

*Hubert P. 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. at Sta. Hall.*

*R & E. Williamson, Sculp.*

*Price £1.11.6.*

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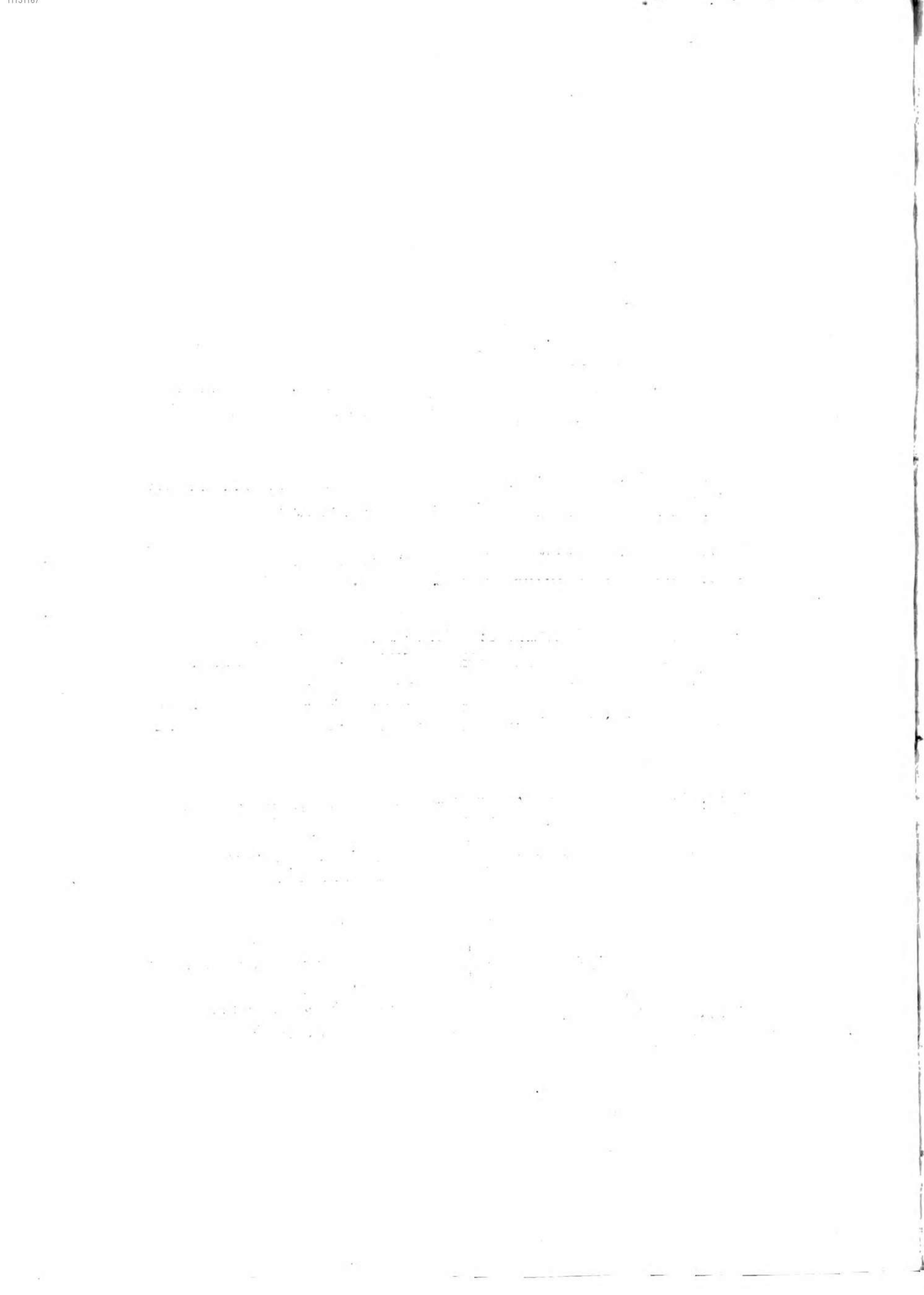
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I N T R O D U Z I O N E

Metron: ♩ = 66

Nº 1.

ANDANTE  
MAESTOSO.

