

Neukomm, Sigismund von

Mount Sinai or the ten commandments ; an oratorio in 2 parts

**London [1832]
2 Mus.pr. 88.44**

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Arthur N. Jones.

MOUNT SINAI,

OR

THE TEN COMMANDMENTS,

An Oratorio,

in Two Parts.

TAKEN FROM

THE HOLY SCRIPTURES,

(Translated from the German)

The Music Composed

And Dedicated by Special Permission

TO HIS MAJESTY

The King of Prussia,

BY THE

CHEVALIER SIGISMOND NEUKOMM.

Ent.^d at Sta. Hill.

R. & E. Williamson, Sculp.^r

Price £1.11.0.

LONDON,

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Haydn's Oratorio "The Creation"..... Price 26^s

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

Metron: ♩ = 66

Nº 1.

ANDANTE

MAESTOSO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a series of chords in the right hand and a steady bass line in the left hand. A dynamic marking of *f* (forte) is placed at the beginning of the first measure.

The second system continues the musical piece. It features a mix of eighth and sixteenth notes in the right hand, with a more active bass line. The dynamics remain consistent with the first system.

The third system shows a progression of the music with more complex rhythmic patterns. There are dynamic markings of *f* and *tr* (trills) in both hands.

The fourth system features a dynamic marking of *ff* (fortissimo) in the right hand. The music continues with a mix of chords and moving lines.

The fifth system concludes the piece with sustained notes and chords in both hands, ending with a final cadence.

(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 uneven texture.

Nº 2. RECITATIVO.

Basso Solo.

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

tenuto.

Detailed description: This system contains the first two lines of music. The vocal line is in bass clef with a common time signature. It begins with a half note G4, followed by quarter notes F4, E4, D4, C4, B3, A3, G3, and F3. The piano accompaniment consists of a grand staff with treble and bass clefs, both in common time. The right hand has a whole note chord of G3-B3-D4, and the left hand has a whole note chord of G2-B2-D3. 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 third and fourth lines of music. The vocal line continues with quarter notes G3, F3, E3, D3, C3, B2, A2, G2, and F2. The piano accompaniment continues with the same chords as the first system, with some chromatic movement in the bass line.

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

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has quarter notes G2, F2, E2, D2, C2, B1, A1, G1, and F1. The piano accompaniment continues with the same chords, with some chromatic movement in the bass line.

Adagio a tempo.

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

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has quarter notes G1, F1, E1, D1, C1, B0, A0, G0, and F0. The piano accompaniment continues with the same chords, with some chromatic movement in the bass line. The tempo marking 'Adagio a tempo.' is written above the vocal line.

Metron: ♩ = 132

QUARTETTO, or SEMI-CHORUS.

No 3. Semi-Chorus, or Solo

Soprano *Semi-Chorus, or Solo.*
He loveth, he loveth his flock! he

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

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

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

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

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

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

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

sf

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

p
fp

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

p
fp

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

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

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

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

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

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

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

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

Vno 1^o

Vno 2^{do}

Alto.

f

Nº 4.

tempo 1^{mo}

Fl. Ob. Clar. Fag.

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

RECITATIVO BASSO SOLO.

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

Musical score for Recitativo Basso Solo. It consists of two staves: a vocal line and a piano accompaniment. The vocal line is in a lower register and features a recitative style with a mix of eighth and sixteenth notes. The piano accompaniment is in a higher register and consists of chords and simple melodic lines.

Metron. 52 ANDANTE MAESTOSO.

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

Musical score for Andante Maestoso. It consists of two staves: a vocal line and a piano accompaniment. The tempo is marked 'Andante Maestoso' with a metronome marking of 52. The key signature has two flats. The vocal line is in a lower register and features a recitative style. The piano accompaniment is in a higher register and consists of chords and simple melodic lines.

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

Musical score for the final part of the Andante Maestoso section. It consists of two staves: a vocal line and a piano accompaniment. The vocal line is in a lower register and features a recitative style. The piano accompaniment is in a higher register and consists of chords and simple melodic lines. The section ends with a fermata.

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 *fp* and *p*. The lower staff maintains the chordal accompaniment.

The third system features two staves with dynamic markings *fp*, *f*, and *ff* in the upper staff. The lower staff continues with the accompaniment.

The fourth system introduces a vocal line in the upper staff, with the lyrics "And it came to pass on the". The piano accompaniment is in the lower staff, marked with *ff*.

The fifth system continues the vocal line with the lyrics "third day in the morning, that there were thun... ders and". The piano accompaniment is marked with *f*. The tempo marking *a tempo* is placed 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 (soprano or alto clef) and a piano accompaniment (grand staff). The first system has a piano (p) dynamic marking. The second system has a forte (f) dynamic marking. The third system also has a forte (f) dynamic marking. The fourth system continues the piano accompaniment. The lyrics are written below the vocal line.

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

f

This system features a vocal line with a treble clef and a piano accompaniment with a grand staff (treble and bass clefs). The vocal line contains a melodic phrase with eighth and sixteenth notes. The piano accompaniment consists of sustained chords in the right hand and a rhythmic bass line in the left hand. A dynamic marking of *f* (forte) is placed below the piano part.

This system continues the musical setting. The vocal line has a rest, followed by a melodic phrase. The piano accompaniment features a more active bass line with eighth notes and a right hand with chords. The system concludes with a complex, multi-measure rest for the piano part, indicated by a large bracket and a series of dots.

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

f

This system begins with a vocal line containing the text. The piano accompaniment has a rest, followed by a melodic phrase in the right hand and a bass line in the left hand. A dynamic marking of *f* is present.

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

f

This system continues the vocal line with the text. The piano accompaniment features a melodic phrase in the right hand and a bass line in the left hand. A dynamic marking of *f* is present.

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

Metron. ♩ = 66 CHORUS.

Nº 6. GRAVE


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


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

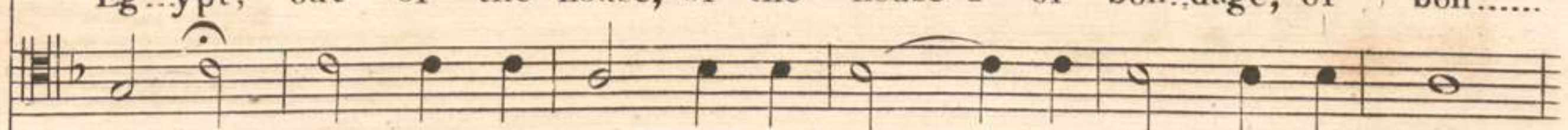
Tenore.  I am the Lord, thy God, which have brought thee out of the land of

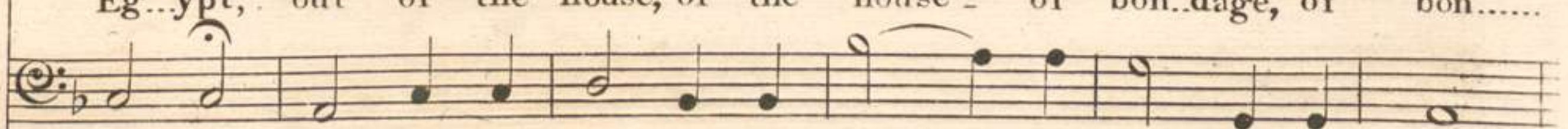
Basso.  I am the Lord, thy God, which have brought thee out of the land of


 Brass Instruments.

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

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

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

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



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

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

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

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

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

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

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

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

1098

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

ARIA. TENORE SOLO.

Metron: ♩ = 54. N° 7.

ADAGIO.

Tenore Solo

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

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

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

f *sf*

Detailed description: This system contains the first two lines of music. The vocal line begins with a dotted half note 'hea.....vens,' followed by a half note 'the', a quarter note 'heavns', a quarter note 'with', a quarter note 'all', a quarter note 'their', a quarter note 'host,', a quarter note 'the'. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and block chords in the left hand. Dynamics include *f* and *sf*. A triplet of eighth notes is marked with a '3' and an accent.

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

f *sf* *p*

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

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

p

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

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

p *f*

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

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are "earth, the wa..... ters and all things, all that are there." The piano accompaniment starts with a forte dynamic marking (*sf*) and consists of a rhythmic pattern of eighth and sixteenth notes.

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

The second system continues the vocal line and piano accompaniment. The lyrics are "..... in Thou, Lord! Thou, Lord!". The piano accompaniment features a dynamic shift from *sf* to *p* (piano) in the middle of the system.

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

The third system continues the vocal line and piano accompaniment. The lyrics are "Thou, O Je..... ho..... vah! Thou art Lord alone, Thou a....". The piano accompaniment starts with a *p* dynamic and includes a *cres:* (crescendo) marking towards the end of the system.

..... lone!

The fourth system concludes the vocal line and piano accompaniment. The lyrics are "..... lone!". The piano accompaniment features a forte dynamic (*f*) and includes trill markings (*tr*) in the right hand.

Metron: ♩ = 88.

POCO PIÙ MOSSO.

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

f *gra.* *loco* *p*

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

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

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

f *p*

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

p *p*



Thou, ev'n Thou art Lord alone,

sempre fortiss

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

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

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

f *sf* *fp* *f*

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

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

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

The second system continues the vocal line and piano accompaniment. The vocal line includes the words 'work of thy - hands!' and 'They all shall wait - up....'. The piano accompaniment features a dynamic marking of *f* (forte) and includes a *tr* (trill) marking on the bass line.

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

The third system continues the vocal line and piano accompaniment. The vocal line includes the words '.....on thee,' and 'They all shall wait - up....on thee,'. The piano accompaniment features dynamic markings of *f* (forte) and *p* (piano).

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

The fourth system continues the vocal line and piano accompaniment. The vocal line includes the words 'all shall praise thy name,' and 'all shall praise thy name for'. The piano accompaniment features a dynamic marking of *p* (piano).

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 soprano clef with a key signature of one flat and a common time signature. The lyrics are "Thou art God a..... lone, for Thou art". The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex, rhythmic pattern of sixteenth and thirty-second notes. Dynamic markings include *cres* (crescendo) and *f* (forte).

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

p *p* *p*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "God a..... lone! All thy works shall". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings 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 the lyrics "praise thee Thou art God a..... lone, Thou a lone, Thou". The piano accompaniment continues with similar rhythmic patterns. Dynamic markings include *f* (forte) and *p* (piano).

a..... lone.

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "a..... lone.". The piano accompaniment concludes with a final cadence. The system ends with a double bar line.

II COMMANDMENT.

Metron. 60.

NO 8. CHORUS.

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

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

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

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

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

Maestoso.

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

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

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

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

f *ff*

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

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

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

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

ff

gva.....

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

Thou shalt not bow down to them nor worship them.

Thou shalt not bow down to them nor worship them.

Thou shalt not bow down to them nor worship them.

1098

Metron. ♩ = 56

No. 9.

Fl: Clar: (31)

ANDANTE.

Ob:

Fag:

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

f *ff*

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

RECITATIVO.

Soprano Solo.

