

(103)
Part the Second.

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

Metron $\text{♩} = 60$

GRAVE

Musical notation for the beginning of the chorus, featuring a piano introduction with a forte (*f*) dynamic marking.

Musical notation for the first system of the chorus, with a forte (*f*) dynamic marking.

Musical notation for the second system of the chorus, with a fortissimo (*ff*) dynamic marking and a *gva* (ritardando) instruction.

Musical notation for the third system of the chorus, with a fortissimo (*sf*) dynamic marking.

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,

Musical notation for the end of the chorus, with a forte (*f*) dynamic marking and a *gva* (ritardando) instruction.

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 for a hymn. It features four vocal parts (Soprano, Alto, Tenor, and 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 Lord, - - the Lord - - thy God giv...eth thee." The score is written in a key with two flats (B-flat and E-flat) and a common time signature. The piano part includes a grand staff with treble and bass clefs. 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 dense chordal textures in the right hand and a steady 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 similar chordal textures. There is a dynamic marking *p* at the beginning of the system.

Ho.... nour - - thy

The fourth system of the musical score. The vocal line continues with the lyrics "Ho.... nour - - thy". The piano accompaniment continues with similar chordal textures. There is a dynamic marking *pp* at the end of the system.

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

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 quarter note 'Fa' followed by a dotted eighth note 'ther,'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics include a forte 'f' marking.

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

The second system continues the vocal line with 'deed,' followed by 'both in word and in deed,' and 'yea ho_nour them'. The piano accompaniment features more complex rhythmic patterns, including sixteenth notes and triplets. Dynamics include forte 'f' and piano 'p' markings.

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

The third system continues with 'both in word and in deed;' and 'ho_nour thy Father and Mo..ther, both in'. The piano accompaniment includes a trill 'tr' in the right hand. Dynamics include forte 'f' and piano 'p' markings.

word, in word and in deed.

The fourth system concludes with 'word, in word and in deed.' The piano accompaniment features a triplet of eighth notes in the right hand. Dynamics include forte 'f' and piano 'p' markings.

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 chord with a forte (*f*) dynamic.

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

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:



