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

Metron: ♩ = 66

Nº 1.

ANDANTE
MAESTOSO.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The tempo is marked 'ANDANTE' and the character 'MAESTOSO'. The music begins with a forte dynamic 'f'. The upper staff features a series of chords and melodic lines, while the lower staff provides a steady accompaniment.

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

The third system shows further development of the musical themes. The upper staff has a more active melodic line, and the lower staff continues with its accompaniment. There are some trills marked with 'tr' in the lower staff.

The fourth system features a change in dynamics to 'ff' (fortissimo) in the upper staff. The music becomes more intense and dramatic.

The fifth system concludes the piece on this page. It features a final melodic flourish in the upper staff and a corresponding accompaniment in the lower staff.

(3)

The musical score is written for piano and consists of six systems, each with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is common time (C). The notation includes various dynamics such as *f*, *ff*, *sf*, and *gva* (grave). There are also performance instructions like *loco* and *V.S.* (Vincenzo). The score features complex textures with many notes, including triplets and slurs. The paper shows signs of age, with some staining and a slightly yellowed tone.

Nº 2. RECITATIVO.

Basso Solo.

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

tenuto.

Detailed description: This system contains the first line of music. The vocal line is in bass clef with a common time signature. It begins with a half note G2, followed by quarter notes A2, B2, C3, D3, E3, F3, G3, and a half note A3. The piano accompaniment consists of a grand staff with a treble and bass clef. The right hand has a whole note chord of G2, B2, D3, and the left hand has a whole note chord of G2, B1, D2. The word 'tenuto.' is written below the piano part.

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

Detailed description: This system contains the second line of music. The vocal line continues with a half note B3, followed by quarter notes C4, D4, E4, F4, G4, A4, B4, and a half note C5. The piano accompaniment continues with a grand staff. The right hand has a whole note chord of G3, B3, D4, and the left hand has a whole note chord of G3, B2, D3. A dynamic marking of *f* appears at the end of the system.

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

Detailed description: This system contains the third line of music. The vocal line continues with a half note D5, followed by quarter notes E5, F5, G5, A5, B5, C6, and a half note D6. The piano accompaniment continues with a grand staff. The right hand has a whole note chord of G4, B4, D5, and the left hand has a whole note chord of G4, B3, D4. A dynamic marking of *f* appears at the end of the system.

Adagio a tempo.

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

Detailed description: This system contains the fourth line of music. The vocal line continues with a half note E6, followed by quarter notes F6, G6, A6, B6, C7, and a half note D7. The piano accompaniment continues with a grand staff. The right hand has a whole note chord of G5, B5, D6, and the left hand has a whole note chord of G5, B4, D5. Dynamic markings of *f* and *p* are present.

Metron: ♩ = 132

QUARTETTO, or SEMI-CHORUS.

№ 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

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

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

p
fp

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

p
fp

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

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

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

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

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

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

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

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

Vno 1^o

Alto.

Vno 2^{do}.

f

Nº 4.

tempo 1^{mo}

Fl.Ob:Clar:Fag:

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

f *p* *f* *p*

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

f *p* *dolce*

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

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

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.

The second system continues the musical piece with two staves. The upper staff has dynamic markings of *fp* and *p*. The lower staff maintains the chordal accompaniment.

The third system of music shows two staves with dynamic markings of *fp*, *f*, and *ff*. The upper staff has more melodic movement, while the lower staff continues with chords.

The fourth system introduces a vocal line on a single staff at the top. Below it are two piano staves. The vocal line begins with the lyrics "And it came to pass on the". The piano accompaniment includes a *ff* dynamic marking.

The fifth system continues the vocal and piano accompaniment. The vocal line has the lyrics "third day in the morning, that there were thun... ders and". The piano accompaniment features a *f* dynamic marking. The word "a tempo" is written above the vocal line.

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 and a piano accompaniment. The piano part features a prominent bass line with chords and moving lines. Dynamics include *p* (piano) and *f* (forte). The text is written below the vocal line, with some words split across lines. The piece is marked 'RECITATIVO' and includes a section for 'Trumpet and Horns'.

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

f

Moses spake and God answered him by a voice,

f

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

f

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

Metron. ♩ = 66 CHORUS.

Nº 6. GRAVE

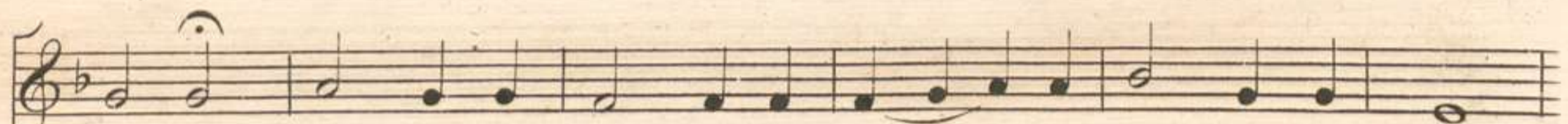
Soprano. 
I am the Lord, thy God, which have brought thee out of the land of


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


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


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



Brass Instruments.


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


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


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


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



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

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

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

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

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

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

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

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

1098

ARIA. TENORE SOLO.

Metron: ♩ = 54. N^o 7.

ADAGIO.

Tenore Solo

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

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

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

f *sf*

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a complex texture with many sixteenth and thirty-second notes. Dynamics include *f* (forte) and *sf* (sforzando). 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 on the same staff. The piano accompaniment continues with similar complexity. Dynamics include *f*, *sf*, and *p* (piano). A fermata is placed over a note in 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 continues. The piano accompaniment features a more rhythmic pattern with many sixteenth notes. Dynamics include *p* (piano).

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 concludes with a long note. The piano accompaniment continues with a similar texture. 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 a... lone,

sempre fortiss

Detailed description: This system contains the first two lines of music. The top line is a vocal line in G major, starting with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The piano accompaniment is in the right hand, starting with a fortissimo (f) dynamic, and the left hand provides a steady bass line. The tempo/mood is marked 'sempre fortiss'.