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

Vni: *f* *f*

Soli: *f* *f*

This system contains the vocal line for Soprano Solo and the piano accompaniment. The vocal line is in a recitativo style. The piano accompaniment features a simple harmonic support. Dynamics *f* and *ff* are indicated for the piano parts.

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

This system contains the final part of the vocal line and piano accompaniment. The vocal line concludes with a fermata. The piano accompaniment provides a simple harmonic base. Dynamics *f* are indicated.

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

Vivace. *Maestoso*

f *f*

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

Tromb:
Corni:

f

Metron: ♩ 120.

CHORUS.

Soprano.

Alto.

Tenore.

Basso.

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

Vivace

Great is Je....

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

This system contains the first vocal entry and piano accompaniment. It features a vocal line with lyrics and a piano accompaniment with a treble and bass clef. The lyrics are: "Great is Je...." and "..... 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

This system contains the second vocal entry and piano accompaniment. It features a vocal line with lyrics and a piano accompaniment with a treble and bass clef. The lyrics are: "..... ho..... vah in the as...sem.....bly, in the as...." and "..... 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 six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "jus..tice Lord, God of hosts, great is thy jus.....tice,". The second system also consists of six staves with the same layout. The lyrics are: "great is thy jus.....tice, Lord God of hosts!", "great is thy jus.....tice, Lord God of hosts!", "jus.....tice, Lord God of hosts, God of hosts! Lord!", and "jus.....tice, Lord God of hosts, God of hosts! great is thy". The piano part features a complex accompaniment with many sixteenth and thirty-second notes. The score concludes with a fermata and a dynamic marking of *f*.

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

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

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

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

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

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

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

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

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

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

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

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

(48)

Three systems of piano accompaniment. Each system consists of a treble and bass staff. The first system shows a melodic line in the treble and a block-chord accompaniment in the bass. The second system features a more active treble line with some slurs and accents, and a bass line with dynamic markings *sf*. The third system continues the melodic and harmonic development, ending 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 staff. The treble staff has a 3/4 time signature and a key signature of two flats. The music is marked *f* and includes dynamic markings *f* and *sf*. The bass staff has a 3/4 time signature and a key signature of two flats, with a 4/4 time signature indicated at the beginning.

Two systems of piano accompaniment for measures 58-62. Each system has a treble and bass staff. The music is marked *f* and features a steady harmonic accompaniment in the bass and a melodic line in the treble.

Two systems of piano accompaniment for measures 63-67. Each system has a treble and bass staff. The music is marked *ff* and features a more active melodic line in the treble and a rhythmic accompaniment in the bass.

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 includes piano (p) and oboe (Oboe.) parts. The second system includes violin (Vni.) and piano parts. The third system includes oboe and piano parts. The fourth system includes piano parts with dynamics *sf* and *f*. The fifth system includes piano parts with dynamics *f* and *p*, and includes markings for tenors (*ten*). The sixth system includes piano parts with markings *gra* and *loco*. The seventh system includes piano parts with dynamics *f* and *p*. The score is written in a key signature of one flat and common time.

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,

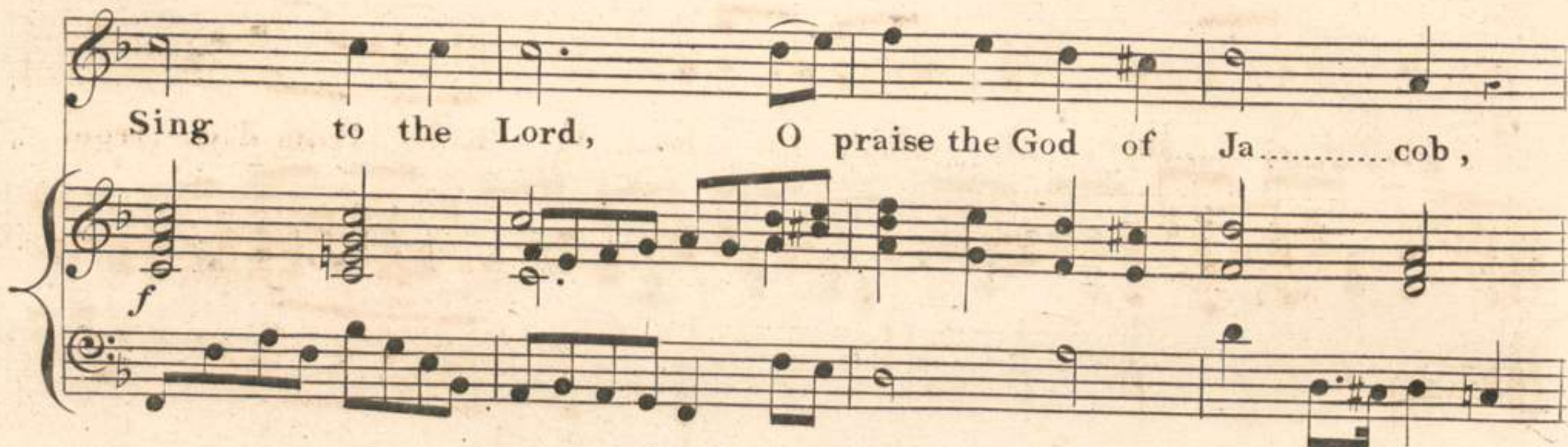


Metron: ♩ = 120.

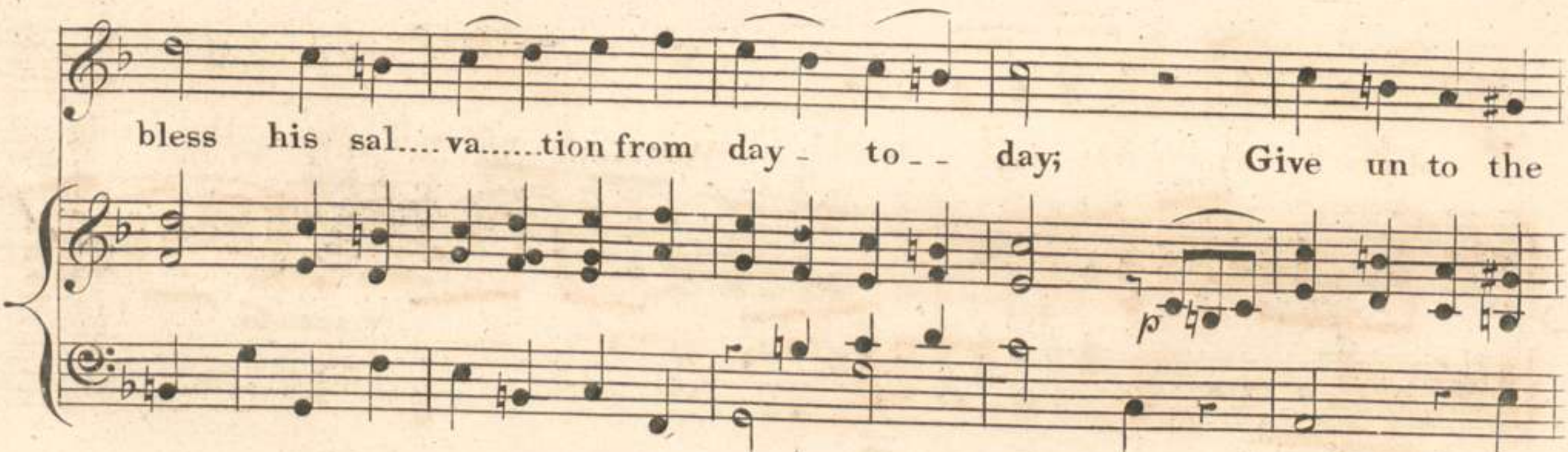
bleſs his ſal.....va.....tion from day - - to - - day!



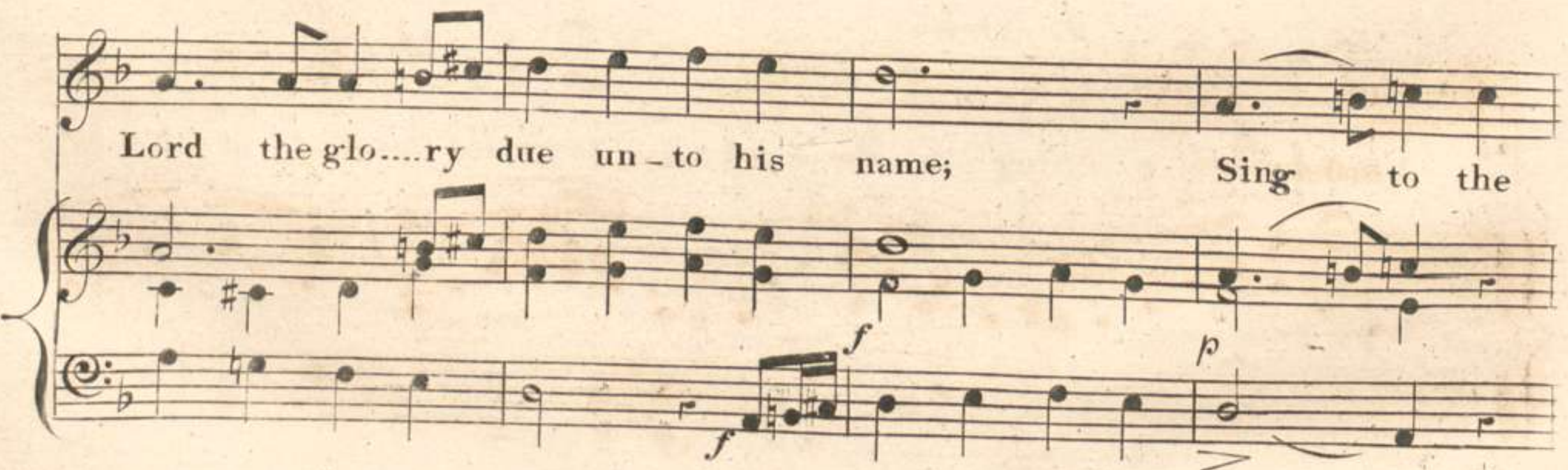
Sing to the Lord, O praife the God of Ja.....cob,



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 consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords. Dynamics include *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 maintains its rhythmic texture. Dynamics include *f* and *p*.

Lord. Bow ye down be.....

The third system begins with 'Lord.' followed by 'Bow ye down be.....'. The piano accompaniment features a more active right-hand part with sixteenth-note runs. Dynamics include *f* and *sf*.

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

The fourth system concludes with '.....fore him all the earth! Sing to the'. The piano accompaniment includes a prominent trill in the right hand. Dynamics include *sf* and *p*.

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



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



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



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



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



praise him, praise ye the Lord!



praise - - - - - ye the Lord!



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

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

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

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

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

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

Tromb. Corni. *f*

Trem.

Wind Instruments.