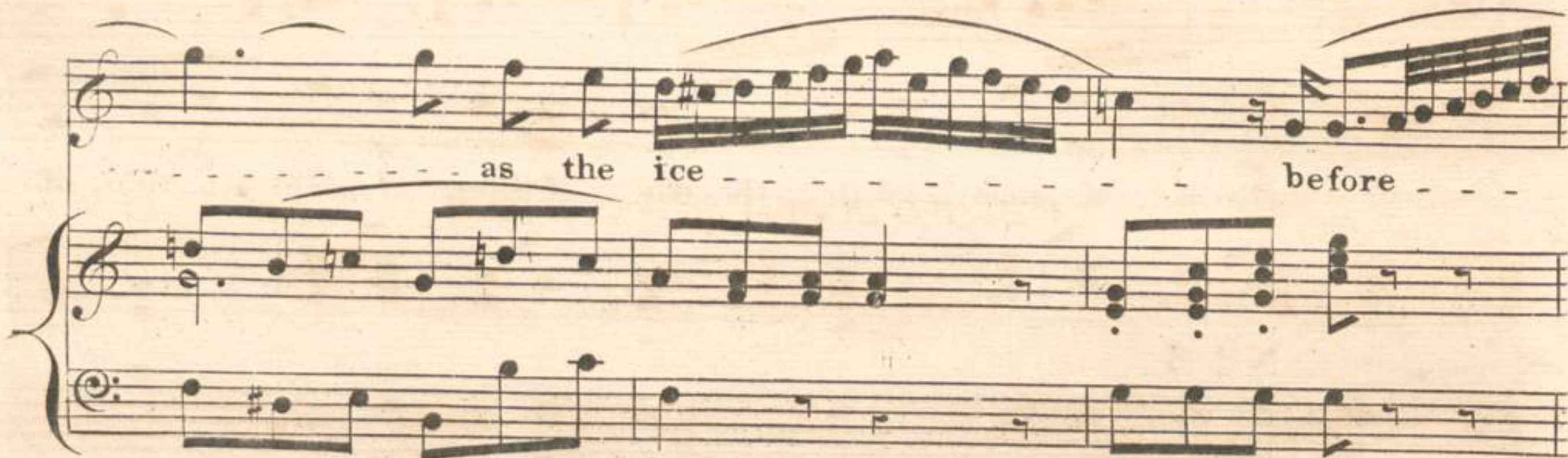
And - - all thy sins, all thy



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 *p* (piano) dynamic marking.

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 staves: Soprano, Alto, Tenore, and Basso. The vocal parts are mostly rests, indicating that the vocalists are silent for this section. The instrumental 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 instrumental part starts with a *ff* (fortissimo) dynamic marking. The score is labeled 'Grave.' and 'Tympani.' at the bottom.

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

This block contains a vocal score for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. Each voice part begins with a dotted line followed by the word "der." and a single note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady bass line in the left hand.

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

VIVACE
ASSAI.

f
Tutti.
tr
sf

This block contains the piano solo for Violin No. 4. It is written in a 3/4 time signature and begins with a forte (*f*) dynamic. The tempo markings "VIVACE" and "ASSAI." are present. The piece includes a trill (*tr*) and several sforzando (*sf*) accents. The piano accompaniment consists of chords and rhythmic patterns.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats and a common time signature. The upper staff contains a melodic line with a *gr*a... marking above it, and the lower staff contains a supporting bass line.

Second system of musical notation, continuing the piece. It includes a *loco* marking above the treble staff. The notation is consistent with the first system.

Basso Solo. RECITATIVO.

Third system of musical notation, featuring a vocal line and a piano accompaniment. The vocal line has the lyrics: "Thou shalt not stand a..gainst the blood of thy neighbour, for". The piano accompaniment is in a simple harmonic style. A dynamic marking of *f* is present in the piano part.

Fourth system of musical notation, featuring a vocal line and a piano accompaniment. The vocal line has the lyrics: "I am the Lord.". The piano accompaniment includes a dynamic marking of *f* and a *gr*a... marking at the end of the system.

Fifth system of musical notation, featuring a treble and bass clef. The music continues with a melodic line in the upper staff and a bass line in the lower staff.

Thou shalt not hate thy brother in thine heart.

The first system of the musical score consists of a vocal line and 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 lyrics are "Thou shalt not hate thy brother in thine heart." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music is in a 3/4 time signature.

The second system of the musical score shows the piano accompaniment for the second system. It continues the grand staff from the first system, with the same key signature and time signature. The music is in a 3/4 time signature.

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

The third system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. The lyrics are "Thou shalt not avenge, nor bear a...ny". The piano accompaniment is written in a grand staff with the same key signature and time signature. The music is in a 3/4 time signature.

grudge against the children of thy people.

The fourth system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a common time signature. The lyrics are "grudge against the children of thy people." The piano accompaniment is written in a grand staff with the same key signature and time signature. The music is in a 3/4 time signature.

Musical notation for the first system, featuring a treble and bass clef with a key signature of one flat and a common time signature. The music consists of several measures of chords and melodic lines.

But thou shalt love thy neighbour as thy-self:

Musical notation for the second system, including a vocal line with lyrics and piano accompaniment. The lyrics are "But thou shalt love thy neighbour as thy-self:". The music includes a 3/4 time signature change and a forte (f) dynamic marking.

for I am the

Musical notation for the third system, including a vocal line with lyrics and piano accompaniment. The lyrics are "for I am the". The music includes a forte (ff) dynamic marking and a "gva" (grace) note.

Lord.

Musical notation for the fourth system, including a vocal line with lyrics and piano accompaniment. The lyrics are "Lord.". The music includes a forte (f) dynamic marking.

