) and a common time signature. The piano part features a simple harmonic accompaniment with a steady bass line and a more active treble line. The page number "1098" is printed at the bottom center.

ARIA. TENORE SOLO.

Metron: ♩ = 54. N^o 7.

ADAGIO.

Tenore Solo

f 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*. A triplet of eighth notes is marked with a '3' and an accent.

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', a quarter note 'earth', and a quarter note 'and'. The piano accompaniment continues with similar textures. Dynamics include *f*, *sf*, and *p*. A fermata is placed over the final note of the vocal line.

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,', followed by a half note 'the wa....ters', and a quarter note 'and'. The piano accompaniment features flowing sixteenth-note passages in the right hand. 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,', followed by a half note 'the hea...vens,', and a quarter note 'the'. The piano accompaniment continues with sixteenth-note textures. Dynamics include *p* and *f*.

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

sf *sf* *sf*

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

sf *p*

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

p *cres:*

..... lone!

f *tr* *tr* *tr*

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 alone,

sempre fortiss

Thou hast made the heavens, the heavens with all their host, with

all their host, the heavens with all their host, the

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

f *sf* *fp* *f*

.....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 vocal line begins with a dotted line followed by the word 'ted,' and then continues with the lyrics 'They ev'n they are the work, are the'. The piano accompaniment consists of a treble and bass clef with various chords and melodic lines. A dynamic marking 'p' is placed above the piano part.

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

The second system continues the vocal line with the lyrics 'work of thy - hands! They all shall wait - up....'. The piano accompaniment features a treble and bass clef with a dynamic marking 'f' above the piano part.

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

The third system continues the vocal line with the lyrics '.....on thee, They all shall wait - up....on thee,'. The piano accompaniment features a treble and bass clef with dynamic markings 'f' and 'p'.

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

The fourth system concludes the vocal line with the lyrics 'all shall praise thy name, all shall praise thy name for'. The piano accompaniment features a treble and bass clef with a dynamic marking 'p'.

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. Dynamics include *cres* (crescendo) and *f* (forte).

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. Dynamics include *p* (piano).

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

f *p* *f* *p*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "praise thee Thou art God a..... lone, Thou a lone, Thou". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* (forte) and *p* (piano).

a..... lone.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line ends with the lyrics "a..... lone.". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *f* (forte) and *p* (piano).

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

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

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

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

f *ff*

in the earth be..neath, or that is in the wa...ter un...der the earth.

in the earth be..neath, or that is in the wa...ter un...der the earth.

in the earth be..neath, or that is in the wa...ter un...der the earth.

in the earth be..neath, or that is in the wa...ter un...der 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 vocal line for Soprano Solo and the piano accompaniment. The vocal line is in a recitativo style. The piano accompaniment includes parts for Violin (Vni:) and Solo. Dynamics *f* are indicated.

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

This system contains the final part of the vocal line and piano accompaniment. The vocal line continues with the lyrics "Lift up your eyes on high, and be...". The piano accompaniment includes a triplet of sixteenth notes. Dynamics *f* are indicated.

..... 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?^p
 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,

musical score with lyrics: justice Lord, God of hosts, great is thy justice, justice Lord, God of hosts, great is thy justice, great is thy justice Lord God of hosts, great is thy great is thy justice Lord God of hosts, great is thy great is thy justice, Lord God of hosts! great is thy justice, Lord God of hosts, God of hosts! Lord! justice, Lord God of hosts, God of hosts! great is thy

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 Alto) and a piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats). The first system covers the first four lines of lyrics, and the second system covers the remaining four lines. The piano part features a steady accompaniment with some melodic flourishes.

righ teous, Lord! God! of Sa ba...
 teous, Lord! God! of Sa
 Lord! God! Lord! God! of Sa ba...
 ho vah, great is Je... ho vah, Je... ho vah is

.....oth who is a strong Lord, who — is a strong Lord
 ba... oth who is a strong Lord like unto thee
 oth 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,
assembly of the righteous, in the assembly of the
assembly 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.

1098

(48)

Three systems of piano accompaniment. Each system consists of a treble and bass clef staff. The first system shows a melodic line in the treble and a harmonic accompaniment in the bass. The second system includes dynamic markings *sf* in both staves. The third system concludes with a double bar line.

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

Brass instruments part for measures 53-57. It consists of a treble and bass clef staff. The treble staff has a 3/4 time signature and a *f* dynamic marking. The bass staff has a 3/4 time signature and a *f* dynamic marking. The music features a rhythmic pattern of eighth and sixteenth notes.

Two systems of piano accompaniment for measures 58-62. Each system consists of a treble and bass clef staff. The first system includes a *f* dynamic marking. The second system concludes with a double bar line.

Two systems of piano accompaniment for measures 63-67. Each system consists of a treble and bass clef staff. The first system includes a *ff* dynamic marking. The second system concludes with a double bar line.

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 the lyrics "Thou shalt not take - - - - - the name, the". The second staff is another vocal line with the lyrics "*f* Thou - - - shalt not take - the". The third staff is a piano accompaniment line with the lyrics "*f* Thou - - - shalt not take - the". The fourth staff is a piano accompaniment line with the lyrics "*f* Thou shalt not take - - - - - the". The fifth staff is a piano accompaniment line. The music is in a key with two flats and a 4/4 time signature.

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 the lyrics "name of the Lord thy God - in.....vain, for the". The second staff is another vocal line with the lyrics "name - of the Lord thy God in....vain, for the Lord, the". The third staff is a piano accompaniment line with the lyrics "name of the Lord thy God, - the name of thy God - in -". The fourth staff is a piano accompaniment line with the lyrics "name, the name of the Lord thy God - in.....vain,". The fifth staff is a piano accompaniment line. The music is in a key with two flats and a 4/4 time signature.

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 (p) and oboe (Oboe.) parts. The second system shows the violin (Vni.) part. The third system shows the oboe (Oboe.) part. The fourth system shows the piano (p) part with dynamics *sf* and *f*. The fifth system shows the piano (p) part with dynamics *f* and *p*, and includes markings for *ten* (tension) and *grd* (grace). The sixth system shows the piano (p) part with dynamics *f* and *p*, and includes markings for *loco* and *grd*. The seventh system shows the piano (p) part 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,

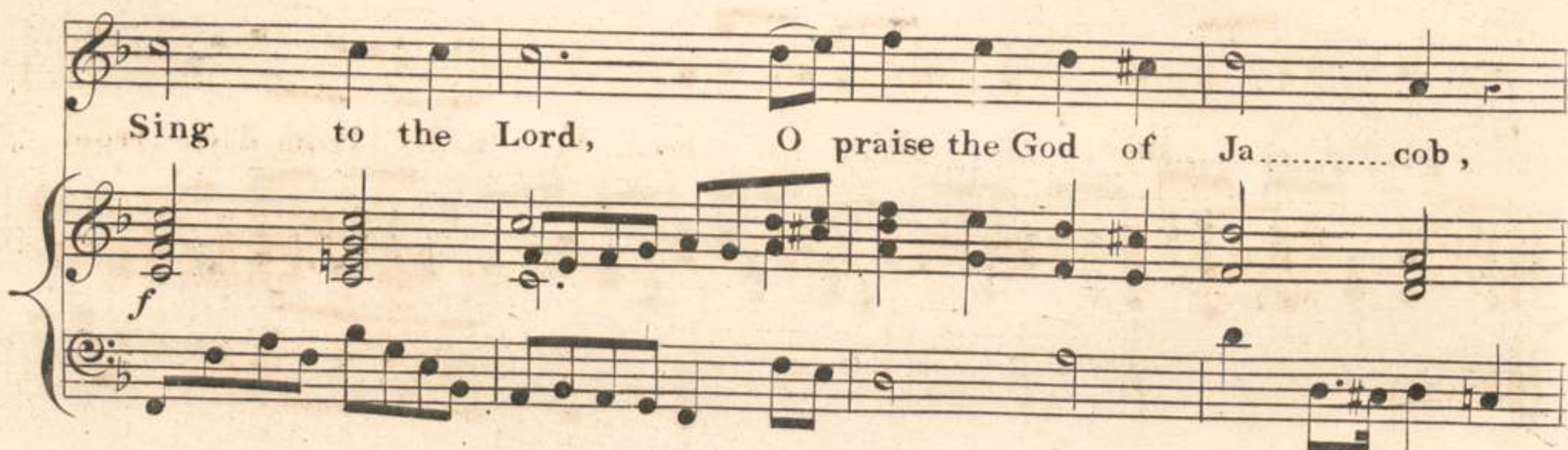
p

Metron: ♩ = 120.

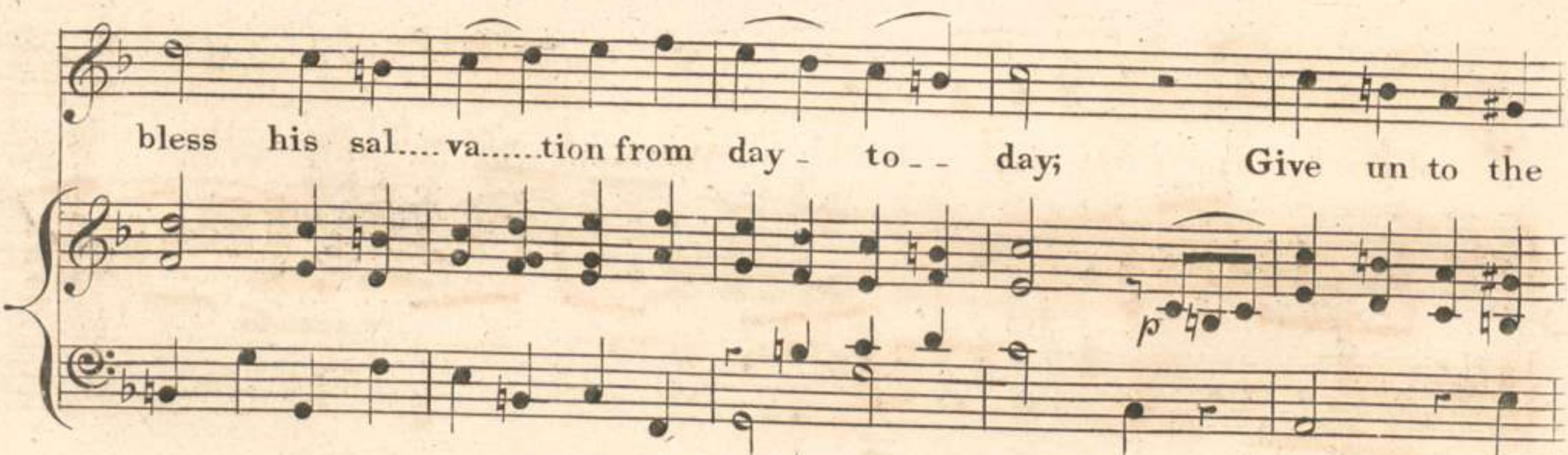
bleſs his ſal.....va.....tion from day - - to - - day!