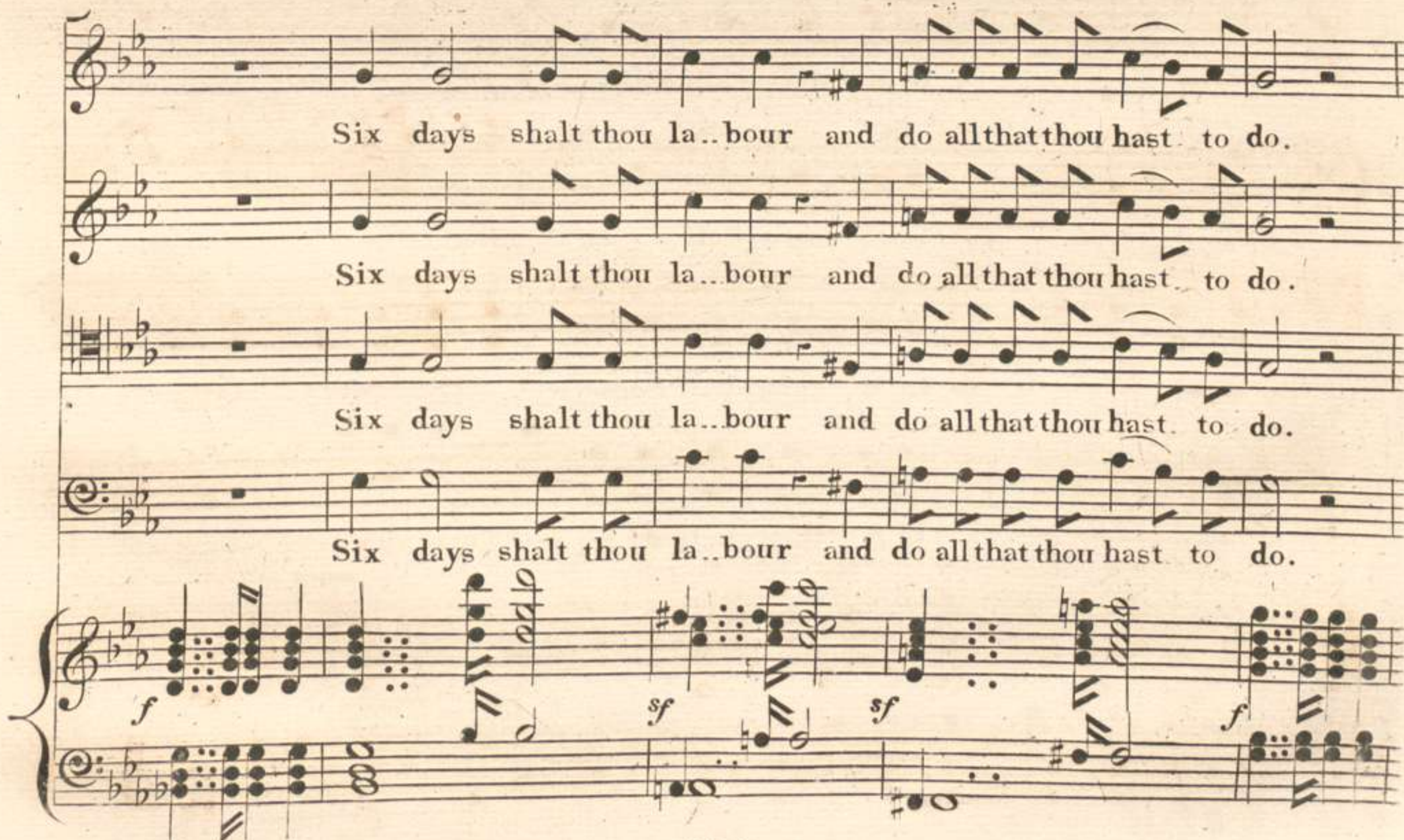
Six days shalt thou la..bour and do all that thou hast to do.

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

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

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

f *sf* *sf* *f*



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

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

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

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

Trem *f f f f f f*

gva

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

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

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

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

gva

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

gva.

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

gva.

Nº 13. FINALE.

Metron $\text{♩} = 56$

ANDANTINO.

Vni Solo

The piano accompaniment consists of four systems of grand staff notation. The first system begins with a piano (*p*) dynamic and features a melodic line in the right hand and a supporting bass line in the left hand. The second system includes fortissimo (*f*) and sforzando (*sf*) markings, along with trills (*tr*) in the right hand. The third system features pianissimo (*pp*) dynamics and trills. The fourth system concludes with a pianissimo (*pp*) dynamic.

Basso Solo.

The fifth system features a vocal line in the upper staff and piano accompaniment in the lower grand staff. The vocal line includes the lyrics: "How love.....ly, how love....ly, how love.....ly are thy". The piano accompaniment provides harmonic support for the vocal melody.

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

p

Detailed description: This system contains the first two lines of music. The vocal line begins with a forte (*f*) dynamic and includes the lyrics 'dwel...lings Lord! of Sa.....baoth! how'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a piano (*p*) dynamic marking. The key signature has two sharps (F# and C#), and the time signature is common time (C). There are sixteenth-note runs and sixteenth-note chords in the piano part.

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

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

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

pp

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has 'My soul lon.....geth, lon...geth, yea'. The piano accompaniment features a more active melodic line with accents (>) and a pianissimo (*pp*) 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 has 'e.....ven fainteth for the courts of the Lord, my heart and my'. The piano accompaniment continues with a forte-piano (*fp*) dynamic, featuring a rhythmic pattern of eighth and sixteenth notes.

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

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 fermata over the first note. The piano accompaniment starts with a forte piano (*fp*) dynamic, followed by a crescendo (*cresc*) and a sforzando (*sf*) dynamic. The lyrics are: "flesh — cri.....eth out, crieth out for the living God."

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

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first note. The piano accompaniment features a piano (*p*) dynamic. The lyrics are: "One day in thy courts is bet...ter, is"

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

The third system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first note. The piano accompaniment features a forte (*f*) dynamic and a piano (*p*) dynamic. The lyrics are: "bet.....ter than a thousand, For thou, O Lord!"

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

The fourth system continues the vocal line and piano accompaniment. The vocal line has a fermata over the first note. The piano accompaniment features a forte (*f*) dynamic and a piano (*p*) dynamic. The lyrics are: "let.... test me sing, — — — thou let..... test me sing of all thy"

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



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



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



..... tion.



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

Metron $\text{♩} = 116$

Nº 14.

Vni. Soli.

ANDANTINO

The first system of music consists of two staves. The upper staff is a violin solo, marked 'Vni. Soli.', and the lower staff is the piano accompaniment, marked 'Soli.'. The tempo is 'ANDANTINO' and the time signature is common time (C). The key signature has one sharp (F#). The piano part begins with a dynamic marking of *p*.

The second system of music consists of two staves, both piano accompaniment. It continues from the first system. Dynamic markings include *sf* (sforzando) and *p* (piano).

Tenore Solo.

The third system of music features a tenor solo line on a single staff and piano accompaniment on two staves. The lyrics are: "Lord! I love thy house, I love thy ha...bi.....ta.....tion,". The piano part provides harmonic support for the vocal line.

The fourth system of music continues the tenor solo and piano accompaniment. The lyrics are: "and the place where thine ho..... nor dwelleth,". The piano part concludes with a dynamic marking of *f* (forte) and the instruction 'Tutti'.

CHORUS.

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

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

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

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

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

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

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

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

Tenore Solo.

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

Vni.
p *Soli.*

f *p* *f* *p*

Detailed description: This system contains the first line of music. The top staff is a Tenor 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 consists of two staves. The right hand starts with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The left hand starts with a half note G3, followed by quarter notes A3, B3, and C4, then a half note D4. Dynamics include piano (*p*) and forte (*f*).

that I may pub lish with the voice of thankgiv ing

Detailed description: This system contains the second line of music. The Tenor vocal line continues with quarter notes D5, E5, F5, and G5, then a half note A5. The piano accompaniment continues with quarter notes G4, A4, B4, and C5, then a half note D5. The left hand continues with quarter notes G3, A3, B3, and C4, then a half note D4. Dynamics include piano (*p*) and forte (*f*).

and tell of all thy wondrous works, of

Detailed description: This system contains the third line of music. The Tenor vocal line continues with quarter notes E5, F5, and G5, then a half note A5. The piano accompaniment continues with quarter notes G4, A4, B4, and C5, then a half note D5. The left hand continues with quarter notes G3, A3, B3, and C4, then a half note D4. Dynamics include piano (*p*) and forte (*f*).

all thy won drous

p

Detailed description: This system contains the fourth line of music. The Tenor vocal line continues with quarter notes E5, F5, and G5, then a half note A5. The piano accompaniment continues with quarter notes G4, A4, B4, and C5, then a half note D5. The left hand continues with quarter notes G3, A3, B3, and C4, then a half note D4. Dynamics include piano (*p*).

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

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

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

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

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

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

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

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

Tutti

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

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

Tutti
f

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

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

Tutti
f

Lord! I love thy house I

Tutti
p

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

I love the

Tutti
f

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

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

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

place where thine honor

sf *sf* *sf*

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

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

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

house, Lord! I love thy house, I love, I love thy
 Lord! I love thy house, I love, I love thy house, I
 dwell..... eth, I love, I love thy house, Lord! I love, I love thy
 ta tion I

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

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

tion.
tion.
tion.
tion.

pp *f*

Nº 15. SOPRANO SOLO.

ADAGIO
MAESTOSO.

How

f *f* *tr*

gva

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

Alto *Soli.*

Violoncello *p*

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

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

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

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

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

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

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

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

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

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a fermata over the first measure. The piano accompaniment starts with a forte (*f*) dynamic and includes a piano (*p*) dynamic later in the system.

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

The second system continues the vocal line and piano accompaniment. The vocal line has a fermata over the word 'ho'. The piano accompaniment continues with a steady eighth-note accompaniment.

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

The third system shows the vocal line and piano accompaniment. The vocal line has a fermata over the word 'ple'. The piano accompaniment features some accents (>) over certain notes.

The fourth system consists of piano accompaniment on grand staff. It begins with a fermata on the vocal line above. The piano accompaniment continues with a steady eighth-note accompaniment, ending with a fermata.

Nº 16.

Metron: ♩ = 100.
MODERATO

The musical score consists of seven systems, each with a treble and bass staff. The key signature is one sharp (F#) 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 music features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. Several sforzando (sf) markings are used throughout the piece, particularly in the later systems. The notation is clear and well-preserved, typical of an 18th or 19th-century manuscript.

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 is arranged in two systems. Each system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are printed below each vocal staff. The piano accompaniment features a steady eighth-note bass line and a more active treble line with chords and melodic fragments.

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

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

sf sf sf sf sf sf sf sf

know ye that the Lord he is

know ye that the Lord he is

know ye that the Lord he is

know ye that the Lord he is

sf sf sf sf sf sf

God. Serve ye the

God. Serve ye the

God. Serve ye the

God. Serve ye the

sf *Sempre fortiss.*

Lord with glad ness and know ye that the Lord

Lord with glad ness and know ye that the Lord

Lord with glad ness and know ye that the Lord

Lord with glad ness and know ye that the Lord

sf sf sf

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

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

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

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

sf sf sf sf

lands, all ye lands!

lands, all ye lands!

lands, all ye lands!

lands, all ye lands!