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

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 lyrics 'is his bles..sing, is his glo.....ry,his glo....ry,his'. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns and dynamics such as *p* and *f*.

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

The second system continues the vocal line with the lyrics 'bles..sing, she is his bles.....sing.'. The piano accompaniment features a treble and bass clef with a more active melodic line in the treble and a supporting bass line. Dynamics include *f*.

Tenore Solo.
Hap-py the man

The third system is marked 'Tenore Solo.' and begins with the lyrics 'Hap-py the man'. The vocal line is on a single staff, and the piano accompaniment is on two staves. Dynamics include *f* and *p*.

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

The fourth system continues the vocal line with the lyrics 'hap.....py the man --- who hath found,who hath found a virtuous wo..man :'. The piano accompaniment features a treble and bass clef with a steady accompaniment. Dynamics include *f*.

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 tempo marking *gva* (ad libitum) 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* *p*

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*, *pp* (pianissimo), and *p*.

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, and the bottom two are piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The piano part features a complex, flowing melody with many sixteenth and thirty-second notes.

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

The third system of music includes lyrics. The vocal lines are: "ho vah, walking in his sta tutes and". The piano accompaniment continues. 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 musical notation. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with the lyrics "keep.....ing his commandments." and includes a "Solo." marking. The piano accompaniment consists of two staves, with the right hand playing a more active melodic line and the left hand providing harmonic support.

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

This system contains the second system of musical notation. The vocal line continues with the lyrics "fruitful Vine, as a fruit..... ful Vine by the". The piano accompaniment continues with similar melodic and harmonic patterns.

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

fp *p*

This system contains the third system of musical notation. The vocal line concludes with the lyrics "sides..... of his dwelling, by the sides..... of his dwelling." The piano accompaniment includes dynamic markings of *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 is written in a tenor clef and contains the lyrics "His Chil ...dren shall be like the o...live plants around his". The piano accompaniment consists of two staves, with the right hand playing a melodic line and the left hand providing harmonic support. The music is in a key with two sharps (D major) and a 3/4 time signature. The piano part includes dynamic markings such as *p* and *sf*, and contains several triplet and sixteenth-note patterns.

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

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "ta..... ble, like the o....live plants a_ round his". The piano accompaniment continues with similar melodic and harmonic patterns, maintaining the dynamic and rhythmic characteristics of the first system.

ta ble.

The third system shows the vocal line with the lyrics "ta ble." and the piano accompaniment. The piano part features a more active melodic line in the right hand, with dynamic markings of *f* and *sf*. The overall texture is more complex and rhythmic in this system.

Clar. The

Cor

The fourth system shows the instrumental parts for the Clarinet (Clar.) and Horn (Cor). The Clarinet part is written in a treble clef and includes the word "The". The Horn part is written in a bass clef. Both parts feature melodic lines with dynamic markings of *p* and *sf*.

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 Isra..el, bles sed be Isra ..

q. *f* *p*

The musical score is arranged in three systems, each with vocal lines and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The first system features two vocal lines and piano accompaniment. The lyrics for the vocal lines are: ".....el; blessed, bless.... ed, bless... ed be" and ".....el; blessed, bless.... ed, bless... ed be". The piano accompaniment includes a treble and bass clef. The second system also has two vocal lines and piano accompaniment. The lyrics are: "Is.....ra...el; blessed be" and "Is.....ra...el; blessed be". The piano accompaniment includes a treble clef and is labeled "Fl Clar". The third system has two vocal lines and piano accompaniment. The lyrics are: "Is.....ra...el." and "blessed be Is.....ra...el.". The piano accompaniment includes a treble clef and is labeled "Vni.". The score concludes with a double bar line.