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

sf sf

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with quarter notes D5, E5, F5, and G5, then a half note A5. The piano accompaniment features a more active right hand with sixteenth-note patterns and a steady left hand. Dynamics include *sf* (sforzando).

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

fp fp fp fp

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has quarter notes G5, F5, E5, and D5, then a half note C5. The piano accompaniment is highly rhythmic with sixteenth-note patterns in both hands. Dynamics include *fp* (fortissimo piano).

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

f f

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has quarter notes B4, A4, G4, and F4, then a half note E4. The piano accompaniment is simpler, with block chords in the right hand and a steady bass line in the left hand. Dynamics include *f* (forte).

.....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 of *p* (piano) 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 chords and melodic lines. A dynamic marking of *f* (forte) is placed 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 chords and melodic lines. Dynamic markings of *f* (forte) and *p* (piano) are placed above the piano part.

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

The fourth system continues 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 chords and melodic lines. A dynamic marking of *p* (piano) is placed above the piano part.

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

cres *f*

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

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

a..... lone.

f

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

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*

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

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

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

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

ff

gva.....

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

Thou shalt not bow down to them nor worship them.

Thou shalt not bow down to them nor worship them.

Thou shalt not bow down to them nor worship them.

1098

Metron. ♩ = 56

No. 9.

Fl: Clar: (31)

ANDANTE.

Ob:

Fag:

RECITATIVO.

Soprano Solo.

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

Vni: Soli: f

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

..... 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,

The musical score is arranged in two systems. The first system consists of five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The second system also consists of five staves: four vocal staves and one piano accompaniment staff. The lyrics are: "jus...tice Lord, God of hosts, great is thy jus.....tice, jus...tice Lord, God of hosts, great is thy jus.....tice, great is thy jus...tice Lord God of hosts, great is thy great is thy jus...tice Lord God of hosts, great is thy great is thy jus.....tice, Lord God of hosts! great is thy jus.....tice, Lord God of hosts! jus.....tice, Lord God of hosts, God of hosts! Lord! jus.....tice, Lord God of hosts, God of hosts! great is thy". The piano part features a complex accompaniment with many sixteenth and thirty-second notes. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score concludes with a forte (f) dynamic marking.

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.....

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

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

poco più mosso

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

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

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

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

poco più mosso

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

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

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

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

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

sf

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

sf sf sf

righteous, in the assembly of the right-
eous, in the as-
sembly of the righteous, in the as-
sembly of the righteous, Je-
ho-vah in the as-
sembly of the righteous, Great is Je-
ho-

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

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

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

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

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

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

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

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

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

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

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

(48)

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

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

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

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

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

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

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

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

Metron $\text{♩} = 116$

Nº 11.

ANDANTE

MAESTOSO.

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

RECITATIVO.

(52)

Soprano Solo

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

f

gva.....

Metron 58. ARIA.

ANDANTE SOSTENUTO.

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

p Sempre Pianissimo

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

pp

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

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



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



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



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



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

fear thee, to fear - - - thee!

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

crescendo

Allegretto.

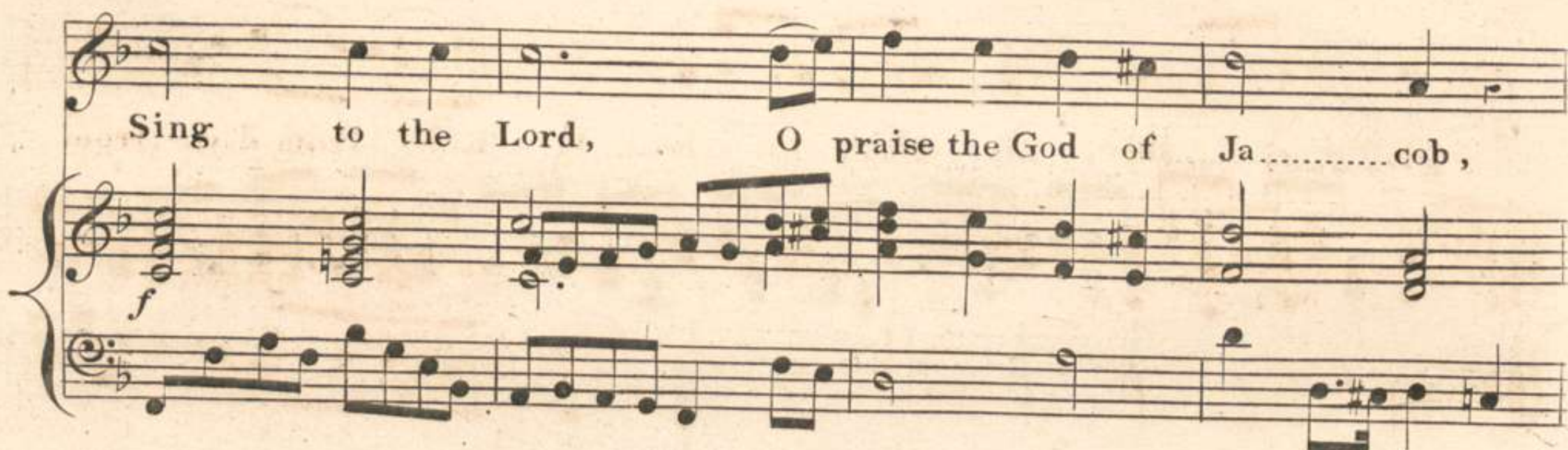
mandments! Sing to the Lord, O praise the God of Ja...cob,

Metron: ♩ = 120.