Fl: Ob: Clar: Fag: Cor:

sf *ff*

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

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

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

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

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

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

1098

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

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

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

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

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

Vni:

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

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

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

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

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

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

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

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

grava.....

ff

grava.....

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,

The first system consists of four staves. The top three staves are vocal parts, and the bottom two are piano accompaniment. The music is in a key with two sharps (D major) and a common time signature. The lyrics are: "shew forth his sal...va.....tion, his sal...va.....tion," repeated three times, followed by "shew ye forth his sal...va.....tion,".

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

The second system consists of six staves. The top four staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are: "shew forth his sal...va.....tion from day to day; Praise him," repeated three times, followed by "shew ye forth his sal...va.....tion; Praise him,". The piano accompaniment includes dynamic markings such as *f*, *p*, and *pp*.

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

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

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

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

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (D major). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "praise him, shew forth his salvation from day to day." The first two vocal staves have lyrics, and the last two have partial lyrics.

day.

day.

day.

tion.

Fl: Ob: Clar:

p *pp*

This system continues the musical score. It features four vocal staves, each with a single note and the word "day." followed by a period. Below these is a piano accompaniment for woodwinds (Flute, Oboe, Clarinet) and piano. The woodwind parts are in treble clef with a key signature of two sharps. The piano accompaniment is in a grand staff. Dynamics include *p* (piano) and *pp* (pianissimo). The lyrics "tion." are at the beginning of the piano part.

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 six systems of staves. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is D major (two sharps). The lyrics are: "Lord is gra.....cious, for the Lord is gra..... Lord, for the Lord is gra.....cious, the Lord is the Lord is gra....cious, is gracious, gra.....cious, the Lord is gra.....cious and e.....ver.. ..cious, the Lord is gra.....cious, gra.....cious, the Lord is gra....cious and e...verlast.ing, e.....verlast.ing the Lord is gra.....cious, for the Lord is gra.....cious, ..last.....ing is his mer.....cy, his mer.....cy is".

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

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

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

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

The first system of the musical score consists of six staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "gra.....cious, for the Lord is gra.....cious, for the Lord is the Lord is gra..... 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,

The second system of the musical score continues with six staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs. The lyrics are: "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 are: "e..... ver..... last..... ing". The piano accompaniment is in a bass clef with the same key signature. The piano part features a melodic line in the right hand and a bass line in the left hand, with some dynamic markings like *gr^a*.

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 includes dynamic markings such as *gr^a* and *loco*. The notation continues with the same key signature and clefs as the first system.

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

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

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

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

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

gra...

earth.

earth.

earth.

earth.

loco

(103)
Part the Second.

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

Metron $\text{♩} = 60$

GRAVE




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



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



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



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



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

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

1098

Detailed description: This is a page of a musical score, numbered (104) at the top. It features four vocal parts (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "days may be long in the land, in the land which the that thy days may be long in the land, in the land which the that thy days may be long in the land, in the land which the that thy days may be long in the land, in the land which the". The second system of lyrics is: "Lord, - - the Lord - - thy God giv...eth thee." repeated for the first three parts, and "Lord, the Lord - - thy God giv...eth thee." for the fourth part. The piano accompaniment is written in a grand staff (treble and bass clefs). The music is in a key with two flats (B-flat major or D minor) and a common time signature. The page number 1098 is printed at the bottom center.

(105)

RECITATIVO in tempo, and ARIA.

Metron $\text{♩} = 50$ N^o. 2.

Soprano Solo.

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

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

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

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

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

The third system of the musical score. The vocal line continues with the lyrics "children and when he pray.....eth, he shall be heard.". The piano accompaniment continues with the same dense chordal texture. The tempo remains *poco più mosso in tempo*.

Ho.... nour - - thy

The fourth system of the musical score. The vocal line concludes with the lyrics "Ho.... nour - - thy". The piano accompaniment continues with the same dense chordal texture. The tempo remains *poco più mosso in tempo*.

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



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



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



word, in word and in deed.



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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest followed by the lyrics 'that - - - a bles.....sing, a bles.....sing may des..'. The piano accompaniment starts with a piano (*p*) dynamic and consists of chords and moving lines in both hands.

.....cend on thee, that a

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

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

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

may descend on thee.

The fourth system concludes the page with the lyrics 'may descend on thee.'. The piano accompaniment features a final *f* dynamic marking and ends with a series of chords in the right hand.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The piano part features a complex texture with many beamed notes and rests. Dynamics include *f* and *sf*. A triplet of eighth notes is marked with a '3'.

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 has a dynamic marking of *p*.

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 has a dynamic marking of *f* and a triplet of eighth notes marked with a '3'.

ANDANTINO MODERATO.

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

The fourth system continues the vocal line and piano accompaniment. The piano part has dynamic markings of *sf* and *p*.

Metron: ♩ = 132. 1098

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

fp

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

f *p*

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

f *p*

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

f *p*

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



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



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



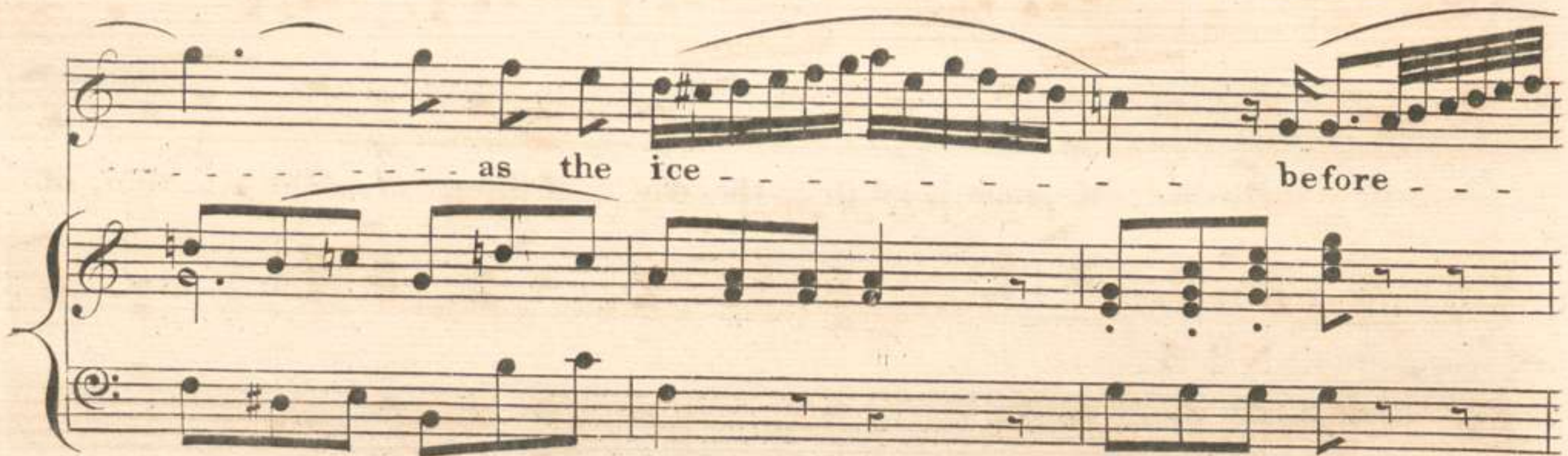
And - - all thy sins, all thy



sins shall melt a...way as the ice



as the ice before



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

f *p*



way as the ice, as the ice before the



Sun.

Musical score for Sun. featuring a vocal line and piano accompaniment. The piano part includes a dynamic marking of *p*.

VI. COMMANDMENT.

CHORUS.

Metron: ♩ = 104. N^o 3.

Soprano.

Alto.

Tenore.

Basso.

Tromb. Cor. Trombon. Tymp.

Grave. *ff*

Tympani.

Musical score for VI. COMMANDMENT. CHORUS. featuring vocal staves (Soprano, Alto, Tenore, Basso) and instrumental accompaniment (Tromb. Cor. Trombon. Tymp., Grave, Tympani). The score includes a dynamic marking of *ff* and a page number 1098.

This musical score is for page 113 and consists of several systems of music. 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 rhythmic pattern of eighth notes in the right hand and a more complex pattern in the left hand. The second system contains five vocal staves, each with a whole rest and the lyrics "Mur". The piano accompaniment continues with a similar rhythmic pattern. The score is written in a key signature of three flats and a common time signature.

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

This section contains four vocal staves, each with a single note and the word "der." written 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 written on a grand staff (treble and bass clefs) in 3/4 time, starting with a *Tutti.* marking. The music includes various dynamics such as *sf* (sforzando) and a trill (*tr*) in the violin part. The key signature remains three flats. The section concludes with a double bar line.

grv

loco

Basso Solo. RECITATIVO.

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

I am the Lord.

grv

Thou shalt not hate thy brother in thine heart.

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The vocal line begins with a whole note followed by a half note, then a quarter note, and continues with eighth notes. The piano accompaniment starts with a whole note chord, followed by a half note chord, and then a more active eighth-note accompaniment. A dynamic marking 'f' is present in the piano part.

This block shows the piano accompaniment for the first system, consisting of two staves. It begins with a whole note chord in the left hand and a half note chord in the right hand, followed by a more active eighth-note accompaniment in the right hand.

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

The second system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two flats, and the time signature is 3/4. The vocal line begins with a whole note, followed by a half note, and then a quarter note. The piano accompaniment starts with a whole note chord in the left hand and a half note chord in the right hand, followed by a more active eighth-note accompaniment. A dynamic marking 'f' is present in the piano part.

grudge against the children of thy people.

The third system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is two flats, and the time signature is 3/4. The vocal line begins with a whole note, followed by a half note, and then a quarter note. The piano accompaniment starts with a whole note chord in the left hand and a half note chord in the right hand, followed by a more active eighth-note accompaniment. A dynamic marking 'f' is present in the piano part.

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, with the right hand in a treble clef and the left hand in a bass clef. 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, with the right hand in a treble clef and the left hand in a bass clef. 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, with the right hand in a treble clef and the left hand in a bass clef. 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, with the right hand in a treble clef and the left hand in a bass clef. 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 contains the lyrics 'Hap-py the man'. The vocal line is on a single staff, and the piano accompaniment is on two staves. Dynamics include *f* and *p*.

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

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

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

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

gva

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

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

f *p*

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line with lyrics. The bottom two lines are piano accompaniment. Dynamics include *f* and *p*. A sixteenth-note figure is marked with a '6'.

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

f *p* *pp* *p*

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

Basso Solo

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

p

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

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

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

f *pp*

Metron $\text{♩} = 132.$

Tenore.

Basso.

ALLEGRETTO

MODERATO

ASSAI.

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

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

The third system of music continues the vocal and piano parts. The lyrics are: "ho...vah, walk...ing in his sta...tutes and". The piano accompaniment continues with its intricate texture. The vocal lines have a melodic contour that rises and then falls.

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 and a piano accompaniment. The vocal line begins with the lyrics "keep.....ing his commandments." followed by a "Solo." section. The piano accompaniment consists of a treble and bass clef staff with various chords and melodic lines.