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

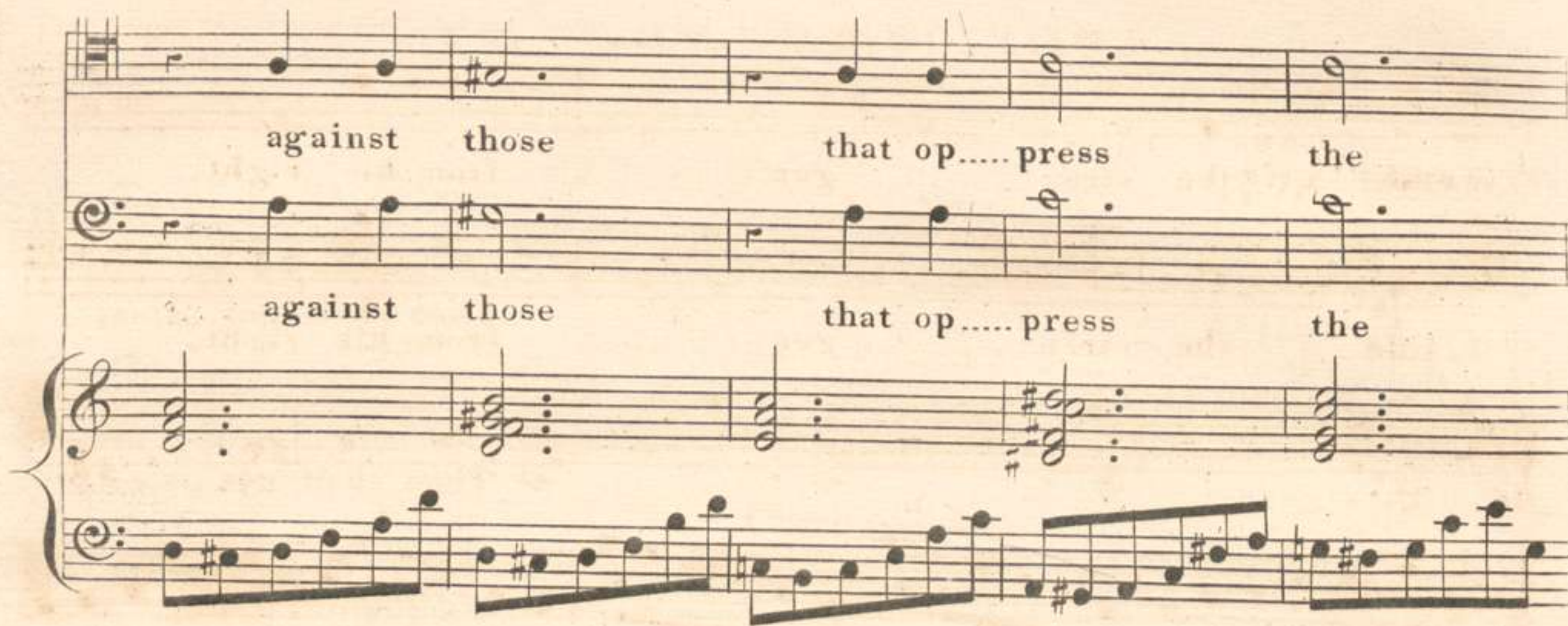
Basso. *f* I will be a swift wit.....ness