The musical score consists of five systems of piano and grand staff notation. The first system includes the tempo markings 'ANDANTE' and 'MAESTOSO.' and a dynamic marking 'f'. The score features a variety of rhythmic patterns, including chords, arpeggios, and melodic lines. Dynamics range from 'f' to 'ff'. The key signature is one sharp (F#), and the time signature is common time (C). The notation includes slurs, accents, and fermatas.

(3)

The musical score is written for piano and consists of seven systems of staves. Each system typically contains a grand staff (treble and bass clefs) and a single bass clef staff. The notation is dense, featuring many beamed notes and complex rhythmic patterns. Dynamic markings are prominent throughout, including *f*, *ff*, *sf*, and *gva* (ritardando). The piece ends with a double bar line and the initials "V.S." in the bottom right corner.



Metron: ♩ = 132

QUARTETTO, or SEMI-CHORUS.

№ 3.

Semi-Chorus, or Solo

Soprano: He loveth, he loveth his flock! he

Alto: He lo.....veth, he lo.....veth his

Tenore: He loveth, he loveth his

Basso: 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



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

*sf*

...ceive his commandments, they shall receive his commandments,  
he loveth, he loveth his flock,  
flock, he loveth, he loveth his flock, he loveth his flock, and leadeth  
flock, he loveth his flock, - he loveth his flock, he leadeth them, he

he leadeth, he leadeth them, he  
his flock, his flock, he loveth his flock, he  
them, he leadeth them, he loveth his flock, his flock, he  
leadeth them, he loveth, he loveth his flock, his flock, he  
loveth, he loveth his flock, his flock, he  
loveth, he loveth his flock, and leadeth them, he  
loveth, he loveth his flock, and leadeth them, he  
loveth, he loveth his flock, he loveth, he loveth his  
loveth, he loveth his flock, his flock, his flock, he



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 loveth his flock he  
he loveth his flock and lead...eth

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

*cres:* *f* *p*

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

(II)

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!

Alto.

Vno 2<sup>do</sup>.

Vno 1<sup>o</sup>.

The musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is divided into two parts: Vno 1<sup>o</sup> (Violino Primo) and Vno 2<sup>do</sup> (Violino Secondo). The score is written in a key signature of two sharps (D major or F# minor) and a 4/4 time signature. The lyrics are: "flock, he lo.....veth, he lo.....veth his flock!". The piano accompaniment features a steady rhythmic pattern in the right hand and a more active bass line in the left hand. The vocal lines are simple and homophonic, following the same melodic contour.

Nº 4.

tempo: 1<sup>mo</sup>

Fl.Ob: Clar: Fag:

Musical score for woodwinds (Flute, Oboe, Clarinet, Bassoon) and piano. The woodwinds play a melodic line with grace notes, while the piano provides harmonic support with chords and moving lines.

RECITATIVO BASSO SOLO.

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

Musical score for Bass Solo, recitative style. The vocal line is accompanied by piano accompaniment.

Metron: 52 ANDANTE MAESTOSO.


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

Musical score for Bass Solo, Andante Maestoso. The vocal line is accompanied by piano accompaniment.

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

Musical score for Bass Solo, Andante Maestoso. The vocal line is accompanied by piano accompaniment.

A R I A .