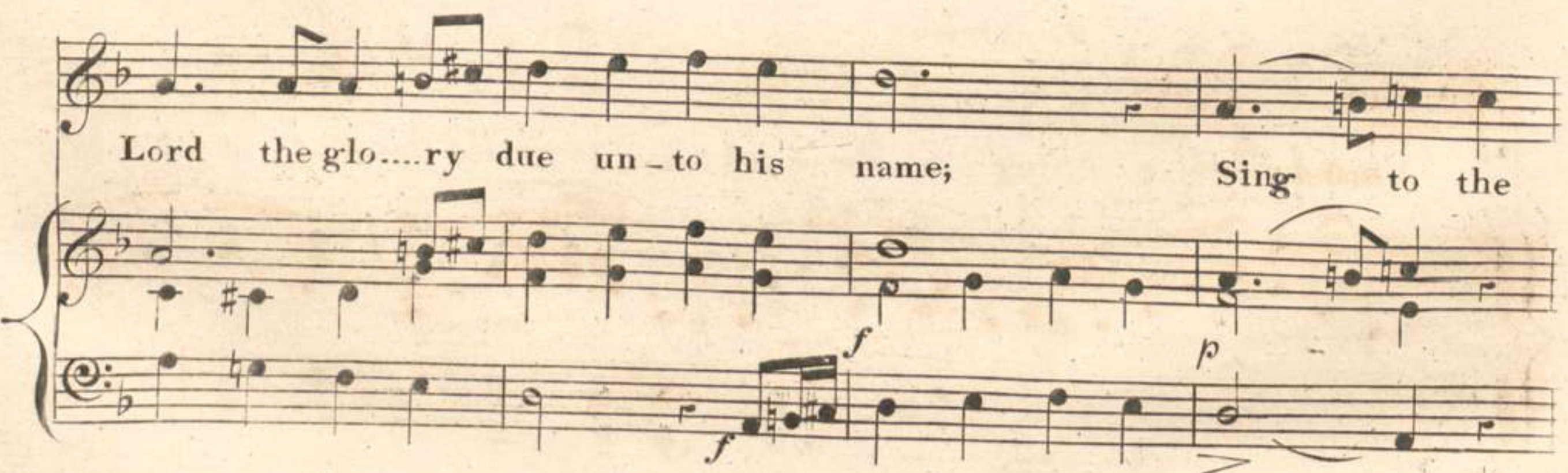
Sing to the Lord, O praife the God of Ja.....cob,



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 single staff and a piano accompaniment on two staves. The vocal line begins with the word "Lord" and continues with "in the beau.....ty of". The piano accompaniment includes dynamic markings of *f* and *p*.

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

The second system continues the vocal line with "ho..... li ..ness, wor.....ship the". The piano accompaniment continues with similar rhythmic patterns and dynamics.

Lord. Bow ye down be.....

The third system features the vocal line starting with "Lord." followed by "Bow ye down be.....". The piano accompaniment includes dynamic markings of *f* and *sf*.

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

The fourth system concludes the vocal line with ".....fore him all the earth! Sing to the". The piano accompaniment includes dynamic markings of *sf* and *p*.

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' followed by 'from day - to - day!'. The piano accompaniment includes a forte (*f*) dynamic marking and a more active melodic line 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 piano accompaniment features a piano (*p*) dynamic marking and a more active melodic line in the right hand.

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

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a piano (*p*) dynamic marking and a more active melodic line in the right hand.

.....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* *tr* *tr* *tr* *sf* *f* *pp* *tr* *tr* *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 complex texture with sixteenth-note patterns and includes a piano (*p*) dynamic marking. The system concludes with a *dolce* marking.

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 rhythmic patterns.

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

pp

Detailed description: This system contains the fifth and sixth lines of music. The vocal line includes the lyrics 'My soul lon.....geth, lon...geth, yea'. The piano accompaniment features a *pp* (pianissimo) dynamic marking.

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 includes the lyrics 'e.....ven fainteth for the courts of the Lord, my heart and my'. The piano accompaniment features two *fp* (fortissimo) dynamic markings.

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..



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



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



..... tion.



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 'ANDANTINO' and 'p'. The music is in common time (C) and begins with a piano (p) dynamic.

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

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 lyrics are: "and the place where thine ho...nor dwelleth,".

Fourth system of musical notation. The upper staff continues the Tenor solo with the lyrics: "and the place where thine ho...nor dwelleth,". The lower staff is for piano accompaniment, marked with a forte (*f*) dynamic. The system concludes with the instruction *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.*

f *p* *f* *p*

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 8^{va}

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

Tutti
f

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 ho nor

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
..... 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
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*

No 15. SOPRANO SOLO.

ADAGIO
MAESTOSO.

How

f *f* *tr*

gva

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

Alto *Soli.*

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

f

sf

sf

sf

sf

sf

sf

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 (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are distributed across the vocal staves, with some variations in phrasing between parts. The piano accompaniment features a steady rhythmic pattern in the left hand and a more melodic line in the right hand.

serve ye the Lord with gladness.

Lord, serve ye the Lord, the Lord with gladness.

serve ye the Lord with gladness.

Lord, serve ye, serve ye the Lord with gladness, with gladness.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The first pair of staves has the lyrics "serve ye the Lord with gladness." and "Lord, serve ye the Lord, the Lord with gladness." The second pair of staves has the lyrics "serve ye the Lord with gladness." and "Lord, serve ye, serve ye the Lord with gladness, with gladness." The piano accompaniment is written in a grand staff with treble and bass clefs. The music is in a key with two sharps (D major) and a common time signature.

Come to his presence with thanksgiving, and

Come to his presence with thanksgiving, and

Come to his presence with thanksgiving, and

Come to his presence with thanksgiving, and

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The lyrics for all four staves are "Come to his presence with thanksgiving, and". The piano accompaniment is written in a grand staff with treble and bass clefs. The music is in a key with two sharps (D major) and a common time signature. The piano part features a prominent melody in the right hand with repeated notes and a steady accompaniment in the left hand. The word "sf" (sforzando) is marked several times in the piano part.

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 *p* dynamic marking. 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:

This system contains four vocal staves and a violin part. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The violin part is in treble clef. The lyrics are: "en..ter in..to his dwell...ings, be thank....ful, be thank....ful." The violin part begins with a dynamic marking of *f* and a fermata over the final measure.

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.

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The piano accompaniment is in bass clef. The lyrics are: "en.....ter, en.....ter in.....to his dwell..... ings with" and "sing to the Lord all ye landssing to the Lord all ye." The piano part begins with a dynamic marking of *f*.

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,

This system contains four staves. The first three are vocal staves with lyrics. The fourth is a piano accompaniment staff. The music is in G major and 4/4 time. Dynamics include *p* and *pp*.

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,

This system contains four staves. The first three are vocal staves with lyrics. The fourth is a piano accompaniment staff. The music continues in G major and 4/4 time. Dynamics include *p*, *f*, and *pp*.

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 (treble and bass clefs). The lyrics are: "praise him, shew forth his salvation from day to day." The first two vocal parts have a dotted line after "sal.....va.....", and the third and fourth have a dotted line after "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 musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Lord is gracious, for the Lord is gracious, Lord, for the Lord is gracious, the Lord is the Lord is gracious, is gracious, gracious, the Lord is gracious and everlasting, gracious, the Lord is gracious, gracious, the Lord is gracious and everlasting, everlasting the Lord is gracious, for the Lord is gracious, everlasting is his mercy, his mercy 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.....

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,

A musical score for voice and piano. The score is written in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system has five vocal staves and two piano staves. The lyrics for the first system are: "and e...ver...last...ing is his mer...". The piano accompaniment is marked *ff*. The second system also has five vocal staves and two piano staves. The lyrics for the second system are: "...cy e...ver... his mer... cy e...ver...". The piano accompaniment in the second system is marked *sf*. The piano part features a complex, rhythmic accompaniment with many chords and some triplets.

...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

First system of musical notation. It consists of five staves. The top four staves are vocal parts, each with the lyrics "e..... ver..... last..... ing" written below them. The bottom two staves are piano accompaniment. The piano part includes a *gr^a* marking above the right-hand staff.

Second system of musical notation. It consists of five staves. The top four staves are vocal parts, each with the lyrics "is his mer..... cy, is his" written below them. The bottom two staves are piano accompaniment. The piano part includes a *gr^a* marking above the right-hand staff and a *loco* marking below the right-hand staff.

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

(103)
Part the Second.

CHORUS. *U^o*: C O M M A N D M E N T.
N^o 1. Tromb. Cor. Trombon.

Metron $\text{♩} = 60$

GRAVE

Ho..... nour thy Fa..... ther and thy mo..ther, that thy

Ho..... nour thy Fa..... ther and thy mo..ther,

Ho..... nour thy Fa..... ther and thy mo..ther,

Ho..... nour thy Fa..... ther and thy mo..ther,

days may be long in the land, in the land which the
that thy days may be long in the land, in the land which the
that thy days may be long in the land, in the land which the
that thy days may be long in the land, in the land which the

Lord, - - the Lord - - thy God giv...eth thee.
Lord, - - the Lord - - thy God giv...eth thee.
Lord, - - the Lord - - thy God giv...eth thee.
Lord, the Lord - - thy God giv...eth thee.