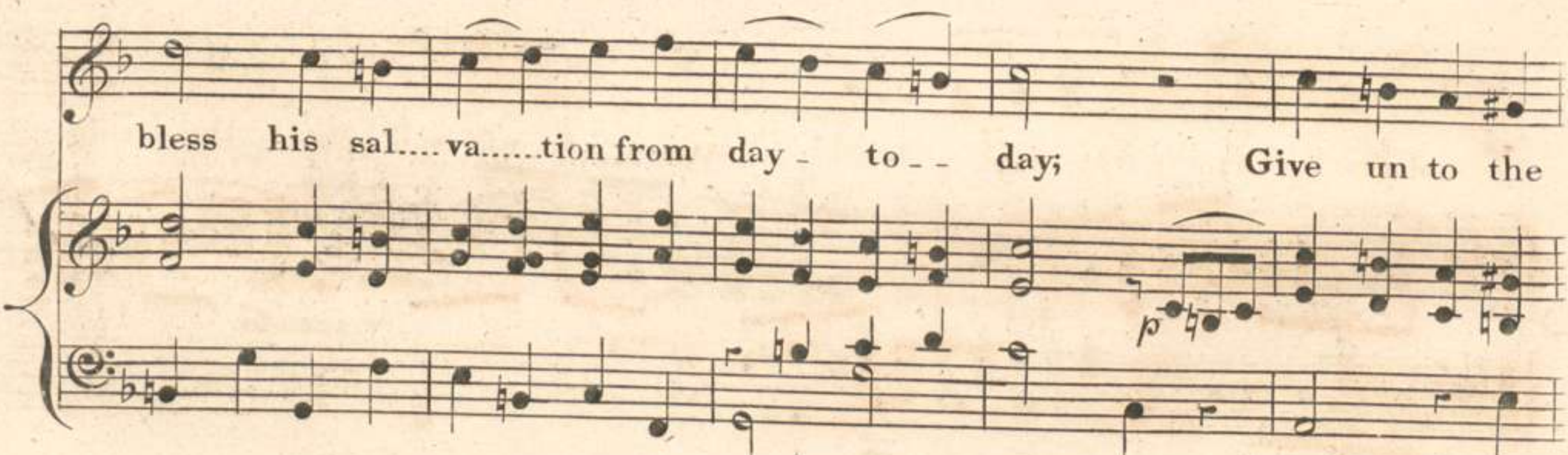
bleſs his ſal.....va.....tion from day - - to - - day!



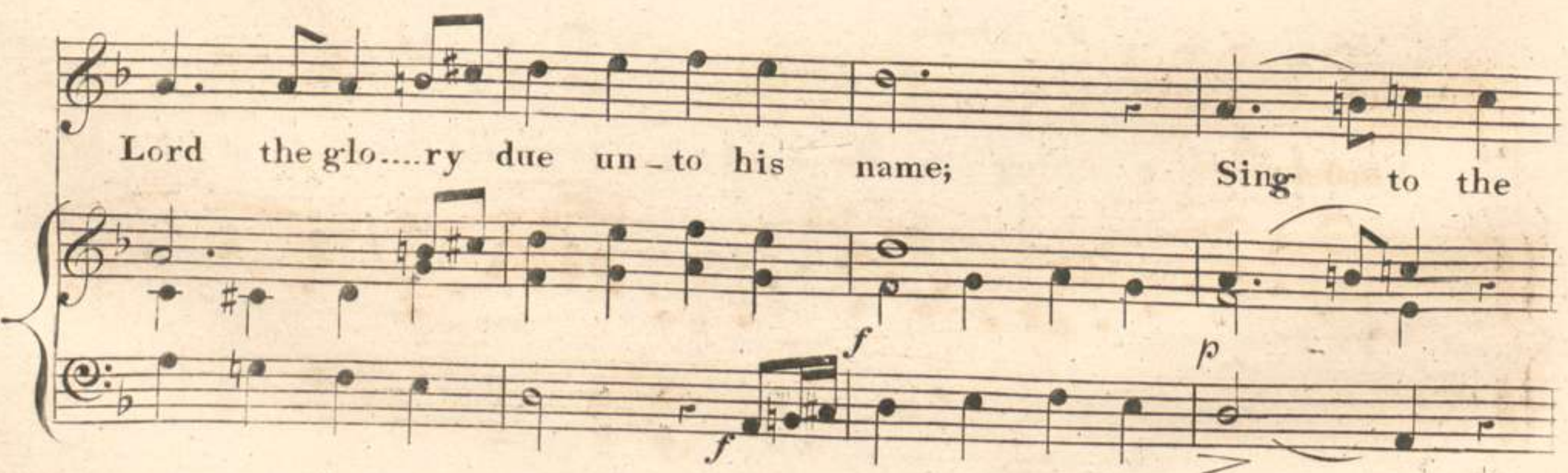
Sing to the Lord, O praife the God of Ja.....cob,



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



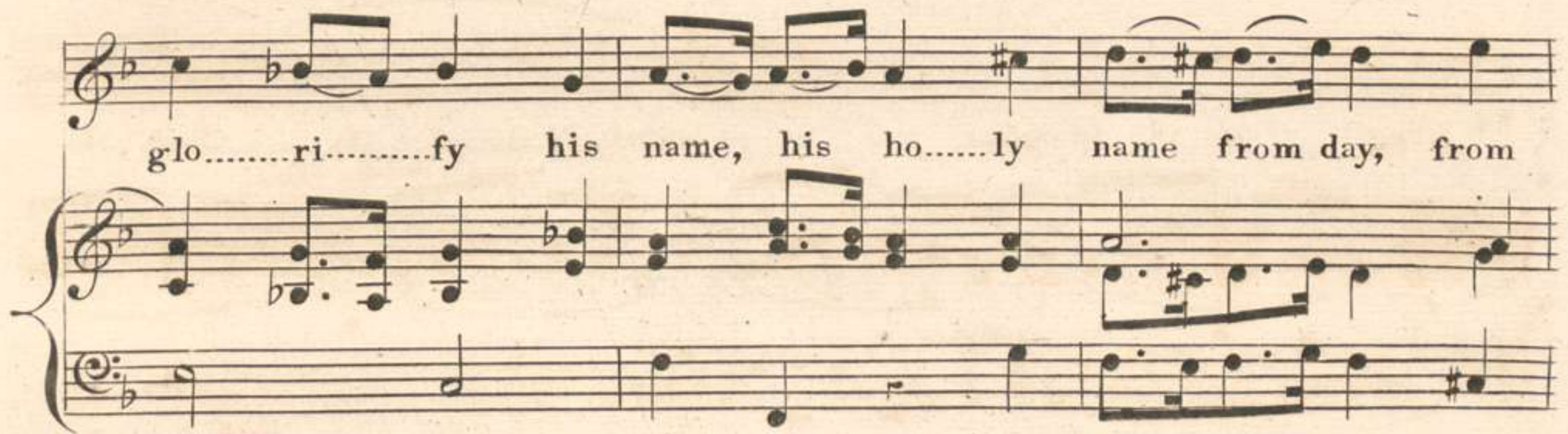
Lord the glo....ry due un - to his name; Sing to the



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



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



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



Lord, wor.....ship the



Lord in the beau.....ty of

The first system of music features a vocal line on a 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*.