Metron  =116

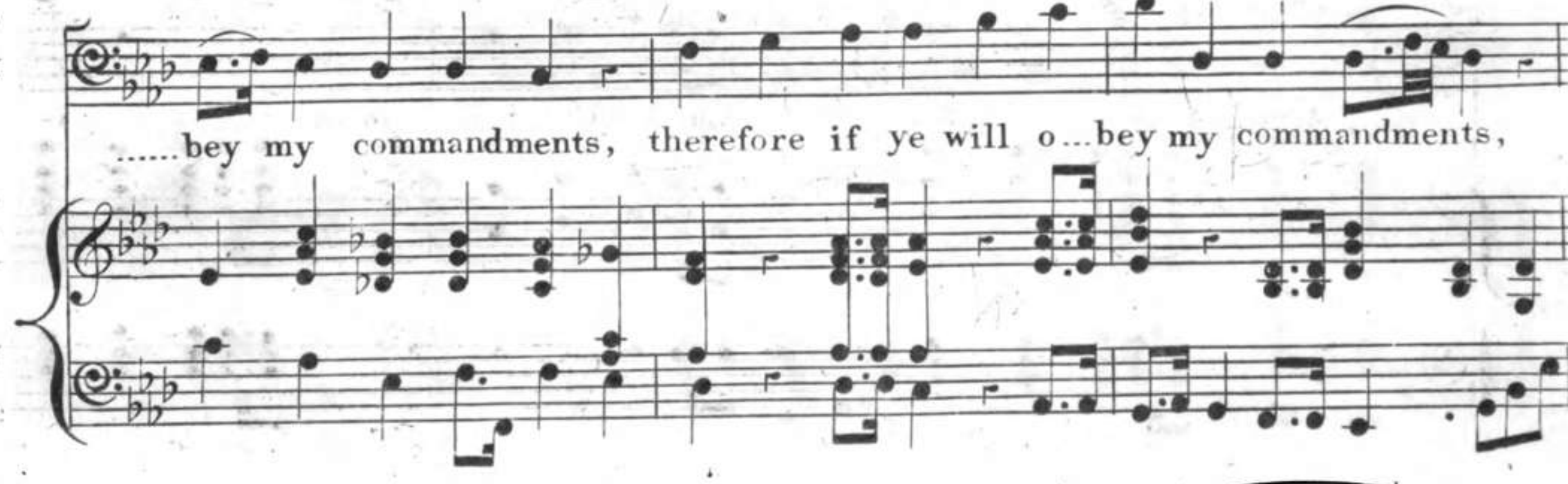
MAESTOSO.



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

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

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

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

*f* *p* *f* *p* *f* *p* *dolce* *f* *p*

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

*f*

Metron. = 60 N<sup>o</sup> 5.

ANDANTE MAESTOSO.  
*tutti.*

*f*

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.

*p* *fp* *fp*

First system of musical notation. Treble clef contains a melodic line with triplets and slurs. Bass clef contains a rhythmic accompaniment of chords. Dynamics: *f*, *sf*, *sf*, *p*, *ff*.

Second system of musical notation. Treble clef contains a melodic line with slurs. Bass clef contains a rhythmic accompaniment of chords. Dynamics: *fp*, *p*.

Third system of musical notation. Treble clef contains a melodic line with slurs. Bass clef contains a rhythmic accompaniment of chords. Dynamics: *fp*, *fp*, *f*, *ff*.

Fourth system of musical notation. Includes vocal lines and piano accompaniment. The vocal line has the lyrics "And it came to pass on the". Dynamics: *ff*.

Fifth system of musical notation. Includes vocal lines and piano accompaniment. The vocal line has the lyrics "third day in the morning, that there were thun... ders and". Dynamics: *a tempo*, *f*.

RECITATIVO.

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

The first system of the musical score features a vocal line on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "lightnings, and a thick cloud upon the mount,". The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The piano part begins with a dynamic marking of *p* (piano) and includes a section of chords marked *f* (forte) corresponding to the "Trumpet and Horns" instruction. The music is in a recitativo style, characterized by a steady, rhythmic accompaniment.

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

The second system continues the vocal line with the lyrics "and the voice of the trumpet exceeding loud: so that all the". The piano accompaniment continues with a dynamic marking of *f* (forte). The vocal line is mostly quarter notes, while the piano accompaniment features a consistent rhythmic pattern of eighth notes.

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

The third system contains the vocal line with the lyrics "peo....ple, that was in the camp, trem..bled." The piano accompaniment continues with a dynamic marking of *f* (forte). The vocal line concludes with a final note, and the piano accompaniment provides a concluding harmonic structure.

The fourth system shows the piano accompaniment continuing with a dynamic marking of *f* (forte). It features a series of chords and melodic lines in both the treble and bass staves, providing a strong harmonic foundation for the recitativo.

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

This system features a vocal line at the top with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal line. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a brace on the left. The piano part includes a dynamic marking 'f' (forte) at the end of the system.

This system shows the piano accompaniment for the second system, consisting of two staves (treble and bass clefs) with a brace on the left. The music continues from the previous system, showing a crescendo in the piano part.

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

This system features a vocal line at the top with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal line. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a brace on the left. The piano part includes a dynamic marking 'f' (forte) at the end of the system.

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

This system features a vocal line at the top with a treble clef and a key signature of one sharp (F#). The lyrics are written below the vocal line. Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clefs) with a brace on the left. The piano part includes a dynamic marking 'f' (forte) at the end of the system.

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:

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics ".....dage. Thou shalt have none o.....ther Gods but me:". The piano accompaniment is written in a grand staff with treble and bass clefs.