1098

Detailed description: This is a page of a musical score, numbered (104) at the top. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "days may be long in the land, in the land which the that thy days may be long in the land, in the land which the that thy days may be long in the land, in the land which the that thy days may be long in the land, in the land which the". The second system of lyrics is: "Lord, - - the Lord - - thy God giv...eth thee." repeated for the first three parts, and "Lord, the Lord - - thy God giv...eth thee." for the fourth part. The piano accompaniment consists of two staves (treble and bass clef) with chords and moving lines. The page number 1098 is printed at the bottom center.

(105)

RECITATIVO in tempo, and ARIA.

Metron $\text{♩} = 50$ N^o 2.

Soprano Solo.

Vni: Soli. *poco più mosso in tempo* Who so

The first system of the musical score. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The vocal line begins with a whole note rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a series of chords in the right hand and a bass line in the left hand. The tempo marking is *poco più mosso in tempo*. The lyrics "Who so" are written below the vocal line.

ho ...noureth his Fa...ther shall have joy, shall have joy - - - of his

The second system of the musical score. The vocal line continues with the lyrics "ho ...noureth his Fa...ther shall have joy, shall have joy - - - of his". The piano accompaniment consists of a dense texture of chords in the right hand and a simple bass line in the left hand.


children and when he pray.....eth, he shall be heard.

The third system of the musical score. The vocal line continues with the lyrics "children and when he pray.....eth, he shall be heard.". The piano accompaniment continues with a similar texture of chords and bass line.

Ho.... nour - - thy

The fourth system of the musical score. The vocal line concludes with the lyrics "Ho.... nour - - thy". The piano accompaniment ends with a final chord in the right hand and a whole note in the left hand.

Fa.....ther, honour thy Mo ther both in word and in



deed, both in word and in deed, yea ho_nour them



both in word and in deed; ho_nour thy Father and Mo..ther, both in



word, in word and in deed.



that - - - a bles.....sing, a bles.....sing may des..

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 rest followed by the lyrics 'that - - - a bles.....sing, a bles.....sing may des..'. The piano accompaniment starts with a piano (*p*) dynamic and consists of chords and moving lines in both hands.

.....cend on thee, that a

The second system continues the vocal line with the lyrics '.....cend on thee, that a'. The piano accompaniment features a more active texture with sixteenth-note patterns in the right hand and a steady bass line in the left hand.

bles.....sing, a bles.....sing may des..cend, a bles.....sing

The third system contains the lyrics 'bles.....sing, a bles.....sing may des..cend, a bles.....sing'. The piano accompaniment includes dynamic markings of *f* and *ff* (fortissimo) in the right hand, indicating a crescendo in volume.

may descend on thee.

The fourth system concludes the page with the lyrics 'may descend on thee.'. The piano accompaniment features a final *f* dynamic marking and ends with a cadence.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The piano part includes a triplet of eighth notes in the right hand and a corresponding accompaniment in the left hand. Dynamics include *f* and *sf*.

For the fa...ther's bless..... ing build..eth the hou..ses of the

The second system continues the vocal line and piano accompaniment. The piano part features a *p* dynamic marking.

children, but the curse of the mo.....ther..... rooteth out their foun.

The third system continues the vocal line and piano accompaniment. The piano part includes a triplet of eighth notes in the right hand.

ANDANTINO MODERATO.

.....da...tions. Help thy Fa.....ther, help thy

The fourth system continues the vocal line and piano accompaniment. The piano part includes a *sf* dynamic marking.

Metron: ♩ = 132. 1098

Fa.....ther in his age and grieve him not as - - - long as he

fp

li.....veth; for - - - the re...

f *p*

.....lie.....ving of thy fa.....ther shall not - - - be for...

f *p*

.....got.....ten, shall not - - be for..got.....ten and in the

f *p*

day of thine af... flic... tion it shall be re.....member'd,

it shall be re..mem..ber'd in the day of thine af... flic..... tion, of

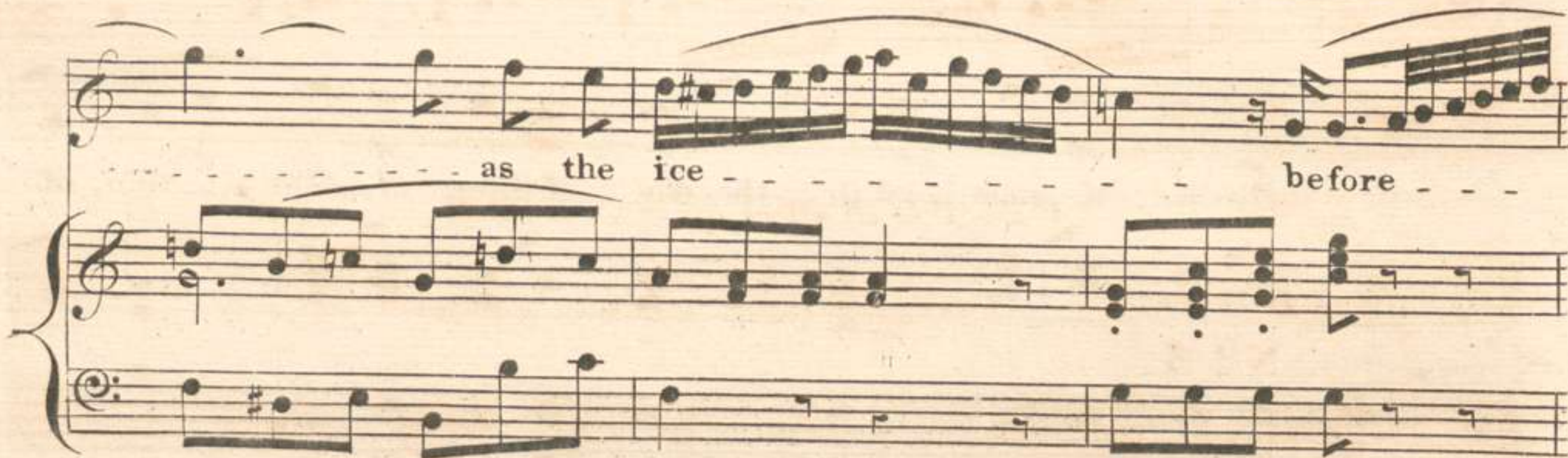
thine af..... fliction it shall be re..member'd:

And - - all thy sins, all thy

sins shall melt a...way as the ice



as the ice before



the Sun, all thy sins shall melt a...

f *p*



way as the ice, as the ice before the



Sun.

The musical score for 'Sun.' consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line is in a soprano range and features a simple melody with some rests. The piano accompaniment is in a 3/4 time signature and features a complex, rhythmic pattern with many sixteenth and thirty-second notes, creating a dense texture. The piano part starts with a dynamic marking of *p* (piano).

VI. COMMANDMENT.

CHORUS.

Metron: ♩ = 104. N^o 3.

Soprano.

Alto.

Tenore.

Basso.

Tromb. Cor. Trombon. Tymp.

Grave.

Tympani.

1098

The musical score for 'VI. COMMANDMENT. CHORUS.' is a choral setting. It includes four vocal parts: Soprano, Alto, Tenore, and Basso. Each vocal part is written on a single staff with a treble clef and a 3/4 time signature. The key signature has two flats (B-flat and E-flat). The instrumental accompaniment is for Tromb. Cor. Trombon. Tymp. and Tympani. The instrumental parts are written on a grand staff (treble and bass clefs) with a 3/4 time signature. The key signature is the same as the vocal parts. The instrumental accompaniment features a rhythmic pattern of eighth and sixteenth notes, with a dynamic marking of *ff* (fortissimo). The score is numbered 1098 at the bottom.

The musical score on page 113 consists of several systems. The first system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. Each vocal line begins with a whole rest followed by the lyrics "Thou shalt do no". The piano accompaniment features a steady eighth-note bass line and a treble line with chords. A dynamic marking of *f* is present. The second system repeats this structure. The third system shows the vocal lines with a long, sustained note (likely a fermata) and the piano accompaniment continuing. The fourth system is similar to the third. The fifth system shows the vocal lines with the word "Mur" and a dotted line indicating a long note or fermata. The piano accompaniment continues with the same rhythmic pattern. The sixth system is similar to the fifth. The seventh system shows the vocal lines with "Mur" and a dotted line, and the piano accompaniment with some chordal changes. The eighth system is similar to the seventh. The score concludes with a final piano accompaniment line.

.....der.
.....der.
.....der.
.....der.

This section contains four vocal staves, each with a single note and the lyric '.....der.' written below it. The notes are positioned on the first line of the staff. The bottom two staves are grouped together with a brace on the left. The music is in a key with three flats and a common time signature.

Metron. $\text{♩} = 69$. Vni. N^o 4. **BASSO SOLO RECITATIVO.**

VIVACE
ASSAI.

f
Tutti.
tr
sf

This section features piano accompaniment for Violin No. 4. It begins with a 3/4 time signature and a dynamic marking of *f*. The tempo is marked 'VIVACE ASSAI.' and the performance instruction is 'Tutti.'. The music consists of several measures of accompaniment, including a trill (*tr*) and a fortissimo (*sf*) dynamic marking. The bottom two staves are grouped with a brace on the left.

grv

loco

Basso Solo. RECITATIVO.

Thou shalt not stand against the blood of thy neighbour, for

f

grv

Thou shalt not hate thy brother in thine heart.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole note, followed by quarter notes. The piano accompaniment starts with a whole note chord, then rests, and finally plays a rhythmic pattern of eighth notes.

The second system consists of piano accompaniment on two staves. It continues the rhythmic pattern from the first system, with the right hand playing eighth notes and the left hand providing harmonic support with chords and single notes.

Thou shalt not avenge, nor bear a...ny

The third system includes a vocal line and piano accompaniment. The key signature changes to one flat (B-flat), and the time signature changes to 4/4. The vocal line has a whole note followed by quarter notes. The piano accompaniment features a more complex rhythmic structure with chords and moving lines.

grudge against the children of thy people.

The fourth system continues with a vocal line and piano accompaniment. The key signature remains one flat (B-flat), and the time signature is 4/4. The vocal line consists of quarter notes. The piano accompaniment includes a dynamic marking of *f* (forte) and continues with eighth-note patterns.

The first system of music consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music begins with a series of chords and melodic fragments.

The second system of music includes the lyrics "But thou shalt love thy neighbour as thy-self:". The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music features a prominent melodic line in the vocal part and a supporting piano accompaniment.