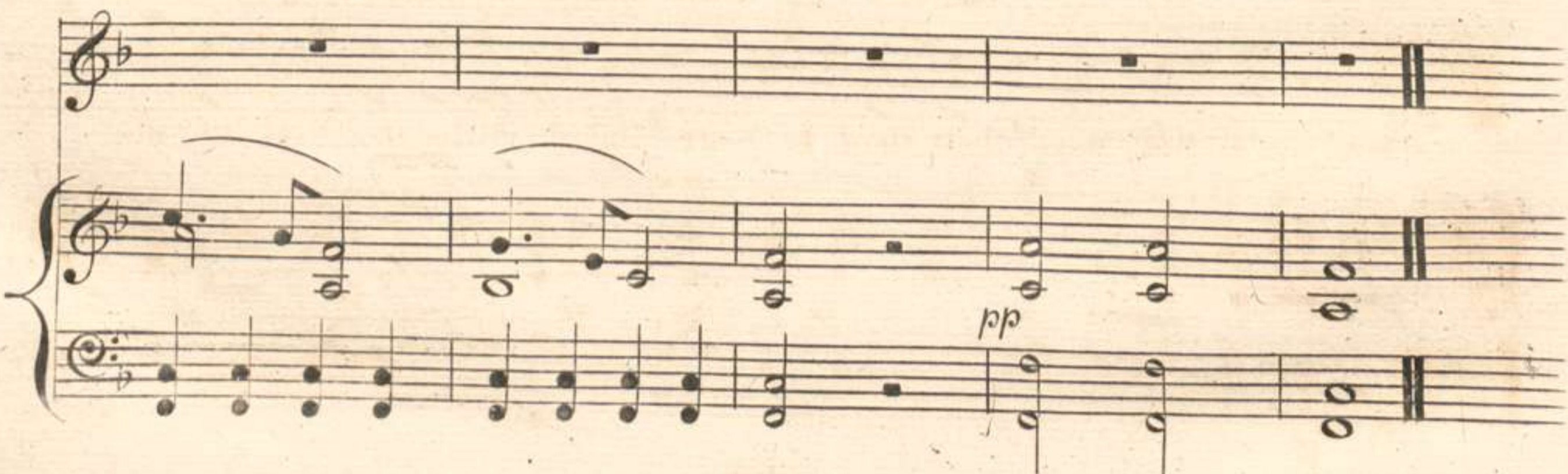
.....va..... tion from day - to day; praise him,



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.



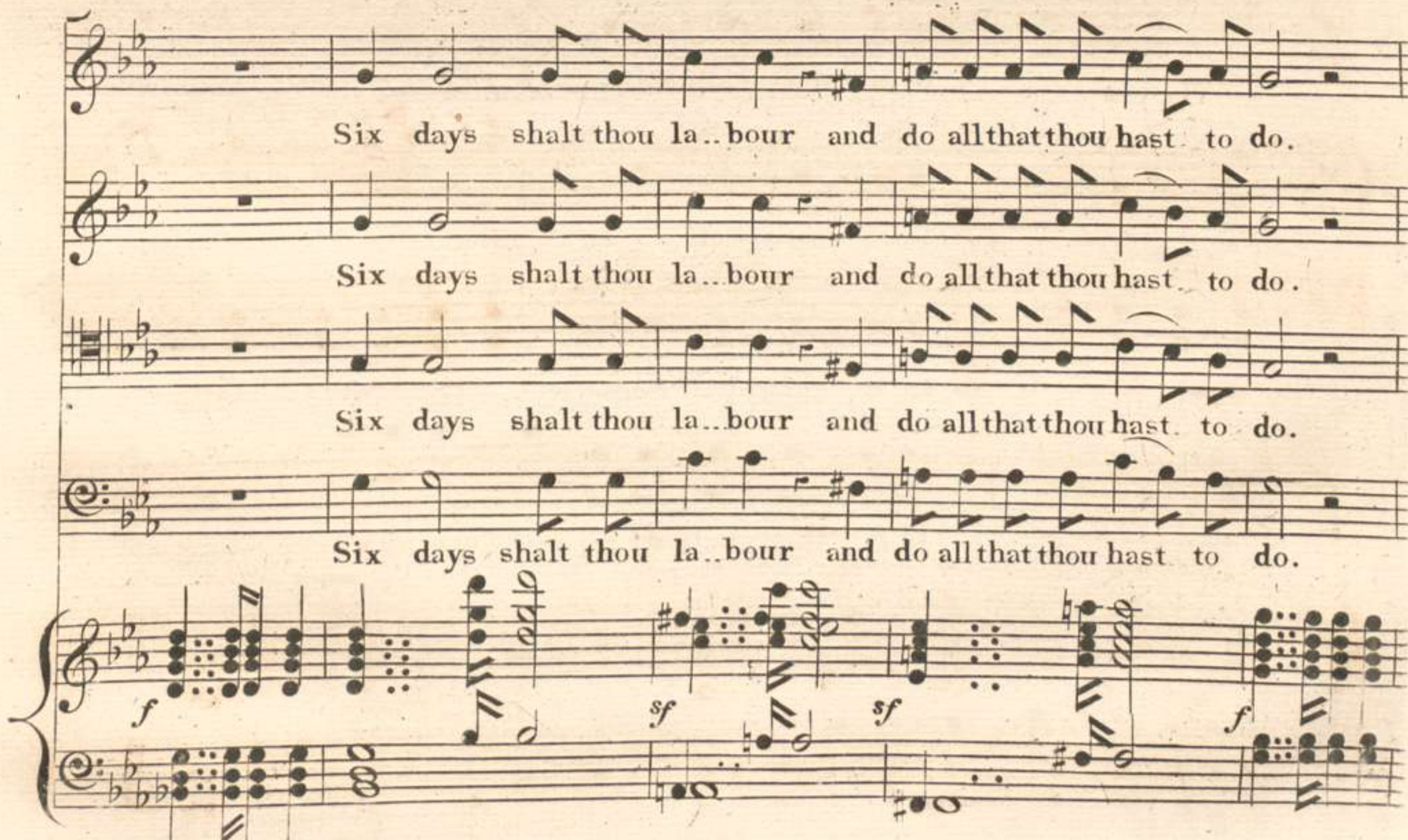
Six days shalt thou la..bour and do all that thou hast to do.