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

This system contains the second system of music. The vocal line continues with the lyrics "fruitful Vine, as a fruit..... ful Vine by the". The piano accompaniment continues with similar harmonic and melodic 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 sixteenth-note groupings (6).

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

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

ta ble.

The third system shows the vocal line with the lyrics "ta ble." and a *f* dynamic marking. The piano accompaniment includes *sf* dynamic markings and features a complex rhythmic pattern with many sixteenth notes.

The

The fourth system shows the instrumental parts for Clarinet (Clar.) and Horn (Cor). The Clarinet part begins with a *p* dynamic marking and features a melodic line with many sixteenth notes. The Horn part has a few notes. 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 Is.....ra..el, bles..... sed be Is.....ra ..

q. *f* *p*

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

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

The first system consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *p* and *f*.

Is ra... el; *p* 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 two staves are piano accompaniment, with a Flute Clarinet part indicated. Dynamics include *p*.

Is ra... el.

p blessed be Is ra... el.

Vni.

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with a Violin part indicated. Dynamics include *p* and *f*.

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.

Andante: *f*

8^{va}

Metron $\text{♩} = 116$ CHORUS. Tutti.

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

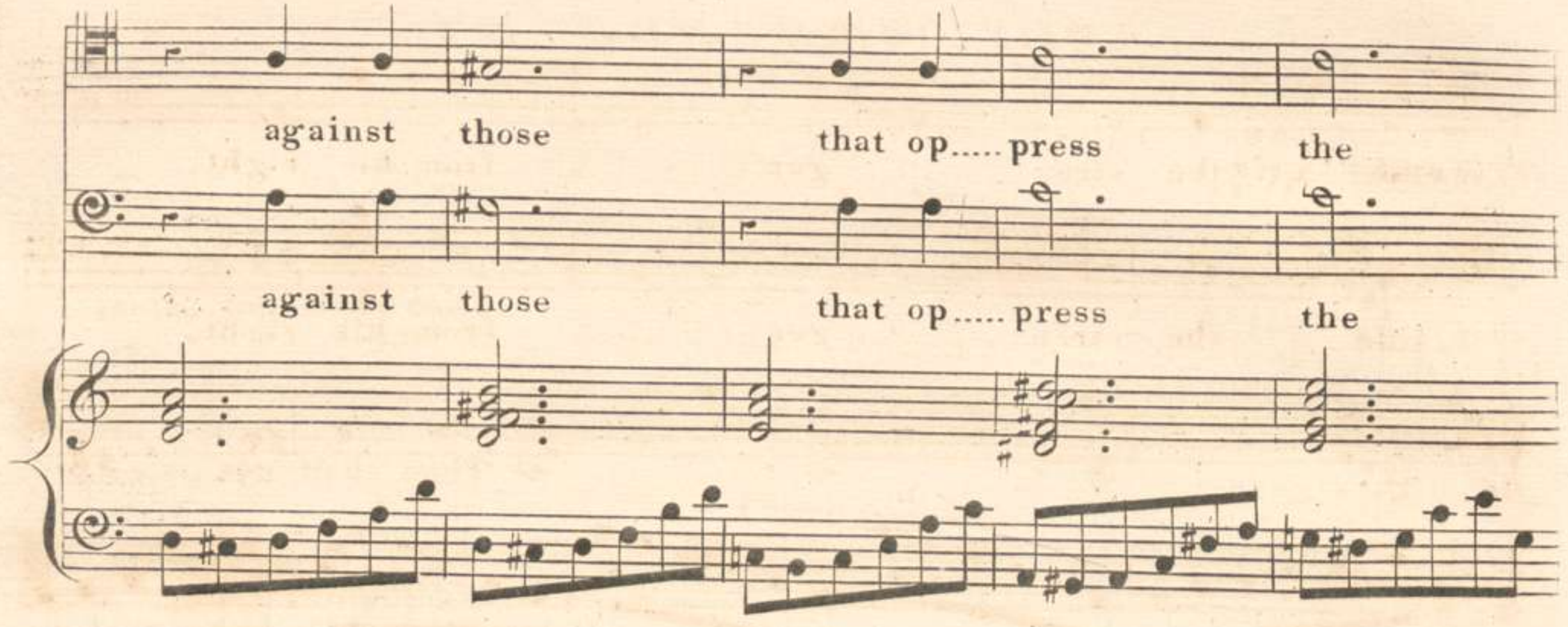
Basso. *f* I will be a swift wit.....ness

Tromb. Cor. Trombon.

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

against those that op.... press the

against those that op.... press the



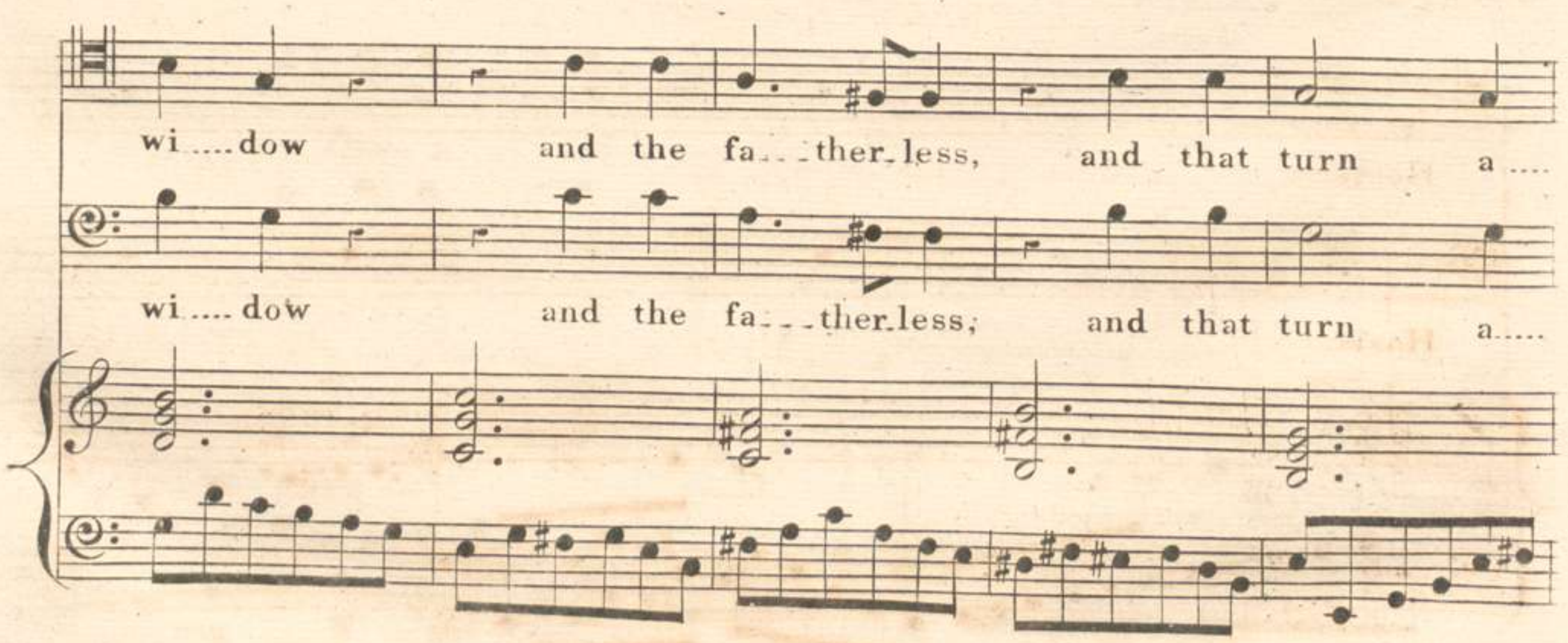
hire.....ling in his wa..... ges; the

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



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

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



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

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



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

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



Hosts.

Hosts.



tr

gva.....

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 lyrics: "face of the earth.". It features the same four vocal staves and piano accompaniment. The piano part includes a *ff* (fortissimo) dynamic marking and 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 dynamics are marked as *sf* (sforzando), *p* (piano), and *pp* (pianissimo). The first system has a metronome marking of 120. The score is numbered (135) at the top and 1098 at the bottom.

Sempre piano

Soprano. He knoweth the days of the godly, he

Alto. He knoweth the days of the godly, he

Violⁱ

knoweth the days of the godly, he leadeth the

knoweth the days of the godly, he leadeth the

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

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

Flaut:
Clar:

The first system of music consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has three sharps (F#, C#, G#). The music begins with a piano introduction, featuring a melodic line in the right hand and a supporting bass line in the left hand. The introduction concludes with a series of chords and a final cadence.

The second system of music features vocal lines and piano accompaniment. The top two staves are vocal staves in treble clef. The bottom two staves are piano accompaniment in bass clef. The lyrics are: "for He is their strength in time of". The piano accompaniment includes dynamic markings such as *sf* and *p*. A violin part is indicated by the marking "Viol!" above the piano staff.

The third system of music continues the vocal and piano accompaniment. The top two staves are vocal staves in treble clef. The bottom two staves are piano accompaniment in bass clef. The lyrics are: "need he is their strength, He leadeth. the" on the first line, and "time of need he is their strength, He" on the second line. The piano accompaniment continues with a steady rhythmic pattern.

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

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 and the word "hor". The piano accompaniment starts with a forte dynamic marking 'f'.

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

The second system continues the vocal line and piano accompaniment. The vocal line includes the words "statutes and speaketh on...ly wickedness; his throat, his". The piano accompaniment features a forte dynamic marking 'f'.

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

The third system continues the vocal line and piano accompaniment. The vocal line includes the words "throat, is an o..... pen sepulchre, there is no". The piano accompaniment features a fortissimo dynamic marking 'ff'.

fear of God before his eyes.

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the words "fear of God before his eyes." The piano accompaniment features a fortissimo dynamic marking 'ff'.