The third system of music includes the lyrics "for I am the". The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music features a prominent melodic line in the vocal part and a supporting piano accompaniment.

The fourth system of music includes the lyrics "Lord.". The vocal line is written in a single staff with a treble clef and a key signature of one flat. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music features a prominent melodic line in the vocal part and a supporting piano accompaniment.

VII. COMMANDMENT.

CHORUS.

Metron $\text{♩} = 100$

Nº 5.

Soprano. *f* Thou shalt not com...mit A....dulte...ry.

Alto. *f* Thou shalt not com...mit A....dulte...ry.

Tenore. *f* Thou shalt not com...mit A....dulte...ry.

Basso. *f* Thou shalt not com...mit A....dulte...ry.

Adagio. *f*

DUO for TENOR and BASS.

Metron $\text{♩} = 108$

Nº 6.

Vni. Soli.

ANDANTE.

p

Basso Solo.

Hap....py the man - -

f *p*

hap....py the man - - who hath found - a vir.....tuous wo...man,

f

for she is no...bler than the pre.....cious

p

ru.....bies: she is his glo....ry, she is his bles..sing.

fp *fp* *f*

is his bles..sing, is his glo.....ry, his glo....ry, his



bles..sing, she is his bles.....sing.



Tenore Solo.
Hap-py the man



hap.....py the man --- who hath found, who hath found a virtuous wo..man :



She comforteth the nee...dy, she comforteth the nee.dy,

f *p* *f* *p* *p*

gva

Detailed description: This system contains the first two lines of music. The top line is a vocal line with lyrics. The bottom two lines are piano accompaniment. Dynamics include *f* (forte) and *p* (piano). A *gva* (ritardando) marking is present at the beginning of the piano part.

to those who suf...fer, her hand is e...ver rea.....dy, her

f *p*

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line with lyrics. The bottom two lines are piano accompaniment. Dynamics include *f* and *p*. There are some sixteenth-note passages in the piano part.

hand is ever rea...dy to those who suffer.

f *p* *pp*

Detailed description: This system contains the fifth and sixth lines of music. The top line is a vocal line with lyrics. The bottom two lines are piano accompaniment. Dynamics include *f*, *p*, and *pp* (pianissimo).

Basso Solo

She op'...neth her mouth - her tonguespeaketh wis...dom.

p

Detailed description: This system contains the seventh and eighth lines of music. The top line is a vocal line with lyrics. The bottom two lines are piano accompaniment. Dynamics include *p*.

and on her lips - is the law of kindness, and on her lips is the law...

..... the law of kind Flauti, Clar. ness.

f *pp*

Metron $\text{♩} = 132.$

Tenore.

Basso.

ALLEGRETTO

MODERATO

ASSAI.

The first system of music consists of four staves. The top two staves are vocal lines in treble and bass clefs, respectively, with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are piano accompaniment in treble and bass clefs. The piano part features a complex texture with many sixteenth and thirty-second notes, creating a rich harmonic and rhythmic foundation.

The second system of music continues the piece and includes lyrics. The vocal lines are: "Blessed is evry one, that fear...eth Je...". The piano accompaniment includes dynamic markings: *p* (piano) at the beginning, *f* (forte) in the middle, and *p* (piano) towards the end. The lyrics are positioned between the vocal staves.

The third system of music continues the piece and includes lyrics. The vocal lines are: "ho...vah, walk...ing in his sta...tutes and". The piano accompaniment continues with similar rhythmic patterns. The lyrics are positioned between the vocal staves.

keep.....ing his commandments.

Solo.

sta...tutes, in his sta....tutes. His Wife shall be as a

This system contains the first system of music. It features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The vocal line begins with the lyrics 'keep.....ing his commandments.' followed by a 'Solo.' section. The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

fruitful Vine, as a fruit..... ful Vine by the

This system contains the second system of music. It continues the vocal line and piano accompaniment from the first system. The lyrics are 'fruitful Vine, as a fruit..... ful Vine by the'. The musical notation includes various notes, rests, and dynamic markings.

sides..... of his dwelling, by the sides..... of his dwelling.

fp *p*

This system contains the third system of music. It concludes the vocal line and piano accompaniment. The lyrics are 'sides..... of his dwelling, by the sides..... of his dwelling.'. The system includes dynamic markings such as *fp* and *p*.

Tenore Solo.

His Chil ...dren shall be like the o...live plants around his

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics "His Chil ...dren shall be like the o...live plants around his". The piano accompaniment includes a *p* dynamic marking and contains several triplet markings (3) and sixteenth-note groupings (6).

ta..... ble, like the o....live plants a_ round his

The second system continues the vocal line with the lyrics "ta..... ble, like the o....live plants a_ round his". The piano accompaniment features triplet markings (3) and sixteenth-note groupings (6).

ta ble.

The third system shows the piano accompaniment for the lyrics "ta ble.". It includes dynamic markings for *f* and *sf*.

Clar. The

Cor

The fourth system contains parts for Clarinet (Clar.) and Horn (Cor). The Clarinet part begins with the word "The" and includes a *p* dynamic marking. The Horn part is also present.

The Lord shall bless him, the Lord ... the Lord of
 Lord..... shall bless him, the Lord the Lord of Zi.... on, of

Zi..... on, and he shall see the good of Je... rusa... lem all his
 Zi..... on, and he shall see the good of Je... rusa... lem all his

life time, Yea, he shall see his children
 life time, Yea, he shall see his children's children, Yea, he shall see his children

children, Je... ho... vah shall bless him, shall bless

children, Je... ho... vah shall bless him, shall bless

f *p* *f*

him: bles.....sed, bless...ed be

him: bles.....sed, bless...ed be

p

Is...ra...el, bless.....ed be Is.....ra...el, blessed be Is.....ra...

Is...ra...el, bless.....ed be Is.....ra...el, blessed be Is.....ra...

..... el, bless..... ed be Is....ra..el, bless..... ed be

..... el, bless..... ed be Is....ra..el, bless..... ed be

p

Is...ra..el, bless..... ed be Is....ra..el, bless.....

Is....ra..el, bless..... ed be Is....ra..el, blessed,blessed,

..... ed, bless..... ed be Is.....ra..el, be Is.....ra ..

blessed be Is..ra..el, be Is.....ra..el, bles..... sed be Is.....ra ..

q. *f* *p*

.....el; bless ed, bless ed, bless... ed be

.....el; bless ed, bless ed, bless... ed be

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a grand staff for piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics include *p* (piano) and accents.

Is ra... el; *p* blessed be

Is ra... el;

Fl Clar

The second system continues the vocal and piano parts. It introduces a Flute and Clarinet part in the grand staff. The lyrics for the vocal lines are "Is ra... el;" and "blessed be". Dynamics include *p* (piano).

Is ra... el.

blessed be Is ra... el.

Vni.

The third system concludes the vocal and piano parts. It introduces a Violin part in the grand staff. The lyrics for the vocal lines are "Is ra... el." and "blessed be Is ra... el.". Dynamics include *p* (piano) and *f* (forte).

VIII COMMANDMENT.

Metron $\text{♩} = 66$. CHORUS. NO. 7.

Soprano. *f* Thou shalt not steal.

Alto. *f* Thou shalt not steal.

Tenore. *f* Thou shalt not steal.

Basso. *f* Thou shalt not steal.

Tromb. Cor. Trombon. *f*

Andante: *f* *8^{va}*

Metron $\text{♩} = 116$

CHORUS. Tutti.

Tenore. *f* I will be a swift wit.....ness

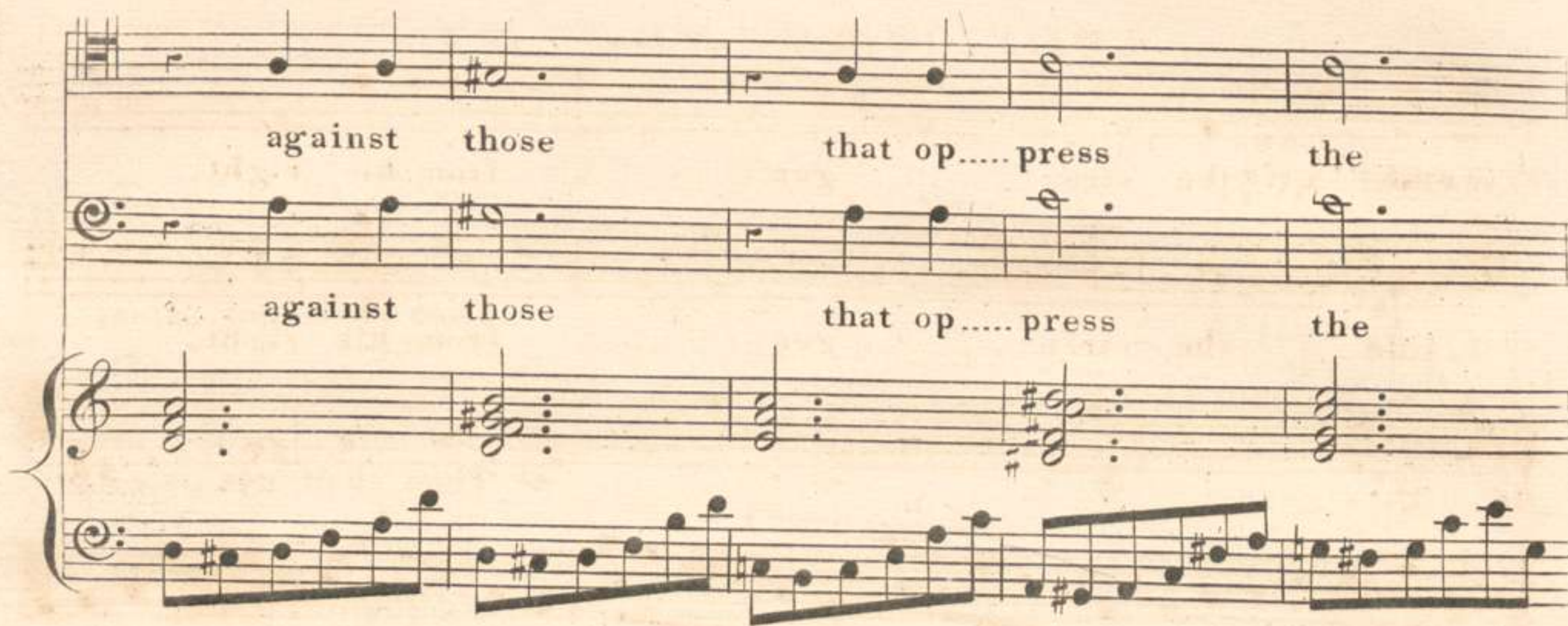
Basso. *f* I will be a swift wit.....ness