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 servnt, 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* *pp* *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.

The first system of music features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the word 'flesh'. The piano accompaniment starts with a forte piano (*fp*) dynamic and includes a crescendo (*cresc*) and sfzando (*sf*) marking.

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

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

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

The third system continues the vocal line and piano accompaniment. The piano accompaniment features a forte (*f*) dynamic marking and a piano (*p*) dynamic marking.

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

The fourth system continues the vocal line and piano accompaniment. The piano accompaniment features a forte (*f*) dynamic marking and a piano (*p*) dynamic marking.

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a melodic phrase, followed by the lyrics 'mer..cies, of all thy mer..cies and I shew forth thy sal..'. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano) at the beginning.

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

The second system continues the vocal line and piano accompaniment. The vocal line has the lyrics '.....va.....tion, yea, I shew forth thy sal..va.....tion, thy sal...va.....'. The piano accompaniment continues with similar harmonic support, featuring a variety of chordal textures and melodic fragments.

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

The third system shows the vocal line with the lyrics '.....tion, I shew forth thy sal..va.....tion, thy sal...va.....'. The piano accompaniment includes dynamic markings of *f* (forte) in several places, indicating a change in volume. The musical texture remains consistent with the previous systems.

..... tion.

The fourth system concludes the page with the vocal line ending on the word 'tion.' The piano accompaniment provides a final harmonic setting for the phrase, ending with a double bar line. The dynamic marking *f* is present at the start of the system.

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

Metron $\text{♩} = 116$

Nº 14.

Vni. Soli.

ANDANTINO

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

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

Tenore Solo.

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

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

CHORUS.

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

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

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

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

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

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

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

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

Tenore Solo.

So will I compass thine altar, O Lord!

that I may publish with the voice of thanksgiving

and tell of all thy wondrous works, of

all thy wondrous

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
tation I

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

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

tion.
tion.
tion.
tion.

No 15. SOPRANO SOLO.

AD AGIO
MAESTOSO.

How
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

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

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

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

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

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

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

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

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

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

The musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands. The music is in a major key with two sharps (F# and C#) and a common time signature. The lyrics are repeated across the vocal staves, with some variations in phrasing and punctuation. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal lines.

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." The second pair has the lyrics "Lord, serve ye the Lord, the Lord with gladness." The piano accompaniment is written in a grand staff (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes. The key signature is one sharp (F#) and the time signature is 4/4.

Come to his presence with thanks giving, and

Come to his presence with thanks giving, and

Come to his presence with thanks giving, and

Come to his presence with thanks giving, 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 thanks giving, and". The piano accompaniment is written in a grand staff and features a complex rhythmic pattern with many sixteenth notes. The key signature is one sharp (F#) and the time signature is 4/4. The word "sf" (sforzando) is written below the piano accompaniment staff.

know ye that the Lord he is
know ye that the Lord he is
know ye that the Lord he is
know ye that the Lord he is

sf sf sf sf sf sf

God. Serve ye the
God. Serve ye the
God. Serve ye the
God. Serve ye the

sf *Sempre fortiss.*

Lord with glad ness and know ye that the Lord

Lord with glad ness and know ye that the Lord

Lord with glad ness and know ye that the Lord

Lord with glad ness and know ye that the Lord

sf sf sf

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

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

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

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

sf sf sf sf

lands, all ye lands!

lands, all ye lands!

lands, all ye lands!

lands, all ye lands!

Fl: Ob: Clar: Fag: Cor:

sf *ff*

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

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

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

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

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

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

1098

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

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

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

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

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

Vni:

This system contains four vocal staves and a violin part. The vocal staves 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 first three staves have identical lyrics, while the fourth staff has a shorter line: "en..ter in..to his dwell...ings, be thank....ful." The violin part begins with a dynamic marking of *f* and ends with a double bar line.

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 staves 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" on the first three staves, and "sing to the Lord all ye landssing to the Lord all ye." on the fourth staff. The piano accompaniment 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 of music. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). Dynamics include *p* (piano) and *pp* (pianissimo).

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 of music. The first three staves are vocal parts with lyrics. The fourth staff is a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is common time (C). Dynamics include *p* (piano), *f* (forte), and *pp* (pianissimo).

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 grand staff (treble and bass clefs). The lyrics are: "praise him, shew forth his sal.....va.....tion from day to", "praise him, his sal.....va.....tion from day to", "praise him, shew forth his sal.....va.....tion from day to", and "praise him, his sal.....va.....".

day.

day.

day.

tion.