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

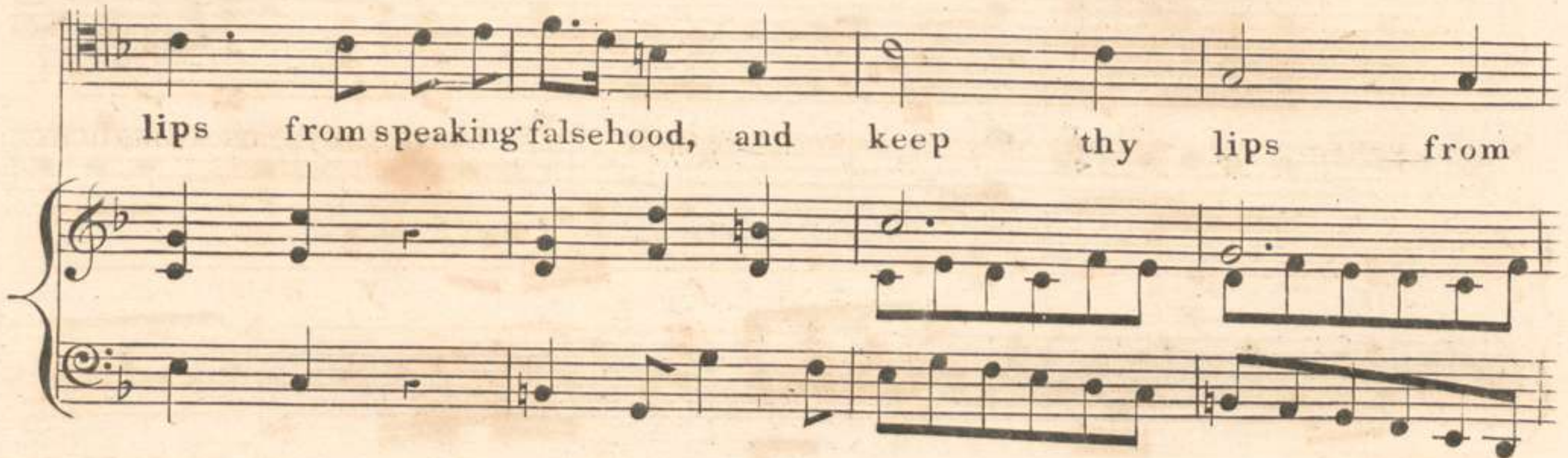
1098

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 vocal line includes the lyrics 'Pre...serve:..... thy tongue from e.....vil, pre...'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The score is numbered 1098 at the bottom.

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



lips from speaking falsehood, and keep thy lips from



speaking false..... hood.

p Corni:

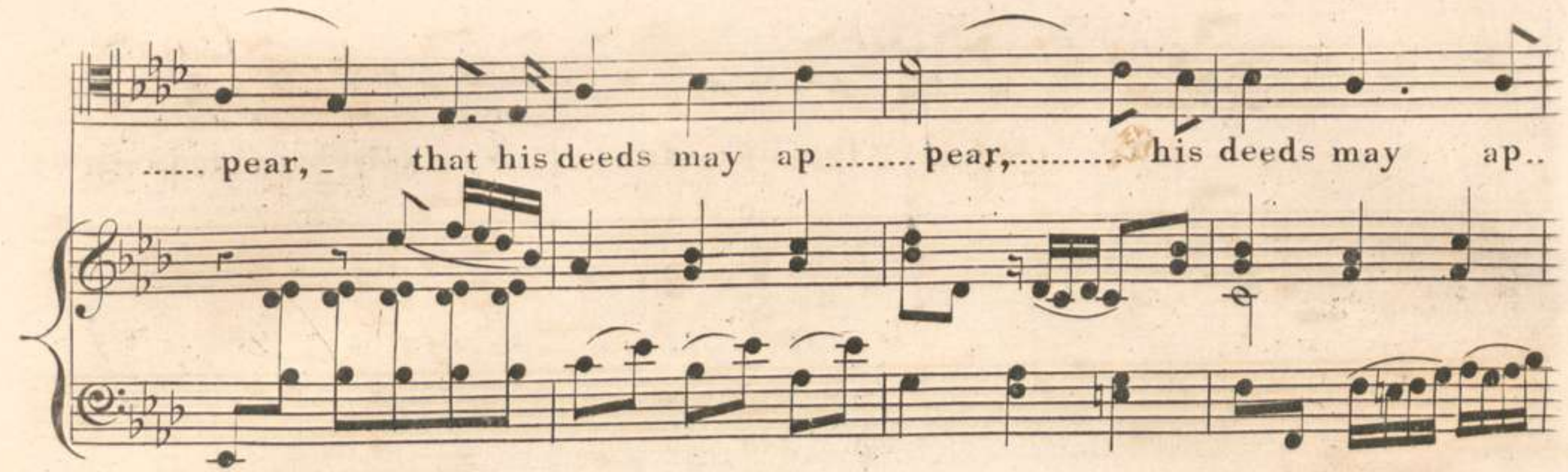


He that loveth truth com eth to the light, that his deeds may ap

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

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 long note on 'e' followed by 'vil, and keep thy lips from speaking falsehood, and keep thy'. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings *fp* appearing in the right hand.

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

The second system continues the vocal line with 'lips from speak.....ing falsehood, pre...serve, preserve thy tongue from'. The piano accompaniment features a more active texture with chords and moving lines, including dynamic markings *f* and *p*.

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

The third system shows the vocal line with 'e.....vil, pre....serve thy tongue..... from'. The piano accompaniment continues with chords and moving lines, marked with *sf* in the left hand.

e.....vil.

The fourth system concludes the vocal line with 'e.....vil.'. The piano accompaniment features a final cadence with chords and moving lines, marked with *f* in the right hand. A *Ped* (pedal) marking is present in the left hand.

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 (Vni.) and Cello/Double Bass (Cva.). 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 ho ly,

Basso. *f* Be ye ho ly,

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

for I am ho ly

for I am ho ly

f *p* *f* *p*

I, the Lord,

f *p* *f* *p*

I am your God,

f *p* *f* *f*

thus saith the Lord. For who so - -

ff *ff* *Poco più mosso.*

1098 Metron: ♩ = 92

..... 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 two staves are piano accompaniment, with dynamic markings of *sf* (sforzando) placed at the beginning of several measures.

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 two staves are piano accompaniment, with dynamic markings of *sf* (sforzando) placed at the beginning of several measures.

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 two staves are piano accompaniment, with dynamic markings of *sf* (sforzando) placed at the beginning of several measures.

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

Metron $\text{♩} = 112.$

CHORUS.
Nº 13.

Andante. *Soli.*

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

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

Soprano *Tutti.*

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

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

Alto *Tutti.*

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

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

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

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

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

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

QUARTETTO, SEMI-CHORUS, or SOLO.

Metron $\text{♩} = 116$

Solo, or Semi-Chorus

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

Solo, or Semi-Chorus

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

Solo, or Semi-Chorus

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

Solo, or Semi-Chorus

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

Andan^{no} *p* Wind Instruments.

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

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

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

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

f Vni

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

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

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

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

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

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

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

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

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

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

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

thou art my God!

Flauti

Corni

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

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

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

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

1098

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

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

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

This system continues the musical score with three vocal staves and a piano accompaniment. 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. The piano accompaniment continues in the bass clef.

Tenuto.

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

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

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

Flauto. Vni

f

Detailed description: This block contains the vocal and instrumental parts of a musical score. It features three vocal staves with lyrics in Italian. Below the vocal staves are two piano staves. The first piano staff includes parts for Flauto (Flute) and Vni (Violin). The second piano staff features a forte (*f*) dynamic marking. The music is written in a key with three sharps (F#, C#, G#) and a common time signature (C).

SOPRANO SOLO. RECITATIVO.

Metron $\text{♩} = 96$

Nº 14.

Soli.

Con moto

f

Detailed description: This block shows the piano accompaniment for the recitativo section. It consists of two staves in common time (C). The music is marked with a forte (*f*) dynamic and the instruction 'Con moto'. The key signature remains three sharps (F#, C#, G#).

RECITAT.

Soprano

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

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

in tempo.

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

a tempo.

Metron ♩ = 108

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

Andante

Metron $\bullet = 56$.

N^o 15. Canon & Chorus

fa..... ces. *più lento.* *Andante.*

p *p*

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

Soprano Solo.

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

Detailed description: This block contains the second system of the musical score, labeled 'Soprano Solo.'. It features a vocal line with the lyrics 'There is none like to Je.. ho..... vah, the' and a piano accompaniment. The piano part includes a treble and bass clef. A time signature of 12/8 is visible at the beginning of the system.

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

Detailed description: This block contains the third system of the musical score, continuing the 'Soprano Solo.' section. It features a vocal line with the lyrics 'God - - the God - of the righteous, he, O Is..ra.el! he shall be thy' and a piano accompaniment. The piano part includes a treble and bass clef.

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

Detailed description: This block contains the fourth system of the musical score, concluding the 'Soprano Solo.' section. It features a vocal line with the lyrics 'Sa...viour he, O Is.....rael, O Is.....rael! he shall be thy Sa' and a piano accompaniment. The piano part includes a treble and bass clef.

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...



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

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

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

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

.....viour.

..... viour.

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

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

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

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

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

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

Soprano Solo
he O

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

Basso Solo
There is none like

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

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

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

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

pp

Is.....ra..el! he O Is.....ra..el! shall bethy Sa..viour, he - - -, O

..... ho vah, the God,..... the God.. of the righteous, he, O

thee, there is none like thee - - O Lord - Je.. ho... vah! He shall bethy

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

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

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

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

1098

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

Is...ra.el! he shall bethy Sa...viour, he,O Is.....ra.el! O

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

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

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

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

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

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

ho.ly 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 (two flats) 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 steady bass line. The score is divided into several systems. The first system has two vocal staves and one piano staff. The second system has three vocal staves and one piano staff. The third system has four vocal staves and one piano staff. The fourth system has two vocal staves and one piano staff. The fifth system has two vocal staves and one piano staff. The sixth system has two vocal staves and one piano staff. The seventh system has two vocal staves and one piano staff. The eighth system has two vocal staves and one piano staff. The ninth system has two vocal staves and one piano staff. The tenth system has two vocal staves and one piano staff. The eleventh system has two vocal staves and one piano staff. The twelfth system has two vocal staves and one piano staff. The thirteenth system has two vocal staves and one piano staff. The fourteenth system has two vocal staves and one piano staff. The fifteenth system has two vocal staves and one piano staff. The sixteenth system has two vocal staves and one piano staff. The seventeenth system has two vocal staves and one piano staff. The eighteenth system has two vocal staves and one piano staff. The nineteenth system has two vocal staves and one piano staff. The twentieth system has two vocal staves and one piano staff. The twenty-first system has two vocal staves and one piano staff. The twenty-second system has two vocal staves and one piano staff. The twenty-third system has two vocal staves and one piano staff. The twenty-fourth system has two vocal staves and one piano staff. The twenty-fifth system has two vocal staves and one piano staff. The twenty-sixth system has two vocal staves and one piano staff. The twenty-seventh system has two vocal staves and one piano staff. The twenty-eighth system has two vocal staves and one piano staff. The twenty-ninth system has two vocal staves and one piano staff. The thirtieth system has two vocal staves and one piano staff. The thirty-first system has two vocal staves and one piano staff. The thirty-second system has two vocal staves and one piano staff. The thirty-third system has two vocal staves and one piano staff. The thirty-fourth system has two vocal staves and one piano staff. The thirty-fifth system has two vocal staves and one piano staff. The thirty-sixth system has two vocal staves and one piano staff. The thirty-seventh system has two vocal staves and one piano staff. The thirty-eighth system has two vocal staves and one piano staff. The thirty-ninth system has two vocal staves and one piano staff. The fortieth system has two vocal staves and one piano staff. The forty-first system has two vocal staves and one piano staff. The forty-second system has two vocal staves and one piano staff. The forty-third system has two vocal staves and one piano staff. The forty-fourth system has two vocal staves and one piano staff. The forty-fifth system has two vocal staves and one piano staff. The forty-sixth system has two vocal staves and one piano staff. The forty-seventh system has two vocal staves and one piano staff. The forty-eighth system has two vocal staves and one piano staff. The forty-ninth system has two vocal staves and one piano staff. The fiftieth system has two vocal staves and one piano staff. The fifty-first system has two vocal staves and one piano staff. The fifty-second system has two vocal staves and one piano staff. The fifty-third system has two vocal staves and one piano staff. The fifty-fourth system has two vocal staves and one piano staff. The fifty-fifth system has two vocal staves and one piano staff. The fifty-sixth system has two vocal staves and one piano staff. The fifty-seventh system has two vocal staves and one piano staff. The fifty-eighth system has two vocal staves and one piano staff. The fifty-ninth system has two vocal staves and one piano staff. The sixtieth system has two vocal staves and one piano staff. The sixty-first system has two vocal staves and one piano staff. The sixty-second system has two vocal staves and one piano staff. The sixty-third system has two vocal staves and one piano staff. The sixty-fourth system has two vocal staves and one piano staff. The sixty-fifth system has two vocal staves and one piano staff. The sixty-sixth system has two vocal staves and one piano staff. The sixty-seventh system has two vocal staves and one piano staff. The sixty-eighth system has two vocal staves and one piano staff. The sixty-ninth system has two vocal staves and one piano staff. The seventieth system has two vocal staves and one piano staff. The seventy-first system has two vocal staves and one piano staff. The seventy-second system has two vocal staves and one piano staff. The seventy-third system has two vocal staves and one piano staff. The seventy-fourth system has two vocal staves and one piano staff. The seventy-fifth system has two vocal staves and one piano staff. The seventy-sixth system has two vocal staves and one piano staff. The seventy-seventh system has two vocal staves and one piano staff. The seventy-eighth system has two vocal staves and one piano staff. The seventy-ninth system has two vocal staves and one piano staff. The eightieth system has two vocal staves and one piano staff. The eighty-first system has two vocal staves and one piano staff. The eighty-second system has two vocal staves and one piano staff. The eighty-third system has two vocal staves and one piano staff. The eighty-fourth system has two vocal staves and one piano staff. The eighty-fifth system has two vocal staves and one piano staff. The eighty-sixth system has two vocal staves and one piano staff. The eighty-seventh system has two vocal staves and one piano staff. The eighty-eighth system has two vocal staves and one piano staff. The eighty-ninth system has two vocal staves and one piano staff. The ninetieth system has two vocal staves and one piano staff. The hundredth system has two vocal staves and one piano staff.