Tromb. Cor. Trombon. *f*

Con piu di Moto. *ff* Vni e Bassi.

against those that op.... press the

against those that op.... press the



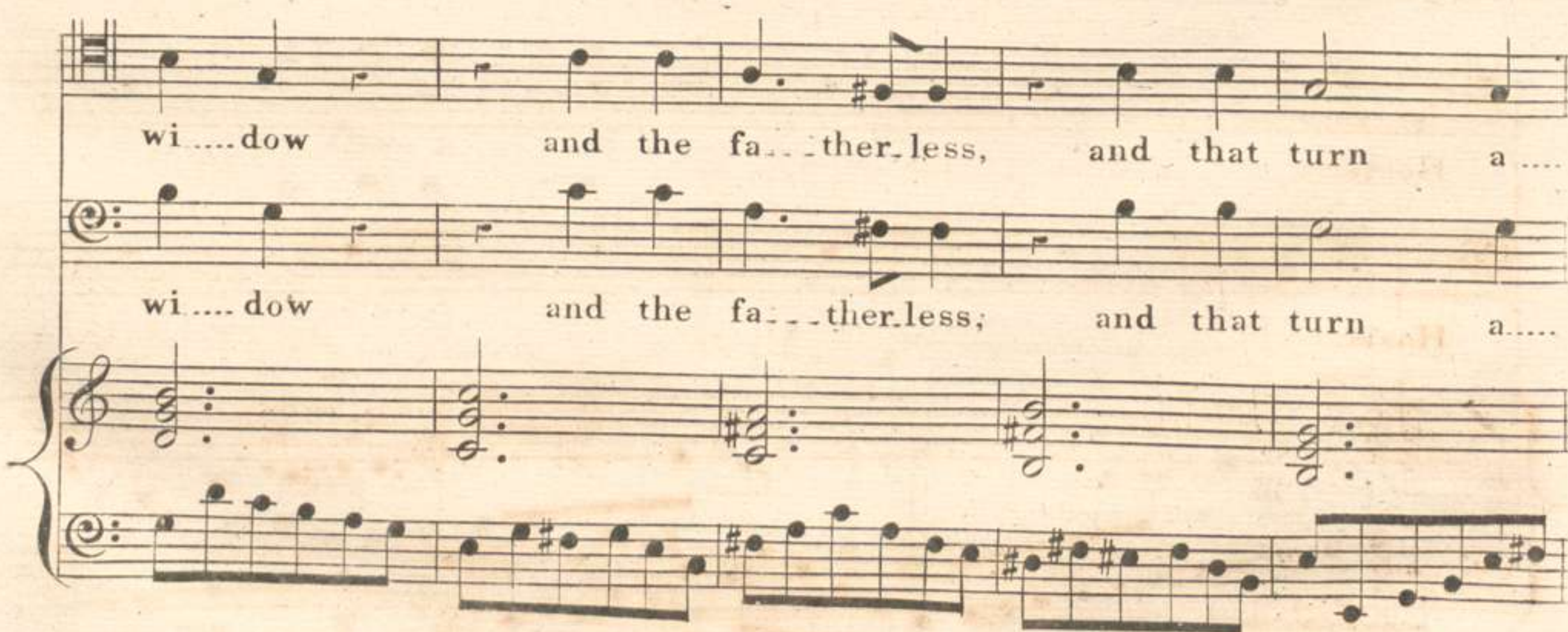
hire..... ling in his wa ges; the

hire..... ling in his wa ges; the



wi.... dow and the fa... ther. less, and that turn a....

wi.... dow and the fa... ther. less; and that turn a....



... side the stran.....ger from his right,

... side the stran.....ger from his right,

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics printed below the notes. The piano accompaniment consists of a right-hand treble staff and a left-hand bass staff, both in G major. The piano part includes a melodic line in the right hand and a more rhythmic, accompanimental line in the left hand.

and fear not me..... said the Lord..... of

and fear not me..... said the Lord..... of

The second system continues the musical piece with two vocal staves and piano accompaniment. The lyrics are printed below the vocal staves. The piano accompaniment maintains the same G major key signature and includes a melodic line in the right hand and a supporting line in the left hand.

Hosts.

Hosts.

The third system shows the vocal staves with the word "Hosts." written below them. The piano accompaniment continues with a melodic line in the right hand and a supporting line in the left hand. A trill (tr) is marked above a note in the right-hand vocal line, and a dynamic marking of *gr* is present at the end of the system.

CHORUS.

Metron • 104.

Soprano. The face of the Lord,..... the face of the

Alto. The face of the Lord,..... the face of the

Tenore. The face of the Lord,..... the face of the

Basso. The face of the Lord,..... the face of the

Tromb. Cor. Trombon. Vni.

Maestoso. *f*

Lord is against the un..righte.....ous,

Lord is against the un..righte.....ous,

Lord is against the un..righte.....ous,

Lord is against the un..righte.....ous,

to cut off the re...mem.....brance of them, of them from the

to cut off the re...mem.....brance of them, of them from the

to cut off the re...mem.....brance of them, of them from the

to cut off the re...mem.....brance of them, of them from the

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "to cut off the re...mem.....brance of them, of them from the". The piano part features a complex rhythmic pattern with triplets and sixteenth notes.

face of the earth.

face of the earth.

face of the earth.

face of the earth.

The second system continues with the lyrics: "face of the earth.". It features the same four vocal staves and piano accompaniment. The piano part includes a *ff* (fortissimo) dynamic marking and a triplet of eighth notes.

Metron $\text{♩} = 120$.

Nº 8.

Flauti: Clar:

ANDANTINO

CON MOTO.

The musical score is written for Flutes and Clarinet. It consists of six systems of music, each with a treble and bass staff. The key signature is two sharps (F# and C#), and the time signature is 6/8. The tempo is marked 'ANDANTINO CON MOTO'. The score includes various musical notations such as slurs, accents, and dynamic markings. The dynamics are marked as *sf* (sforzando), *p* (piano), and *pp* (pianissimo). The first system has a metronome marking of 120. The score is numbered (135) at the top and 1098 at the bottom.

Sempre piano

Soprano. He knoweth the days of the godly, he

Alto. He knoweth the days of the godly, he

Violⁱ

knoweth the days of the godly, he leadeth the

knoweth the days of the godly, he leadeth the

righteous, he lea...deth, he lea..deth the righte...ous,

righteous, he lea...deth, he lea..deth the righte...ous,

Flaut:
Clar:

The first system of the musical score consists of two staves for piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a steady eighth-note accompaniment in the bass and a more active melody in the treble, with some slurs and accents.

The second system includes vocal lines and piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "for He is their strength in time of". The piano part includes dynamic markings *sf* and *p*, and a *Viol!* marking above the treble staff. The lyrics continue: "for He is their strength in".

The third system continues the vocal and piano parts. The lyrics are: "need he is their strength, He leadeth the". The piano accompaniment continues with a consistent rhythmic pattern. The lyrics continue: "time of need he is their strength, He".

righte ous, he lea deth the righte ous, and
lead eth the righte ous, he lea deth the

they shall be glad in the Lord, and they shall be glad in the
righte ous and they shall be glad in the Lord, and

Lord, and all the up right in
they shall be glad in the Lord, and all the

heart..... shall be glad all the up..right in
up..... right in heart..... shall be glad

heart shall glo.....ry, all shall glo ry
all the upright in heart shall glo.....ry, all shall

all the up.....right in heart..... shall
glo..... ry, all the up..... right in

sf

glo.....ry, all shall glo.....ry.
heart..... shall glo.....ry, all shall glo.....

sf

He knoweth the days of the god.....ly, He knoweth the days of the
.....ry. He knoweth the days of the god....ly, He knoweth the days of the

p

god.....ly. Their in...he....ri...tance shall be for ever and
god.....ly. Their in...he....ri...tance shall be for ever and

fp

e.....ver, and all shall trust in him, and all shall trust..... in

e.....ver, and all shall trust in him, and all shall trust..... in

f

him; the Lord knoweth the

him; and their in...he...ritance shall be for e.....ver, shall

p

days..... of the god.....ly.

be - for ever and e.....ver.

pp

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

Metron. ♩ = 104.

Nº 9. CHORUS.

Soprano. Thou shalt not bear false witness a...gainst thy.... neigh....bour.

Alto. Thou shalt not bear false witness a...gainst thy.... neigh....bour.

Tenore. Thou shalt not bear false witness a...gainst thy.... neigh....bour.

Basso. Thou shalt not bear false witness a...gainst thy.... neigh....bour.

Tromb. Cor. Trombon.

And^{te} *f*

Metron. ♩ = 69.

Nº 10. Tenor Solo Recitativo in tempo and Aria.

Tenore, Solo.

Wind Instruments.

Andante *f*

String Instruments Soli.

Maes^{to} *f*

Tenore Solo. in tempo.

He will de...stroy the ly.... ing tongue: the Lord will ab.

Violⁱ *f*

..... hor the bloody and deceitful man; who hath for..sa..ken thy righteou

f

statutes and speaketh on...ly wickedness; his throat, his

f

throat, is an o..... pen sepulchre, there is no

ff

fear of God before his eyes.

Corni 1^{mo}
2^{do} e 3^{zo}

Metron: ♩ = 58.

ARIA.

ANDANTE.

Ophicleide.

sf

f *p* *f*

f *sf* *sf*

Pre...serve:..... thy tongue from e.....vil, pre...

p

1098

Detailed description: This is a page of a musical score for an aria. It features a vocal line and a piano accompaniment. The tempo is marked 'ANDANTE' and the metronome is set to 58. The key signature has one flat (B-flat) and the time signature is 3/4. The score is divided into five systems. The first system is for the Ophicleide. The second system begins with a piano accompaniment marked 'sf'. The third system includes dynamic markings 'f', 'p', and 'f'. The fourth system includes 'f' and 'sf'. The fifth system contains the vocal line with the lyrics 'Pre...serve:..... thy tongue from e.....vil, pre...' and a piano accompaniment marked 'p'. The page number '1098' is located at the bottom center.