Fl: Ob: Clar:

p *pp*

This system continues the musical score. It features four vocal staves with the lyrics "day.", "day.", and "day." on the first three staves, and "tion." on the fourth. Below the vocal staves is a piano accompaniment with a woodwind section entry: "Fl: Ob: Clar:". The piano part includes dynamic markings *p* and *pp*. The piano accompaniment continues in grand 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 consists of two systems of staves. Each system includes a vocal line (treble clef), a bass line (bass clef), and a grand staff (treble and bass clefs). The key signature is two sharps (F# and C#), and the time signature is common time (C). The lyrics are printed below the vocal line, with dotted lines indicating where the notes extend over the words. The lyrics describe the Lord's grace and mercy, emphasizing His everlasting nature.

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

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

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

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

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

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

sf sf sf sf sf sf

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

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

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

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

gra

First system of musical notation. It consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of two sharps (F# and C#). The lyrics for all parts are: "e..... ver..... last..... ing". The piano accompaniment is in a bass clef with the same key signature. The first staff of the piano part has a *gr^a* marking above it.

Second system of musical notation. It consists of four vocal staves and a piano accompaniment. The vocal parts have the lyrics: "is his mer..... cy, is his". The piano accompaniment has a *gr^a* marking above the first staff and a *loco* marking above the second 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 for a hymn. 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 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 consists of chords and moving lines in both hands. The page number 1098 is printed at the bottom center.

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 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, both in word and in deed, yea ho_nour them'. The piano accompaniment features a more complex rhythmic pattern with some sixteenth notes. Dynamics include 'f' and '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; ho_nour thy Father and Mo..ther, both in'. The piano accompaniment includes a trill 'tr' in the right hand. Dynamics include 'f' and '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 'f' and '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 a steady eighth-note accompaniment in the right hand and a simpler bass line in the left hand.

.....cend on thee, that a

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

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

The third system continues the vocal line with the lyrics 'bles.....sing, a bles.....sing may des..cend, a bles.....sing'. The piano accompaniment is marked with a forte (*f*) dynamic and features a more rhythmic and textured accompaniment with sixteenth-note runs.

may descend on thee.

The fourth system concludes the vocal line with the lyrics 'may descend on thee.'. The piano accompaniment features a strong, rhythmic accompaniment with a forte (*f*) dynamic, including some chordal textures.

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...

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 series of notes with accents. The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex, rhythmic pattern with many sixteenth notes and slurs.

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.' includes four vocal parts (Soprano, Alto, Tenore, Basso) and instrumental accompaniment. The vocal parts are in a grand staff with treble clefs and a 3/4 time signature. The instrumental accompaniment is in a grand staff with treble and bass clefs, featuring a complex rhythmic pattern with many sixteenth notes and slurs. The tempo is marked 'Grave' and the dynamic is 'ff'. The score is numbered 1098.

This musical score is for page 113 and consists of several systems. The first system contains 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 pattern in the left hand and a melodic line in the right hand. The second system contains five vocal staves, each with a whole rest and the lyrics "Mur". The piano accompaniment continues with the same rhythmic pattern. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). Dynamics include *f* (forte) and *ff* (fortissimo).

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

This section contains four vocal staves, each with a single note and the lyric '.....der.' below it. The notes are on a G-clef staff with a key signature of three flats (B-flat, E-flat, A-flat). The notes are positioned on the second line of the staff. The music concludes with a double bar line and repeat dots.

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

VIVACE
ASSAI.

f
Tutti.
tr
sf

This section features a violin and piano accompaniment. The violin part is written on a G-clef staff in 3/4 time, starting with a forte (*f*) dynamic. The piano accompaniment is on a C-clef staff, also in 3/4 time, with a *Tutti.* marking. The piece includes a trill (*tr*) in the violin part and several sforzando (*sf*) markings throughout. The music concludes with a double bar line and repeat dots.

grv

loco

Basso Solo. RECITATIVO.

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

f

I am the Lord.

f

grv

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.

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. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in common time and features a series of chords and melodic lines.

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 is in common time and features a series of chords and melodic lines.

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 is in common time and features a series of chords and melodic lines.

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 is in common time and features a series of chords and melodic lines.

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 vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace. 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 vocal line continues on the same staff. The piano accompaniment continues on the grand staff. 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 vocal line concludes with a period. The piano accompaniment continues. 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 Basso Solo section, consisting of the seventh and eighth lines of music. The vocal line is on a single staff with a bass clef. The piano accompaniment is on a grand staff. The dynamic is *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 accompaniment 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, walk...ing 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 music. 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 music. 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 music. 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 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 sextuplet markings (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 sextuplet markings (6).

ta ble.

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

The

The fourth system contains instrumental parts for Clarinet (Clar.) and Horn (Cor). The Clarinet part begins with a *p* dynamic marking. The word "The" is written above the Clarinet staff.

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*

.....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; blessed be

Is ra... el; Fl Clar

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a grand staff for piano accompaniment, with a specific part for Flute in C (Fl Clar). The music continues in the same key and time signature. Dynamics include *p* (piano).

Is ra... el.

blessed be Is ra... el.

Vni.

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom staff is a grand staff for piano accompaniment, with a specific part for Violin (Vni.). The music concludes in the same key and time signature. 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

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below them. The piano accompaniment is written in grand staff notation (treble and bass clefs) with a brace on the left. The music is in a key with one sharp (F#) and a common time signature (C).

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

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

The second system of the musical score continues with two vocal staves and piano accompaniment. The lyrics are "hire..... ling in his wa ges; the". The piano accompaniment continues with the same notation as the first system.

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

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

The third system of the musical score concludes with two vocal staves and piano accompaniment. The lyrics are "wi.... dow and the fa... ther. less, and that turn a....". The piano accompaniment continues with the same notation as the previous systems.

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

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



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

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



Hosts.

Hosts.



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 texture with triplets and sixteenth-note patterns.

face of the earth.

face of the earth.

face of the earth.

face of the earth.

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "face of the earth.". The piano part includes a *ff* (fortissimo) dynamic marking and continues with intricate rhythmic patterns.

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 first system has a metronome marking of 120. The second system has dynamic markings of *sf*. The third system has dynamic markings of *p*. The fourth system has dynamic markings of *pp*. The fifth system has dynamic markings of *pp*. The sixth system has dynamic markings of *pp*.