Tromb. Cor. Trombon. *f*

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

against those that op.... press the

against those that op.... press the



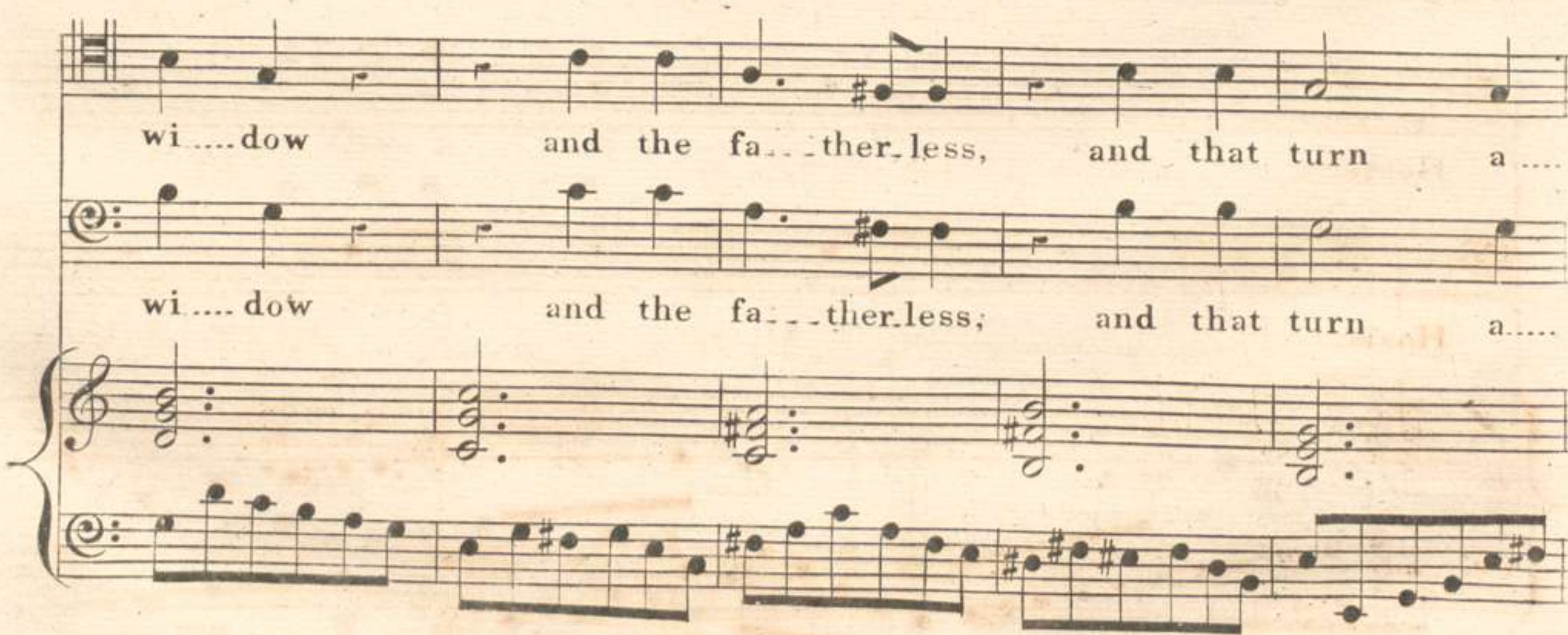
hire.....ling in his wa..... ges; the

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



wi....dow and the fa...therless, and that turn a....

wi....dow and the fa...therless; 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 trill in the right hand and a melodic 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 vocal and piano parts. The vocal staves have lyrics printed below. The piano accompaniment continues with similar textures, including a trill in the right hand.

Hosts.

Hosts.

The third system shows the vocal staves with the word "Hosts." written below. The piano accompaniment continues, ending with a trill in the right hand and a fermata in the left hand. The word "grva" is written at the bottom right of the piano part.

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

face of the earth.

face of the earth.

face of the earth.

face of the earth.

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 tempo is marked 'ANDANTINO CON MOTO.' and the metronome is set to 120. The key signature has two sharps (F# and C#). The score includes dynamic markings such as *sf*, *p*, and *pp*, and various musical notations like slurs, accents, and articulation marks.

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 parts are on two staves, with the lyrics "for He is their strength in time of" written below. The piano accompaniment continues on two staves. A violin part is introduced in the upper staff of the piano accompaniment, marked "Viol!" and "p". The piano part has a dynamic marking of "sf" (sforzando) in the lower staff.

The third system continues the vocal and piano parts. The vocal lines have the lyrics "need he is their strength, He leadeth. the" on the first staff and "time of need he is their strength, He" on the second staff. The piano accompaniment continues on two staves, maintaining the eighth-note accompaniment.