.... serve thy - tongue from e vil, and keep thy



lips from speaking falsehood, and keep thy lips from



speaking false..... hood.

p Corni:

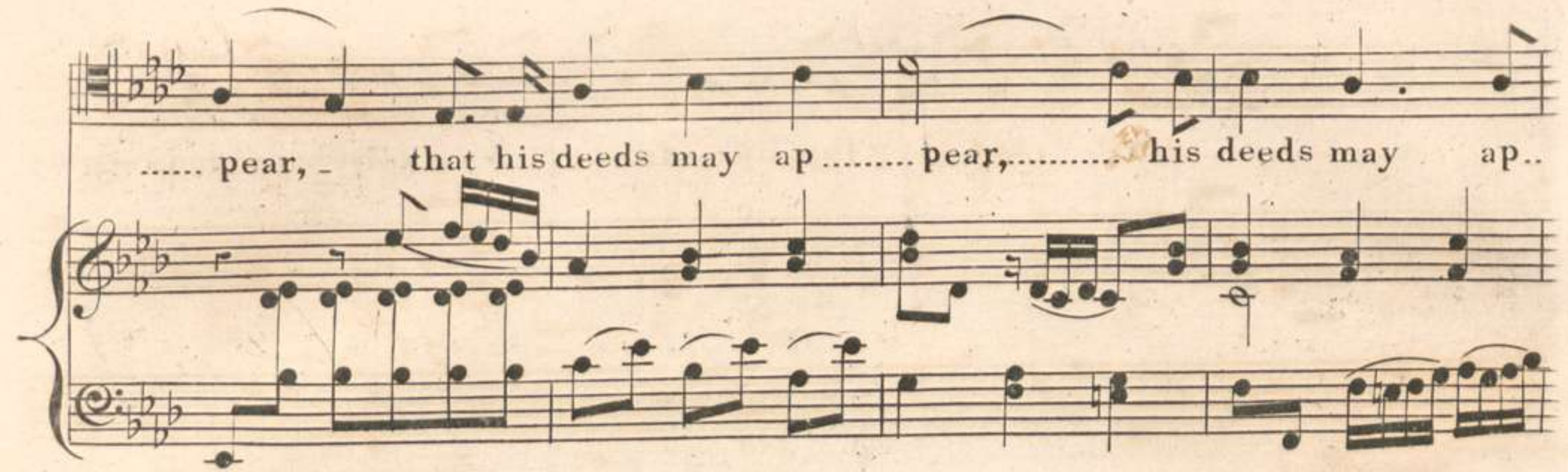


He that loveth truth com eth to the light, that his deeds may ap

p



..... pear, - that his deeds may ap..... pear,..... his deeds may ap..



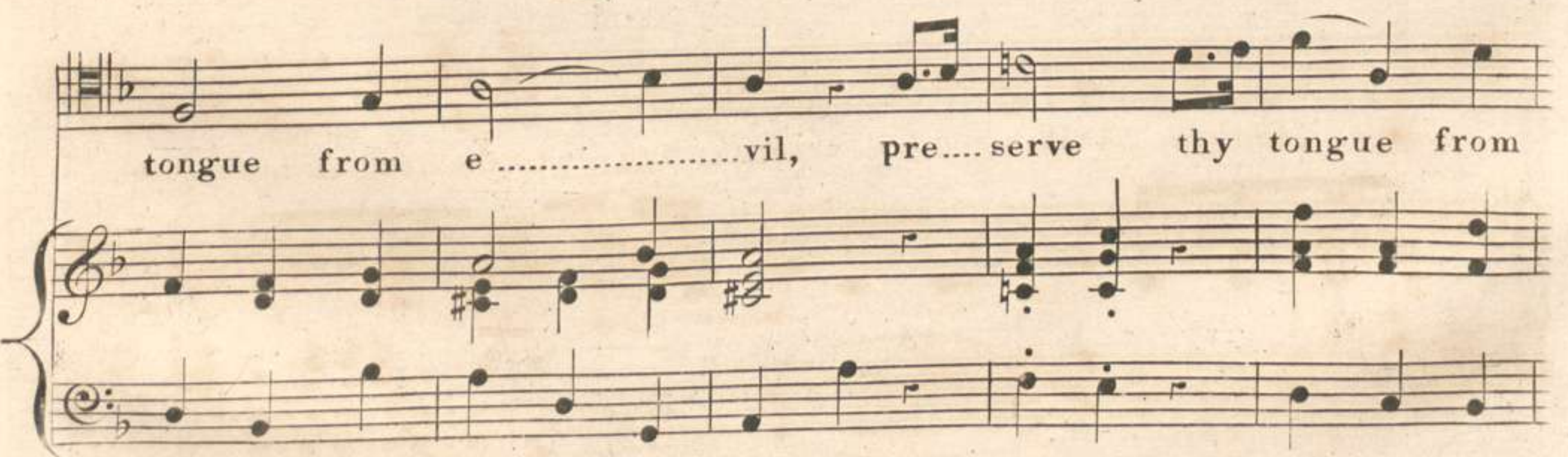
..... pear, that they - are wrought in God, that they are wrought in



God; that they are wrought in God; Pre..... serve thy



tongue from e..... vil, pre... serve thy tongue from



e.....vil, and keep thy lips from speaking falsehood, and keep thy

fp *fp*

lips from speak.....ing falsehood, pre...serve, preserve thy tongue from

f *p*

e.....vil, pre....serve thy tongue..... from

sf

e.....vil.

f

Ped

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

Metron. ♩ = 80. CHORUS
N^o 11 - Vni.

LENTO: *f* *gva*

ff *gva*

Soprano. *f*
Thou shalt not co...vet thy neigh.....bour's house: thou shalt not

Alto. *f*
Thou shalt not co...vet thy neigh.....bour's house: thou shalt not

Tenore. *f*
Thou shalt not co...vet thy neigh.....bour's house: thou shalt not

Basso. *f*
Thou shalt not co...vet thy neigh.....bour's house: thou shalt not

f Brass Instruments

co..... vet thy neigh...bour's wife, nor his servant, nor his

co..... vet thy neigh...bour's wife, nor his servant, nor his

co..... vet thy neigh...bour's wife, nor his servant, nor his

co.....vet - - thy neighbour's wife, nor his servant, nor his

gva.....

maid, nor his ox - - -, nor his ass, nor a..ny thing that is his.

maid, nor a..ny thing, nor a..ny thing that is his.

maid, nor a..ny thing, nor a..ny thing that is his.

maid, nor his ox, nor his ass, nor a..ny thing that is his.

yni.

CHORUS.

Metron. ♩ = 116

Nº 12. Tutti.

Tenore. *f* Be ye holy,

Basso. *f* Be ye holy,

Andante. *f* *p* *f* *p*

for I am holy

for I am holy

f *p* *f* *p*

I, the Lord,

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of three measures with the lyrics "I, the Lord,". The piano accompaniment is written for a grand piano, with the right hand playing a complex, rhythmic pattern of sixteenth notes and the left hand playing a simpler accompaniment. Dynamics include *f* and *p*.

I am your God,

The second system of music continues the vocal line and piano accompaniment. The vocal line has three measures with the lyrics "I am your God,". The piano accompaniment maintains the same rhythmic pattern. Dynamics include *f* and *p*.

thus saith the Lord. For who so - -

Poco più mosso.

The third system of music features a vocal line and a piano accompaniment. The vocal line has three measures with the lyrics "thus saith the Lord. For who so - -". The piano accompaniment continues with the same rhythmic pattern. Dynamics include *ff*. The tempo marking *Poco più mosso.* is present. At the bottom of the system, there is a box containing the number "1098" and the metronome marking "Metron: ♩ = 92".

..... shall not o..... bey and do the

..... shall not o..... bey and do the



words of my Com..... mand..... ments, on him shall

words of my Com..... mand..... ments, on him shall



fall my Judg..... ments.

fall my Judg..... ments.



Piano introduction for Chorus No. 13. The score is in G major and 2/4 time. It begins with a forte (*sf*) dynamic and ends with a fortissimo (*ff*) dynamic. The right hand features a complex rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment.

Metron $\text{♩} = 112.$

CHORUS.
Nº 13.

Andante. *Soli.*

First part of the piano accompaniment for the chorus. It is marked *Andante.* and *Soli.* The right hand has a melodic line with some grace notes, and the left hand has a simple accompaniment. Dynamics include *p* (piano).

Second part of the piano accompaniment for the chorus. It features more complex rhythmic patterns and dynamics, including *p* (piano) and *f* (forte).

Soprano *Tutti.*

Lord! en.ter not in...to judg.....

Soprano vocal line for the chorus. It begins with a *Tutti.* marking. The lyrics are "Lord! en.ter not in...to judg.....".

Alto *Tutti.*

Lord! en.ter not in.to judg..... ment

Alto vocal line for the chorus. It begins with a *Tutti.* marking. The lyrics are "Lord! en.ter not in.to judg..... ment".

Piano accompaniment for the vocal lines. It provides a steady accompaniment for the soprano and alto parts, with dynamics including *p* (piano).

..... ment with thy ser...vant: in thy sight - - -
with thy ser...vant: in thy sight shall no

..... shall no man be jus...ti...fied, shall no man be jus...ti....
man be jus...ti.....fied, shall no man, shall no man be jus...ti....

.....fied.
.....fied.
Corni
sf *sf* *sf* *p*

QUARTETTO, SEMI-CHORUS, or SOLO.