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 four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a melodic line with slurs and accents, and a bass line with sustained notes.

The second system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics "for He is their strength in time of". The piano accompaniment includes dynamic markings such as *sf* (sforzando) and *p* (piano), and a *Viol!* (Violin) instruction. The lyrics "for He is their strength in" are also present in this system.

The third system of the musical score continues the vocal and piano parts. The vocal line includes the lyrics "need he is their strength, He leadeth the" and "time of need he is their strength, He". The piano accompaniment continues with its melodic and harmonic support.

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. *f*

And^{te}

Metron. ♩ = 69.

Nº 10. Tenor Solo Recitativo in tempo and Aria.

Tenore, Solo.

Wind Instruments.

Andante *f*

String Instruments Soli. *f*

Maes^{to}

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 page contains 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 score is in 3/4 time and includes dynamic markings such as *f* (forte), *p* (piano), and *sf* (sforzando). The piano part is labeled 'Ophicleide.' and includes a section with a double bar line. 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:

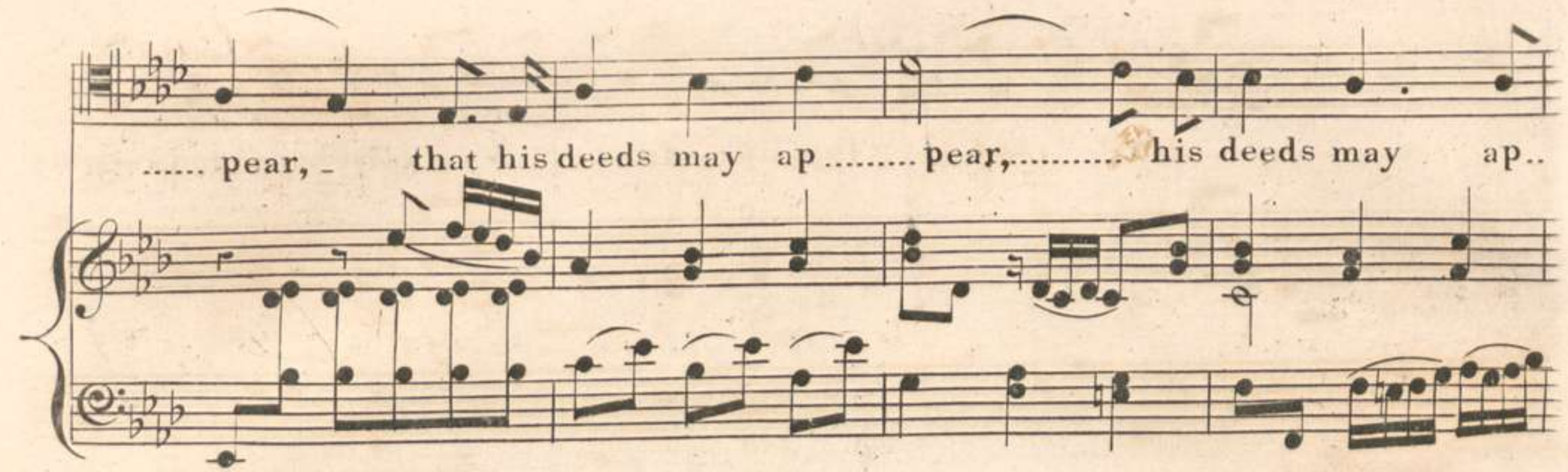


He that loveth truth com eth to the light, that his deeds may ap

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



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 1098

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

Metron. ♩ = 80.

CHORUS

Nº 11 - Vni.

LENTO:

Musical notation for Violin I (Vni.) and Cello/Double Bass (Cva.). The Violin I part is in treble clef with a key signature of one flat and common time. The Cello/Double Bass part is in bass clef with the same key signature and time signature. The tempo is marked 'LENTO'. Dynamics include *f* and *gva*.

Musical notation for Violin II and Cello/Double Bass. The Violin II part is in treble clef with a key signature of one flat and common time. The Cello/Double Bass part is in bass clef with the same key signature and time signature. Dynamics include *ff* and *gva*.

Soprano.

Musical notation for the Soprano voice part, in treble clef with a key signature of one flat and common time. The lyrics are: "Thou shalt not co...vet thy neigh.....bour's house: thou shalt not".

Alto.

Musical notation for the Alto voice part, in treble clef with a key signature of one flat and common time. The lyrics are: "Thou shalt not co...vet thy neigh.....bour's house: thou shalt not".

Tenore.

Musical notation for the Tenor voice part, in bass clef with a key signature of one flat and common time. The lyrics are: "Thou shalt not co...vet thy neigh.....bour's house: thou shalt not".

Basso.

Musical notation for the Bass voice part, in bass clef with a key signature of one flat and common time. The lyrics are: "Thou shalt not co...vet thy neigh.....bour's house: thou shalt not".

Musical notation for Brass Instruments, in treble and bass clefs with a key signature of one flat and common time. Dynamics include *f*.

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 a treble and bass clef. The right hand plays a complex, rhythmic pattern of sixteenth notes, while the left hand plays a simpler accompaniment of quarter notes. Dynamics include *f* and *p*. The key signature has two sharps (F# and C#).

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 as the first system. Dynamics include *f* and *p*. The key signature remains two sharps.

thus saith the Lord. For who so - -

Poco più mosso.

The third system of music features a vocal line and 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. The key signature remains two sharps.

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

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

The first system of music consists of three staves. The top two staves are vocal lines, with the lyrics "..... shall not o..... bey and do the" written below them. The bottom staff is a grand staff for piano accompaniment, with a treble clef on the left and a bass clef on the right. The piano part features a complex texture with many sixteenth and thirty-second notes, and several dynamic markings of *sf* (sforzando) are placed throughout the piece.