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*

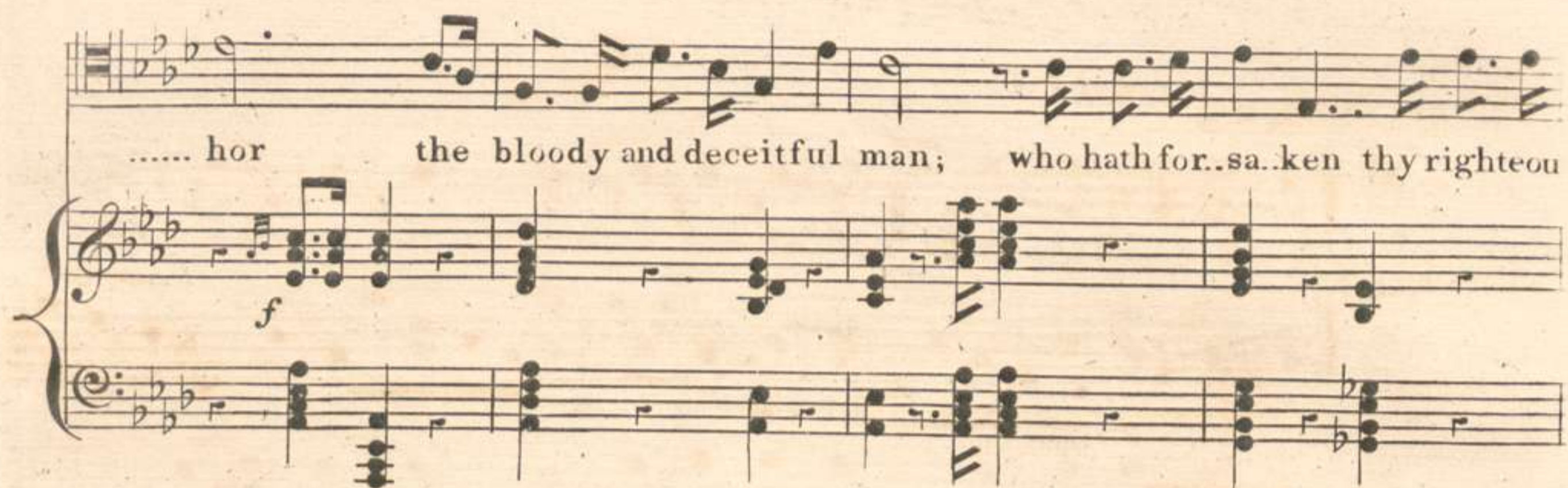
String Instruments Soli. *Maes to* *f*

Tenore Solo. in tempo.