ho ly is the Lord, the Lord of

ho ly is the Lord, the Lord of

ho ly is the Lord, the Lord of

ho ly is the Lord, the Lord of

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is in a minor key with a 4/4 time signature. The piano part features a steady accompaniment of eighth and sixteenth notes, with some chords and melodic lines in the right hand.

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*

gva

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

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

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

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

ff

ff

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

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

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

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

ff

Basso Tutti

Metron $\text{♩} = 132$

No. 16.

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

Tenore

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

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

tr

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

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

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

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

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

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

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

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

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

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

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

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

.....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...
sf sf

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. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The second system has four vocal staves and a grand staff. The lyrics are printed below the vocal staves. Dynamics such as *sf* (sforzando) are indicated in the piano parts.

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

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

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

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

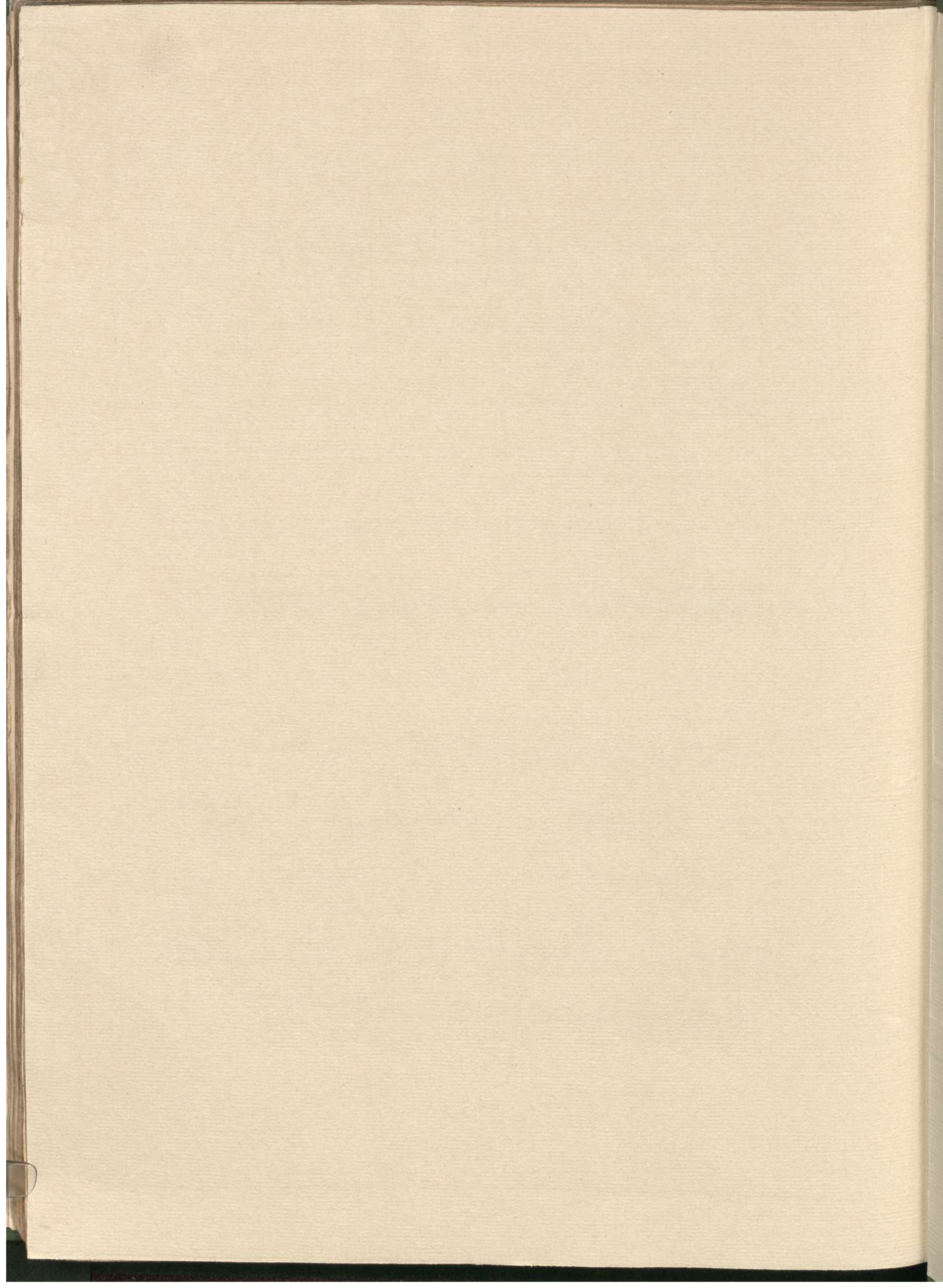
to him.

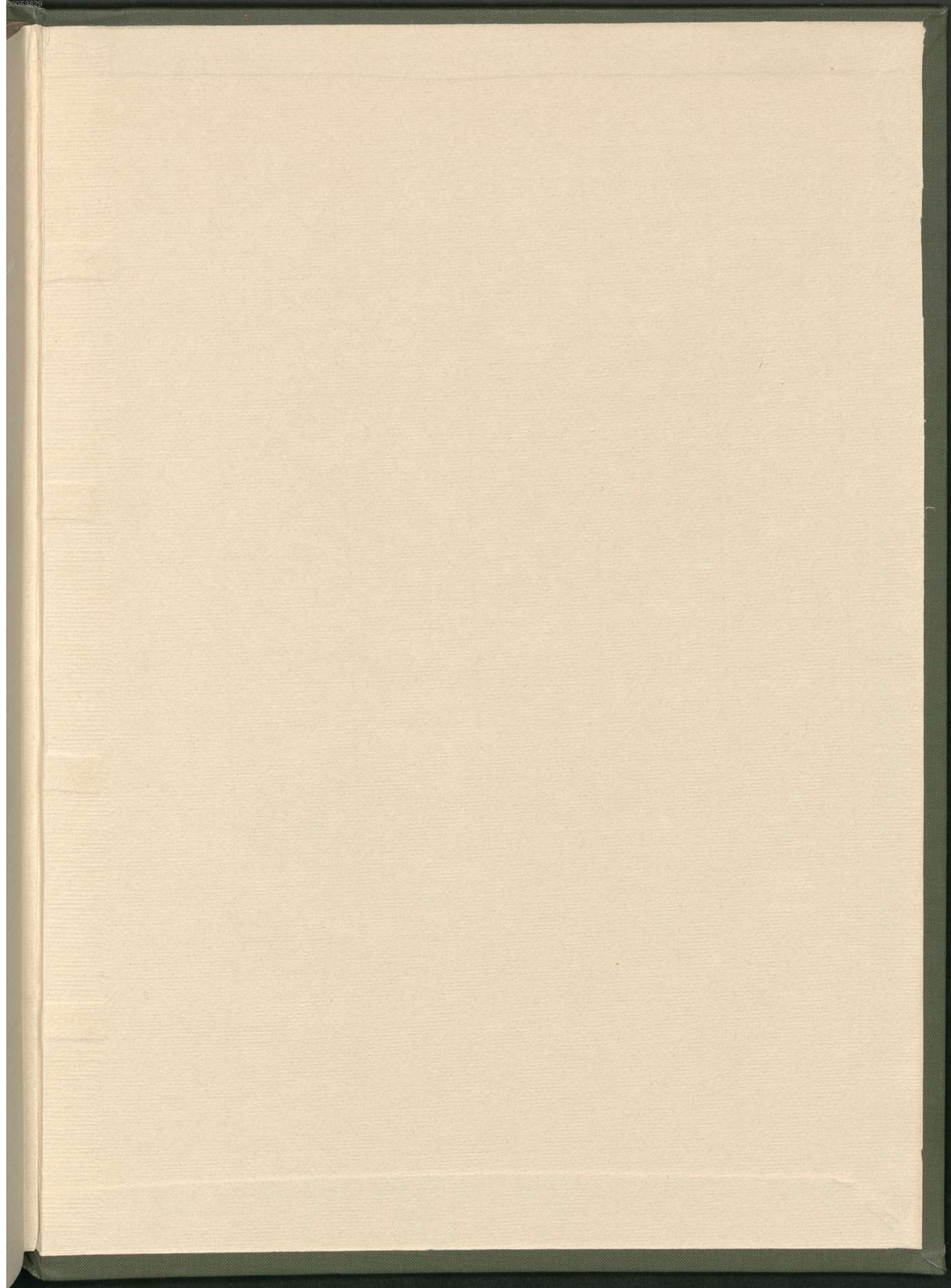
to him.