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

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

The second system of music consists of three staves. The top two staves are vocal lines, with the lyrics "words of my Com..... mand..... ments, on him shall" written below them. The bottom staff is a grand staff for piano accompaniment, with a treble clef on the left and a bass clef on the right. The piano part continues with a complex texture and several dynamic markings of *sf*.

fall my Judg..... ments.

fall my Judg..... ments.

The third system of music consists of three staves. The top two staves are vocal lines, with the lyrics "fall my Judg..... ments." written below them. The bottom staff is a grand staff for piano accompaniment, with a treble clef on the left and a bass clef on the right. The piano part continues with a complex texture and several dynamic markings of *sf*.

Piano introduction in G major, 2/4 time. The right hand features a rhythmic pattern of eighth notes and chords, starting with a fortissimo (sf) dynamic and ending with a fortissimo (ff) dynamic. The left hand provides a steady accompaniment of eighth notes.

Metron $\text{♩} = 112.$

CHORUS.
Nº 13.

Andante. *Soli.*

Piano solo section in G major, 2/4 time, marked Andante. The right hand has a melodic line with slurs and accents, while the left hand has a simple accompaniment. Dynamics include piano (p).

Piano section in G major, 2/4 time. The right hand features a complex rhythmic pattern with slurs and accents, marked piano (p). The left hand has a steady accompaniment, marked forte (f).

Soprano *Tutti.*

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

Soprano vocal line in G major, 2/4 time, marked Tutti. The melody is simple and follows the lyrics.

Alto *Tutti.*

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

Alto vocal line in G major, 2/4 time, marked Tutti. The melody is simple and follows the lyrics.

Piano accompaniment for the vocalists in G major, 2/4 time. The right hand has a simple accompaniment, and the left hand has a steady accompaniment of eighth notes.

..... 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:

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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 staves (Soprano, Alto, and Tenor) and two piano staves. The vocal parts have lyrics in Italian. The piano accompaniment includes parts for Clarinet (Clar.), Flute (Flauto), and Violin (Vni). The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The vocal lines are marked with 'in...' and 'lead me, in...'. The piano part includes a forte (f) dynamic marking.

SOPRANO SOLO. RECITATIVO.

Metron $\text{♩} = 96$

Nº 14.

Soli.

Con moto

Detailed description: This block shows the piano accompaniment for the recitativo section. It consists of two staves (treble and bass clef) in common time (C). The tempo is marked 'Con moto' and the dynamics include 'f' (forte). 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 $\text{♩} = 108$

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 system shows the beginning of the Canon & Chorus. It features a vocal line starting with the syllable 'fa' followed by a caesura 'ces.'. The piano accompaniment consists of two staves. The right hand plays a rhythmic pattern of eighth notes, while the left hand provides harmonic support with chords and single notes. The tempo markings 'più lento.' and 'Andante.' are placed above the piano part. Dynamic markings 'p' (piano) are present in both hands.

Soprano Solo.

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

Detailed description: This system is the start of the Soprano Solo section. The vocal line begins with the lyrics 'There is none like to Je.. ho..... vah, the'. The piano accompaniment continues with a similar rhythmic pattern. The key signature has two flats (B-flat and E-flat), and the time signature is 12/8.

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

Detailed description: This system continues the Soprano Solo. The vocal line has the lyrics 'God - - the God - of the righteous, he, O Is..ra.el! he shall be thy'. The piano accompaniment continues with the same rhythmic pattern.

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

Detailed description: This system concludes the Soprano Solo section. The vocal line has the lyrics 'Sa...viour he, O Is.....rael, O Is.....rael! he shall be thy Sa'. The piano accompaniment continues with the same rhythmic pattern.

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 lines are in a soprano and alto register. The piano accompaniment consists of two staves with a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand.

.....viour.

..... viour.

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

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

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

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

This system continues the musical piece with two vocal staves and piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment consists of two staves with a flowing eighth-note melody in the right hand and a more rhythmic bass line in the left hand. The lyrics are repeated across the vocal staves.

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

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 begins with a vocal line in G major (one flat) and 4/4 time. The lyrics are 'ho.ly is the Lord!'. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The score is divided into two systems. The first system contains the first two vocal staves and the piano accompaniment. The second system contains the next four vocal staves and the piano accompaniment. The piano part features a dynamic marking of *f* (forte) and a 'Tutti' instruction. The score concludes with a final chord in 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,
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,

Piano accompaniment

Lord, the Lord of Sa..baoth: Praiseye Jeho..vah

Lord, the Lord of Sa..baoth: Praiseye Jeho..vah

Lord, the Lord of Sa..baoth: Praiseye 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

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

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Detailed description: This block contains a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are arranged in four staves, each with a treble clef and a key signature of two flats. The lyrics for all parts are "Sa..... ba... oth.". The piano accompaniment is written for grand piano with a treble and bass clef. It features a complex, rhythmic pattern with many sixteenth and thirty-second notes. A dynamic marking of *ff* (fortissimo) is present. The score ends with a double bar line and a repeat sign.

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

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

f

Detailed description: This block shows the beginning of a section for Bass and piano. The bass part is on a single staff with a bass clef and a key signature of two flats. The piano accompaniment is on two staves (treble and bass clefs) with a key signature of two flats. The lyrics are "Glo.....rify the Lord, give thanks to him, re....joi....cing in his". A dynamic marking of *f* (forte) is present. The piano part has a steady, rhythmic accompaniment.

Tenore
f
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

Detailed description: This block shows the beginning of a section for Tenor and piano. The tenor part is on a single staff with a treble clef and a key signature of two flats. The piano accompaniment is on two staves (treble and bass clefs) 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". A dynamic marking of *f* (forte) is present. The piano part includes a trill (*tr*) in the right hand.

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 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 of vocal and piano parts. Each system has four staves: two for vocal parts (Soprano and Alto) and two for piano accompaniment (Right and Left Hand). The piano part features a prominent, rhythmic accompaniment with repeated chords and melodic lines, often marked with *sf* (sforzando). The lyrics are printed below the vocal staves, with some words in italics and dynamic markings like *sf* indicating emphasis.

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.