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

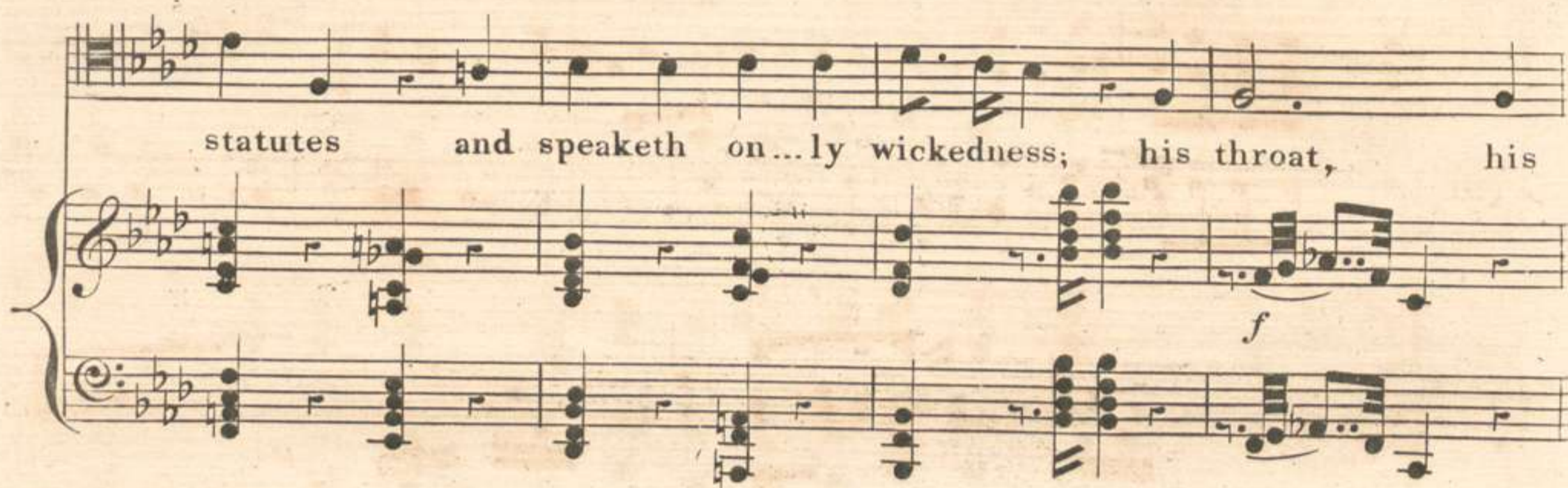
Viol. *f*

..... 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 page contains a musical score for an aria. It features a vocal line and a piano accompaniment. The score is divided into five systems. The first system includes a metronome marking of 58 and the tempo 'ANDANTE'. The instrument is identified as 'Ophicleide'. The music is in 3/4 time and a key signature of one flat. The piano accompaniment includes dynamic markings such as *f*, *p*, and *sf*. The vocal line has lyrics: 'Pre...serve:..... thy tongue from e.....vil, pre...'. 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

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat). The time signature is common time (C). Dynamics include *f* (forte) and *p* (piano). The lyrics are printed below the vocal line.

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

Nº 11 - Vni.

LENTO:

Soprano.

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

Alto.

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

Tenore.

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

Basso.

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

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 ho ly,

Basso. *f* Be ye ho ly,

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

for I am ho ly

for I am ho ly

f *p* *f* *p*

I, the Lord,

f *p* *f* *p*

I am your God,

f *p* *f* *f*

thus saith the Lord. For who so - -

Poco più mosso.

ff *ff* *Poco più mosso.*

1098 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 music features a rhythmic pattern of eighth and sixteenth notes in both hands.

Metron $\text{♩} = 112.$

CHORUS.
Nº 13.

Andante. *Soli.*

First part of the piano accompaniment for the chorus. It is marked *Soli.* and *Andante.* The music is in G major and 2/4 time, featuring a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

Second part of the piano accompaniment for the chorus. It continues the *Andante.* tempo and features dynamic markings of *p* (piano) and *f* (forte). The music is in G major and 2/4 time.

Soprano *Tutti.*

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

Soprano vocal line for the chorus. It is marked *Tutti.* and features the lyrics: "Lord! en.ter not in...to judg.....". The music is in G major and 2/4 time.

Alto *Tutti.*

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

Alto vocal line for the chorus. It is marked *Tutti.* and features the lyrics: "Lord! en.ter not in.to judg..... ment". The music is in G major and 2/4 time.

Piano accompaniment for the vocal lines. It provides harmonic support for the soprano and alto parts, featuring a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

..... 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

f

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

f

Detailed description: This block contains the piano accompaniment for the recitativo section. It consists of two staves in common time (C) with a key signature of three sharps (F#, C#, G#). The music is marked "Con moto" and "Soli." with a forte (*f*) dynamic marking. The piano part features a rhythmic accompaniment with chords and moving lines in both hands.

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 $\text{♩} = 108$

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

Andante

Metron $\bullet = 56$

Nº 15. Canon & Chorus

fa..... ces. *più lento.* *Andante.*

p *p*

Detailed description: This block contains the first system of the musical score. It features a vocal line at the top with the lyrics 'fa..... ces.' and a piano accompaniment below. The piano part includes a treble and bass clef. The tempo markings 'più lento.' and 'Andante.' are placed above the piano part. Dynamic markings 'p' are present in the piano part. The key signature has two flats and the time signature is common time (C).