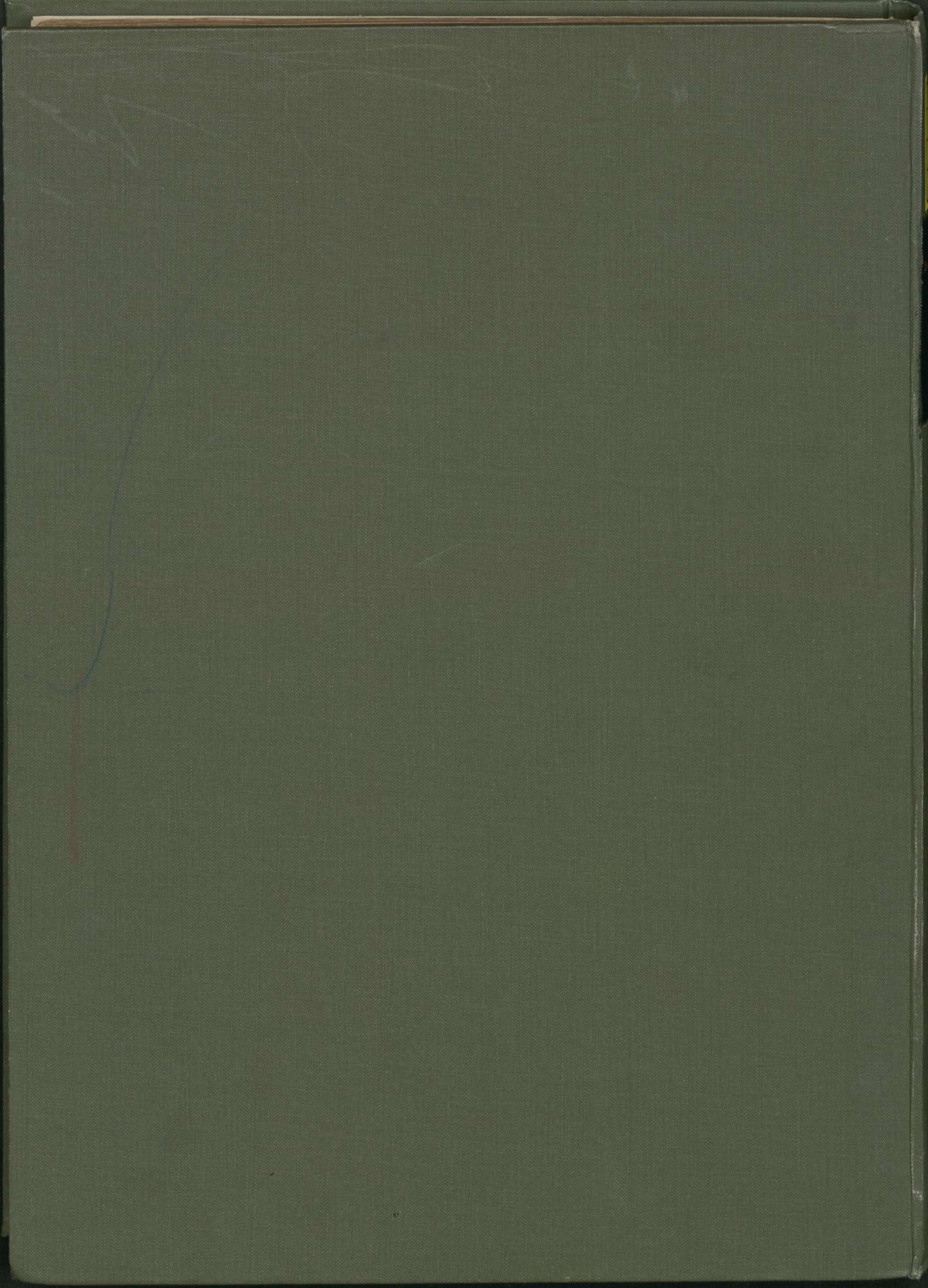
.....fy the Lord.

to him.

gra





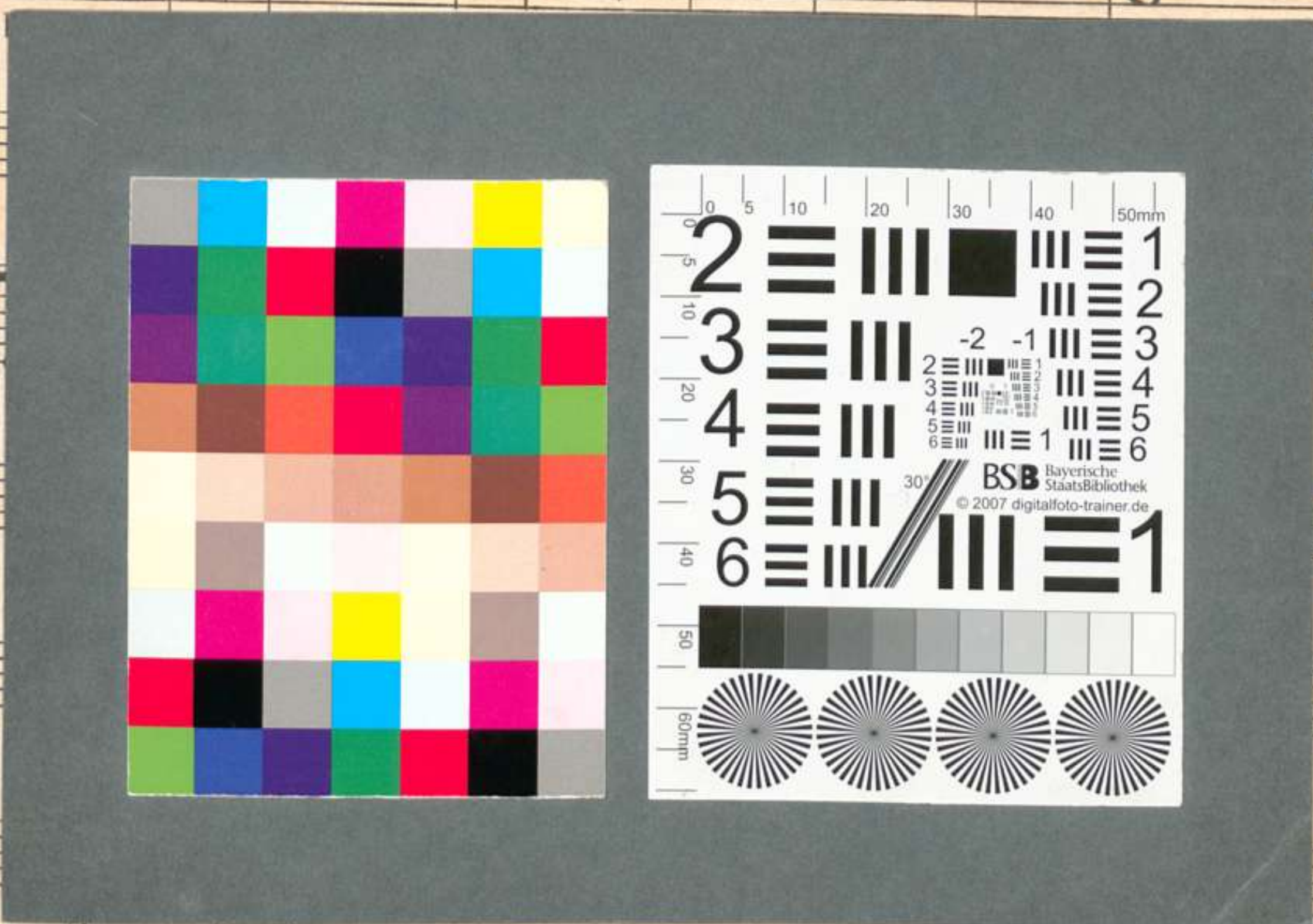
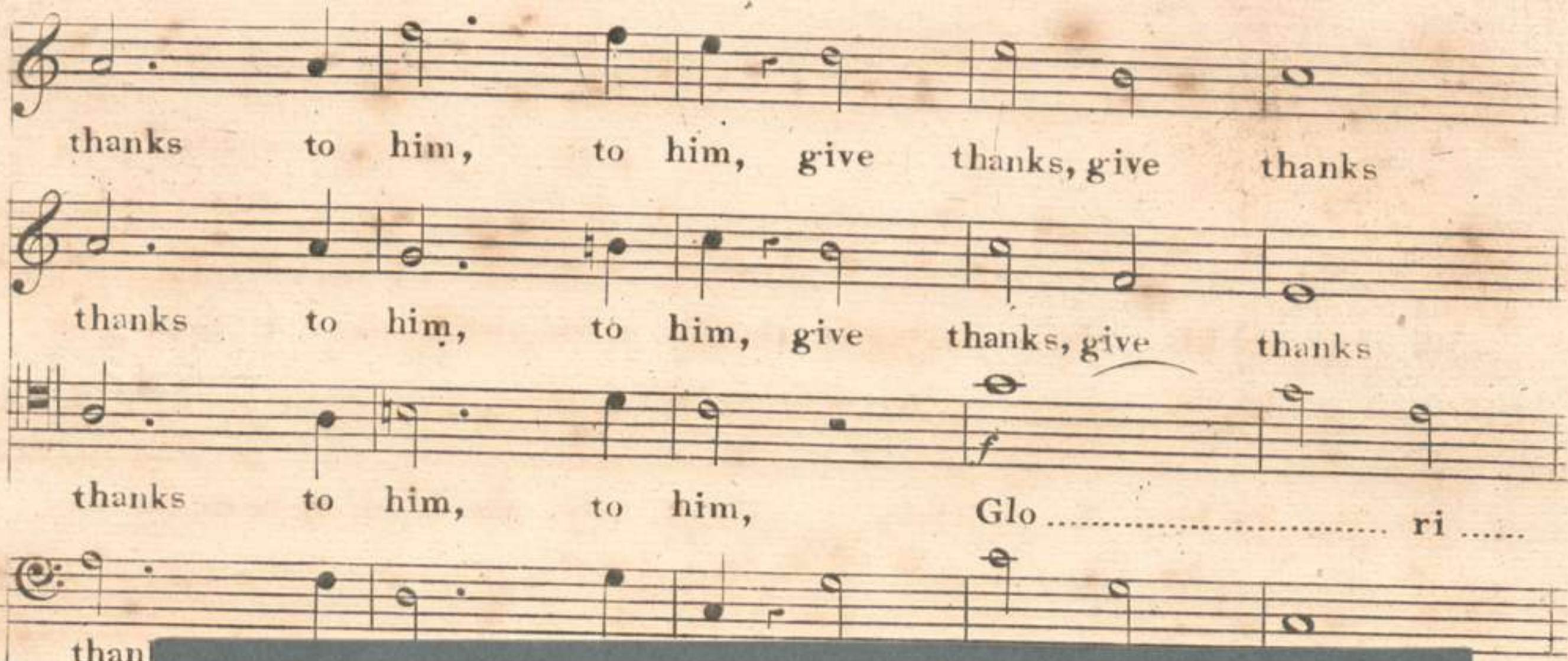


thanks to him, to him, give thanks, give thanks

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

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

than



.....fy the Lord.

to him.