Metron $\text{♩} = 116$

Solo, or Semi-Chorus

Soprano. *p* Teach me, O Lord, the way of thy Commandments,

Solo, or Semi-Chorus

Alto. *p* Teach me, O Lord, the way of thy Commandments,

Solo, or Semi-Chorus

Tenore. *p* Teach me, O Lord, the way of thy Commandments,

Solo, or Semi-Chorus

Basso. *p* Teach me, O Lord, the way of thy Commandments,

Andan^{no} *p* Wind Instruments.

teach me, O Lord, the way of thy Commandments, for

teach me, O Lord, the way of thy Commandments, for

teach me, O Lord, the way of thy Commandments, for

teach me, O Lord, the way of thy Commandments, for

f Vni

thou art my God, for thou art my God! teach me, O

thou art my God, for thou art my God! teach me, O

thou art my God, for thou art my God! teach me, O

thou art my God, for thou art my God! teach me, O

Lord, the way of thy Commandments, for thou art my God, for

Lord, the way of thy Commandments, for thou art my God, for

Lord, the way of thy Commandments, for thou art my God, for

Lord, the way of thy Commandments, for thou art my God, for

thou art my God! lead me O Lord! lead me O Lord!

thou art my God! lead me O Lord! lead me O Lord!

thou art my God! lead me O Lord! lead me O Lord! lead me

thou art my God!

Flauti

Corni

lead me in..to the paths, - in..to the paths of truth:

lead me in..to the paths, - in...to the paths the paths of truth:

lead me in.....to the paths - - - of truth:

lead me, O Lord, lead me in..to the paths of truth:

1098

lead me, O Lord! lead me, lead me in.....to the paths,
lead me, O Lord! lead me, lead me in.....to the paths,
lead me in....to the paths,

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "lead me, O Lord! lead me, lead me in.....to the paths," repeated on the first two staves, and "lead me in....to the paths," on the third staff.

the paths - - - - of truth, in....to the paths,
the paths - - - - of truth, in....to the
of truth, in..to the paths - - of truth, in....to the
the paths - - - - of truth, in....to the

This system contains three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps. The piano accompaniment is in bass clef. The lyrics are: "the paths - - - - of truth, in....to the paths," on the first staff; "the paths - - - - of truth, in....to the" on the second staff; "of truth, in..to the paths - - of truth, in....to the" on the third staff; and "the paths - - - - of truth, in....to the" on the fourth staff.

Tenuto.

the paths of truth, the paths of truth, lead me, lead me,
paths, the paths of truth, the paths of truth, lead me, lead me,
paths, the paths of truth, the paths of truth, lead me, lead me,
paths, the paths of truth, the paths of truth, lead me, lead

lead me, in...to the paths of truth,
lead me, in...to the paths of truth, lead me,
in...to the paths of truth, lead me,
me in.to the paths of truth,

in...to the paths, the paths - - of truth.
lead me, in...to the paths, the paths of truth.
lead me, in...to the paths, the paths - - of truth.
the paths, the paths of truth. Clar.
Flauto. Vni

Detailed description: This block contains the vocal and instrumental staves for the first section of the piece. It features three vocal lines (Soprano, Alto, and Tenor) and two piano staves. The vocal lines are in a treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in a bass clef with the same key signature. The lyrics are: "in...to the paths, the paths - - of truth." for the Soprano; "lead me, in...to the paths, the paths of truth." for the Alto; and "lead me, in...to the paths, the paths - - of truth." for the Tenor. The instrumental parts include a Clarinet (Clar.), Flute (Flauto), and Violin (Vni). The piano part includes a forte (f) dynamic marking.

SOPRANO SOLO. RECITATIVO.

Metron $\text{♩} = 96$

Nº 14.

Soli.

Con moto

Detailed description: This block contains the piano accompaniment for the recitativo section. It consists of two staves in common time (C). The key signature is three sharps (F#, C#, G#). The tempo is marked "Con moto" and the dynamics include a forte (f) marking. The music features a rhythmic pattern of eighth and sixteenth notes.

RECITAT.

Soprano

The Lord will scatter the darkness that is cast o...ver the nations,

and the veil that is spread o...ver all the people: and he will

in tempo.

swal...low up death in vic.....to...ry, and the

a tempo.

Metron ♩ = 108

Lord our God..... will wipe a...way the tears from off all

Andante

Metron $\text{♩} = 56$

Nº 15. Canon & Chorus

fa..... ces. *più lento.* *Andante.*

p *p*

Soprano Solo.

There is none like to Je.. ho..... vah, the

God - - the God - of the righteous, he, O Is..ra.el! he shall be thy

Sa...viour he, O Is.....rael, O Is.....rael! he shall be thy Sa

Soprano Solo.viour.
CHORUS.
Sop^{no} Ho.....ly, ho.....ly, ho.....ly is the
Alto. Ho.....ly, ho.....ly, ho.....ly is the
Tenore. Ho.....ly, ho.....ly, ho.....ly is the
Basso. Ho.....ly, ho.....ly, ho.....ly is the

Basso Solo
There is
Lord, the Lord, of Sa.....ba...
Lord, the Lord, of Sa.....ba...
Lord, the Lord, of Sa.....ba...
Lord, the Lord, of Sa.....ba...
Lord, the Lord, of Sa.....ba...

There is none like thee, there is none like thee - - O Lord - - Je.
none like to Je-ho, - - - - - yah, the God, - - the God - of the
.....oth.
.....oth.
.....oth.
.....oth.
Vni.
..... ho...yah, he shall be thy Sa...viour he shall be thy Sa...viour.
righteous, he O Is...ra.el he shall be thy Sa...viour. He O

He O Israel! O Is..ra..el! he shall be thy Sa

Is.....ra.el! O Is.....ra.el! he shall be thy Sa.....

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in grand staff (treble and bass clefs).

.....viour.

..... viour.

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in grand staff (treble and bass clefs).

Ho.....ly, ho.....ly, ho.....ly is the

Ho.....ly, ho.....ly, ho.....ly is the

Ho.....ly, ho.....ly, ho.....ly is the

Ho.....ly, ho.....ly, ho.....ly is the

This system contains four vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below the notes. The piano accompaniment is in grand staff (treble and bass clefs).

Soprano Solo
he O

Tenore Solo. *Tenore Solo*
There is none like to Je.

Basso Solo
There is none like

Lord, the Lord of Sa.....ba...oth.

Lord, the Lord of Sa.....ba...oth.

Lord, the Lord of Sa.....ba...oth.

Lord, the Lord of Sa.....ba...oth.

pp

Is.....ra..el! he O Is.....ra..el! shall bethy Sa..viour, he - - -, O
..... ho vah, the God,..... the God.. of the righteous, he, O
thee, there is none like thee - - O Lord - Je.. ho... vah! He shall bethy

Sempre Pianissimo.
ho ly, ho ly, ho ly,
Sempre Pianissimo.
ho ly, ho ly, ho ly,
Sempre Pianissimo.
ho ly, ho ly, ho ly,
Sempre Pianissimo.
ho ly, ho ly, ho ly,

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The score is divided into several systems, each containing a vocal line and a piano line. The lyrics are written below the vocal line. The piano part features a variety of textures, including arpeggiated chords and rhythmic patterns. The overall mood is solemn and reverent, as indicated by the 'Sempre Pianissimo' marking.

Is...ra.el! he shall be thy sa...viour, he shall be thy Sa....viour he, O

Is...ra.el! he shall be thy Sa...viour, he, O Is.....ra.el! O

sa.....viour, he shall be thy Sa...viour, he, O Is...ra.el!

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

Is..ra.el! he shall be..... thy..... Sa..... viour.

Is.....ra el! he shall be thy Sa viour.

O Is..ra.el! he shall be thy Sa viour.

ho..... ly, ho..... ly is the Lord, ho..... ly,

ho..... ly, ho..... ly is the Lord, ho..... ly,

ho..... ly, ho..... ly is the Lord, ho..... ly,

ho..... ly, ho..... ly is the Lord, ho..... ly,

ho..ly is the Lord, ho..ly is the Lord, *cres:*
ho..ly is the Lord, ho..ly is the Lord, *cres:*
ho.....ly, ho...ly, ho.....ly, ho..ly, *cres:*
ho.....ly, ho.....ly, ho...ly, ho.....ly, *cres:*
ho.....ly, ho.....ly, ho...ly, ho.....ly, *cres:*
ho.....ly, ho.....ly, ho...ly, ho.....ly, *cres:*
ho.....ly, ho.....ly, ho...ly, ho.....ly, *cres:*

The musical score consists of seven systems. The first six systems are vocal parts for four voices (Soprano, Alto, Tenor, Bass), each with a corresponding line of lyrics. The lyrics are: "ho..ly is the Lord, ho..ly is the Lord," followed by "ho.....ly, ho...ly, ho.....ly, ho..ly," and then "ho.....ly, ho.....ly, ho...ly, ho.....ly," and "ho.....ly, ho.....ly, ho...ly, ho.....ly," and finally "ho.....ly, ho.....ly, ho...ly, ho.....ly,". Each system includes a *cres:* marking above the final notes. The seventh system is a piano accompaniment with a treble and bass clef, featuring a rhythmic pattern of eighth notes and chords.

ho.ly is the Lord!

ho.ly is the Lord!

ho.....ly, ho.....ly!

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

ho.....ly, ho.....ly, ho.....ly,

f Tutti.

The musical score is written for a choir and piano. It consists of seven systems of staves. The first system has a vocal line and a piano accompaniment. The second system has two vocal lines and a piano accompaniment. The third system has three vocal lines and a piano accompaniment. The fourth system has four vocal lines and a piano accompaniment. The fifth system has five vocal lines and a piano accompaniment. The sixth system has six vocal lines and a piano accompaniment. The seventh system has seven vocal lines and a piano accompaniment. The piano accompaniment features a prominent bass line and a more active treble line. The vocal lines are arranged in a descending order of pitch, with the highest voice part at the top and the lowest at the bottom. The lyrics are printed below the vocal lines. The score is in a key signature of two flats (B-flat and E-flat) and a common time signature. The tempo and dynamics are indicated by 'f' (forte) and 'Tutti'.

ho ly is the Lord, the Lord of

ho ly is the Lord, the Lord of

ho ly is the Lord, the Lord of

ho ly is the Lord, the Lord of

The first system of music consists of five staves. The top four staves are vocal parts, each with the lyrics "ho ly is the Lord, the Lord of". The bottom two staves are a piano accompaniment, with the right hand playing a melodic line and the left hand playing chords.

Sa ba.oth, ho ly is the Lord, the

Sa ba.oth, ho ly is the Lord, the

Sa ba.oth, ho ly is the Lord, the

Sa ba.oth, ho ly is the Lord, the

The second system of music continues the vocal and piano parts. The top four staves are vocal parts, each with the lyrics "Sa ba.oth, ho ly is the Lord, the". The bottom two staves are a piano accompaniment, with the right hand playing a melodic line and the left hand playing chords.