Soprano Solo.

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

Detailed description: This block contains the second system of the musical score, labeled 'Soprano Solo.'. It features a vocal line with the lyrics 'There is none like to Je.. ho..... vah, the' and a piano accompaniment. The piano part includes a treble and bass clef. The key signature has two flats and the time signature is common time (C). The tempo is 'Andante'.

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

Detailed description: This block contains the third system of the musical score, continuing the 'Soprano Solo.' section. It features a vocal line with the lyrics 'God - - the God - of the righteous, he, O Is..ra.el! he shall be thy' and a piano accompaniment. The piano part includes a treble and bass clef. The key signature has two flats and the time signature is common time (C). The tempo is 'Andante'.

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

Detailed description: This block contains the fourth system of the musical score, concluding the 'Soprano Solo.' section. It features a vocal line with the lyrics 'Sa...viour he, O Is.....rael, O Is.....rael! he shall be thy Sa' and a piano accompaniment. The piano part includes a treble and bass clef. The key signature has two flats and the time signature is common time (C). The tempo is 'Andante'.

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 continues the vocal and piano parts from the first system. The vocal staves have lyrics, and the piano accompaniment continues.

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 features four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "Ho.....ly, ho.....ly, ho.....ly is the". The piano accompaniment is in grand staff.

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,

1098

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!

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

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

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

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

The musical score is arranged in four systems. The first system contains three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The lyrics are: "Is...ra.el! he shall be thy sa...viour, he shall be thy Sa....viour he, O". The second system continues the vocal parts with lyrics: "Is...ra.el! he shall be thy Sa...viour, he, O Is.....ra.el! O". The third system continues with lyrics: "sa.....viour, he shall be thy Sa...viour, he, O Is...ra.el!". The fourth system consists of six staves, each with the lyrics "holy," repeated three times, indicating a chorus or refrain. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios.

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,

pp

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, *cres:* ho.....ly, ho..ly,

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.*

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 two systems of staves. The first system has three staves: a soprano line, an alto line, and a bass line. The second system has four staves: two soprano lines, one alto line, and one bass line. The lyrics are: '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,', and 'ho.....ly, ho.....ly, ho.....ly,'. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand. A dynamic marking of *f* (forte) is present, and the word 'Tutti' is written above the piano part.

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 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 consists of five staves. 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 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,
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,
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 part with a melodic line and a left-hand part with a dense, rhythmic accompaniment of chords and sixteenth notes.

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.

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

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

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

ff

This block contains a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are in a soprano clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats. The lyrics are 'Sa..... ba... oth.' repeated for each voice part. The piano part features a complex, rhythmic accompaniment with a forte (*ff*) dynamic marking.

Basso Tutti
Metron $\text{♩} = 132$ **No. 16.**

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

This block contains the musical score for the Bass part and piano accompaniment. The Bass part is in a bass clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats. The lyrics are 'Glo.....rify the Lord, give thanks to him, re....joi....cing in his'. The piano part features a simple accompaniment with a forte (*f*) dynamic marking.

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

This block contains the musical score for the Tenor part and piano accompaniment. The Tenor part is in a tenor clef with a key signature of two flats. The piano accompaniment is in a grand staff with a key signature of two flats. The lyrics are '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'. The piano part features a simple accompaniment with a trill (*tr*) dynamic marking.

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,

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,

..... 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,

.....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 himgive 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 himgive thanks to him, give

thanks to him, Glo..... rify the Lord, give

thanks to him, Glo..... rify the Lord, give

him to him, Glo..... rify the Lord, give

thanks to him, Glo..... ri..fy the Lord, give

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

to him.

to him.

.....fy the Lord.

to him.

gra

The musical score consists of five systems of staves. The first system has four vocal staves and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The third system has four vocal staves and a piano accompaniment. The fourth system has four vocal staves and a piano accompaniment. The fifth system has four vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The piano accompaniment is written in a grand staff (treble and bass clefs).