Lord of Sa.....ba..oth,
Lord of Sa.....ba..oth,
Lord of Sa.....ba..oth,
Lord of Sa.....ba..oth,
sf *sf* *sf* *sf*

ho.....ly is the Lord, ho.....ly is the
ho.....ly is the Lord, ho.....ly is the
ho.....ly is the Lord,
ho.....ly is the Lord,
ho.....ly is the Lord,

Lord, the Lord of Sa.....ba.oth, of
Lord, the Lord, the Lord of Sa.....ba.oth, of
ho.....ly is the Lord, the Lord of Sa.....baoth, of
ho.....ly is the Lord, the Lord of Sa..baoth, of

Sa.....baoth, of Sa..... baoth, ho..... ly,
Sa.....baoth, of Sa.....baoth, ho..... ly,
Sa..... baoth, of Sa..... baoth, ho..... ly,
Sa..baoth, of Sa....baoth, ho..... ly,

Sop^{no} Solo.
ho...ly, ho.ly, ho...ly, ho.ly, ho...ly, ho.ly is the

Tenore Solo.
ho...ly, ho.ly, ho...ly, ho.ly, ho...ly, ho.ly is the

Basso Solo.
ho...ly, ho.ly, ho...ly, ho.ly, ho...ly, ho.ly is the

Soprano
ho.ly, ho...ly, ho.ly, ho...ly, ho.ly, ho...ly,

Alto.
ho.ly, ho...ly, ho.ly, ho...ly, ho.ly, ho...ly,

Tenore
ho.ly, ho...ly, ho.ly, ho...ly, ho.ly, ho...ly,

Basso.
ho.ly, ho...ly, ho.ly, ho...ly, ho.ly, ho...ly,

The piano accompaniment consists of a right-hand melody and a left-hand accompaniment with dense chordal textures.

Lord, the Lord of Sa..baoth: Praise ye Jeho..vah

Lord, the Lord of Sa..baoth: Praise ye Jeho..vah

Lord, the Lord of Sa..baoth: Praise ye Jeho..vah

ho.....ly the Lord of Sa.....ba...oth.

ho.....ly the Lord of Sa...ba...oth.

ho.....ly the Lord of Sa.....ba...oth.

ho.....ly the Lord of Sa.....ba...oth.

ho.....ly the Lord of Sa.....ba...oth.

ho.....ly the Lord of Sa.....ba...oth.

Tutti.

f Praise ye Je.ho...vah, praise ye Je..ho.vah, glo-ri-fy his ho...ly name,

Tutti.

f Praise ye Je.ho...vah, praise ye Je..ho.vah, glo-ri-fy his name, his holy name, his

Tutti.

f Praise ye Je ho...vah, praise ye Je..ho.vah, glo-ri-fy his name, his

Tutti.

f Praise ye Jeho...vah, praise ye Je..ho.vah, glo-ri-fy his name, his holy name, his

ff *gva*

ff *gva*

f glo.....ri.....fy his name, ho...ly is the Lord, the Lord of

f name, his ho.....ly name, ho...ly is the Lord, the Lord of

f name, his ho.....ly name, ho...ly is the Lord, the Lord of

f name, his ho.....ly name, ho...ly is the Lord, the Lord of

ff

ff

Sa..... ba.... oth.

Sa..... ba.... oth.

Sa..... ba.... oth.

Sa..... ba.... oth.

ff

Basso Tutti

Metron $\text{♩} = 132$

No. 16.

Glo.....rify the Lord, give thanks to him, re....joi....cing in his

Tenore

Glo...ri fy the Lord, give thanks to him, re...joi.cing in his
ho... li...ness, in his ho..... li...ness, give thanks to

tr

Glo...ri..fy the Lord, give thanks to him, re...joi.cing in his
ho.....li.....ness, in his ho.....li...ness, give thanks to
him, Glo.....ri.....fy the Lord give thanks - - - - - to him, re...

Glo..... ri...fy the Lord, give
ho..... li.....ness, in his ho..... li.....
him glo..... ri.....fy the Lord, re...joi
.....joi.....cing in his ho..liness,

thanks to him, re...joi...cing in his ho.....li.....ness, in his
.....ness give thanks to him glo.....ri.....fy the
..... cing in his ho...li...ness, glo.....ri...fy the
glo.....ri...fy the

ho.....li.....ness, give thanks to him,
Lord, give thanks - - - - - to him, glo.....ri...fy the
Lord, glo.....ri...fy the
Lord, give thanks to him, re...joi...cing in his ho.....li.....

glo.....rify the Lord, give thanks to him, re...joi.....cing in his
Lord give thanks to him - - - give thanks to him, give
Lord - - glo...ri.....fy - - the Lord - - - give thanks, give thanks
...ness, give thanks to him, give thanks to him,
Piano accompaniment for the first system.

ho.....li.....ness, re...joi.....cing in his ho.....li.....ness, re....
thanks - - - to him, - - - glo.....ri...fy the
- - - to him, give thanks to him, give thanks give
glo.....ri...fy the Lord, the Lord,
Piano accompaniment for the second system.

..... joi.....cing, re.....joi.....cing, re..joi.....cing in his
Lord give thanks to him, re... joi.....cing in his
thanks - - - - - to him, glo.....ri...fy the
give thanks to him, glo.....

ho.....liness, glo.....ri...fy the Lord,
ho.....li.....ness, glo.....ri...fy the Lord,
Lord in his ho.....li.....ness, glo.....ri..fy the
.....ri...fy the Lord, the Lord, give thanks to

glo.....rify the Lord, give thanks to him, re...joi....cing in his
Lord give thanks to him, re.....joi....cing in his ho....li....ness,
him, re....joicing in his ho.....liness,glo.....ri.....fy the

glo....ri...fy the Lord, give thanks to him, re...joi.....
ho.....li....ness,
glo....ri.....fy the Lord - - - - give thanks,give thanks - - - -
Lord give thanks to him, give thanks to him, give thanks

...cing in his ho...li...ness, give thanks to him,
give thanks to him,
give thanks to him, give thanks to him, give
to him, give thanks, give thanks to him, give

give thanks to him, give thanks - - -
give thanks to him, give thanks - - -
thanks to him, give thanks to him, give thanks give
thanks to him, give thanks to him,

to him, give thanks

to him,

thanks to him, glo..... ri..... fy the Lord, re..... joi..... cing

glo..... ri..... fy the Lord, give thanks to him, re.....

give thanks to him, re..... joi..... cing in his ho..... liness, glo.....

glo..... ri..... fy the Lord, give thanks to him, re.....

in his ho..... li..... ness, re.....

joi..... cing in his ho..... liness, glo..... ri..... fy the

The musical score consists of two systems. Each system includes a vocal line (treble clef), a bass line (bass clef), and a piano accompaniment (grand staff). The lyrics are written below the vocal line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "to him, give thanks", "to him,", "thanks to him, glo..... ri..... fy the Lord, re..... joi..... cing", "glo..... ri..... fy the Lord, give thanks to him, re.....", "give thanks to him, re..... joi..... cing in his ho..... liness, glo.....", "glo..... ri..... fy the Lord, give thanks to him, re.....", "in his ho..... li..... ness, re.....", "joi..... cing in his ho..... liness, glo..... ri..... fy the".

.....ri...fy the Lord, glo.....ri..fy the Lord, glo....
joi.....cing in his ho...li..ness, give thanks, glo....
joi.....cing in his ho...li...ness, glo.....ri...fy, glo....
Lord, glo.....ri...fy the Lord, glo.....ri...fy the

.....ri...fy the Lord, - - give thanks - - to him, - - to
.....ri...fy the Lord, - - give thanks - - to him, give thanks
.....ri...fy the Lord, give thanks to him,
Lord, give thanks, - - give thanks to him, glo.....ri..fy the

him, glo.....ri....fy the Lord, glo...
thanks — to him, glo.....ri..fy the
glo.....ri..fy the Lord, give thanks to him, re...joi...cing in his
Lord, give thanks to him, re - _joi - -cing in his ho..... li

.....rify the Lord, give thanks to him, give thanks to him, give
Lord, give thanks to him, give thanks to him,
ho.....li.....ness, re.....joi.....cing in his ho....li..ness, re....
...ness, glo.....ri.....fy the Lord, the Lord, re.....

thanks to him, glo.....rify the Lord, give thanks to him, give
give thanks to
...joi..cing in his ho.....li.ness, give thanks - - to him, give
...joi..cing in his ho.....li.ness, give thanks, thanks, give

thanks to him, re.....joi...cing in his ho.....li.ness, re....joi...cing in his
him, give thanks to him, give thanks give
thanks, give thanks to him, give thanks to
thanks to him, give thanks to him,

ho..... li.....ness, glo....rify the Lord, give
thanks -- to him, glo....rify the Lord, give thanks, - - give
him, glo....rify the Lord, give thanks, give thanks to
glo....rify the Lord, give thanks to him, give thanks to

thanks, give thanks to him, give thanks
thanks --- to him, --- re.... joi....cing in his ho.... li...ness, re...
him, give thanks to him, give thanks to him, give thanks to him, re...
him, give thanks to him, give thanks to him, give thanks to him, re...

give thanks to him, give
...joi..cing in his ho.....liness, give thanks to him, give thanks to him, give
...joi..cing in his ho.....liness, :glo.....rify the Lord, give thanks to
...joi..cing in his ho..... liness, give thanks to him, give thanks to him, give
thanks to him, *sf* Glo..... rify the Lord, give
thanks to him, *sf* Glo..... rify the Lord, give
him to him, *sf* Glo..... rify the Lord, give
thanks to him, *sf* Glo..... ri..fy the Lord, give

The musical score consists of two systems. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The second system also has four vocal staves and a grand staff. The lyrics are printed below the vocal staves. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings such as *sf* (sforzando) and *f* (forte).

thanks to him, to him, give thanks, give thanks

thanks to him, to him, give thanks, give thanks

thanks to him, to him, Glo..... ri

thanks to him, to him, give thanks, give thanks

Gloria

to him.

to him.

.....fy the Lord.

to him.