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.

The second system continues the musical score with four vocal staves and a piano accompaniment. Each vocal staff begins with the lyrics "thou shalt have none o.....ther Gods but me.". The piano accompaniment continues with chords and melodic lines. At the bottom center of the page, the number "1098" is printed.



ARIA. TENORE SOLO.

Metron: ♩ = 54. N<sup>o</sup> 7.

ADAGIO.

*Tenore Solo*

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

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

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

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 'heavns'. The piano accompaniment starts with a forte (*f*) dynamic and includes a triplet of eighth notes. The system concludes with a sforzando (*sf*) dynamic marking.

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

The second system continues the vocal line and piano accompaniment. The vocal line includes the words 'heavns with all their host: Thou hast made the earth and'. The piano accompaniment features a trill (*tr*) and dynamic markings of *f*, *sf*, and *p*.

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

The third system shows the vocal line and piano accompaniment. The vocal line contains the words 'all things, all that are therein, the wa....ters and'. The piano accompaniment is marked with a piano (*p*) dynamic throughout the system.

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

The fourth system concludes the page with the vocal line and piano accompaniment. The vocal line includes the words 'all things that are there.... in, the hea...vens, the'. The piano accompaniment features a forte (*f*) dynamic marking.

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

*sf* *sf* *sf*

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

*sf* *p*

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

*p* *cres:*

..... lone!

*f* *tr*

Metron: ♩ = 88.

Poco Più Mosso.

Thou guardest all thy creatures, Thou guardest all thy creatures and the host of heaven adore thy name, the host of heav'n adore thy name, do... reth thy name, thy name O Lord!

*f* *gr.a* *loco* *p*

*f* *gr.a* *loco* *p*

*f* *p*

*dolce* *p*

Thou, ev'n Thou art Lord alone,

*sempre fortiss.*

Detailed description: This system contains the first two lines of music. The top line is a vocal line in a single staff with a treble clef and a key signature of one flat. The lyrics are "Thou, ev'n Thou art Lord alone,". The bottom two staves are a piano accompaniment in a grand staff (treble and bass clefs) with a key signature of one flat. The piano part features a complex texture with many sixteenth and thirty-second notes. A dynamic marking of *f* is present at the beginning, and *sempre fortiss.* is written below the piano part.

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

*sf*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics "Thou hast made the heavens, the heavens with all their host, with". The piano accompaniment continues with similar rhythmic complexity. A dynamic marking of *sf* (sforzando) is placed above the piano part.

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

*fp*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line continues with the lyrics "all their host, the heavens with all their host, the". The piano accompaniment continues. A dynamic marking of *fp* (fortissimo piano) is placed above the piano part.

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

*f*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line concludes with the lyrics "earth and all things that thou hast formed, the Seas and all things thou hast cre...". The piano accompaniment concludes with a few chords. A dynamic marking of *f* is placed above the piano part.

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal line begins with a dotted line followed by the lyrics 'ted, They ev'n they are the work, are the'. The piano accompaniment consists of a flowing eighth-note melody in the right hand and a supporting bass line in the left hand. A dynamic marking of *p* (piano) is placed above the piano part.

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

The second system continues the vocal line with the lyrics 'work of thy - hands! They all shall wait up....'. The piano accompaniment features a more active eighth-note pattern. Dynamic markings include *f* (forte) in the piano part and *tr* (trills) in the bass line.

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

The third system has the vocal line lyrics '.....on thee, They all shall wait up....on thee,'. The piano accompaniment continues with dynamic markings of *f* and *p*.

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

The fourth system concludes the page with the vocal line lyrics 'all shall praise thy name, all shall praise thy name for'. The piano accompaniment features a dynamic marking of *p*.

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

*cres* *f*

Detailed description: This system contains the first line of music. The vocal line is 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) with a key signature of one flat and a common time signature. It features a complex, rhythmic pattern of chords and moving lines. Dynamics include *cres* (crescendo) and *f* (forte).

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

*p* *p* *p*

Detailed description: This system contains the second line of music. The vocal line continues with the lyrics "God a..... lone! All thy works shall". The piano accompaniment continues with a similar rhythmic pattern. Dynamics include *p* (piano).

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

*f* *p* *f*

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

a..... lone.

Detailed description: This system contains the fourth line of music. The vocal line ends with the lyrics "a..... lone.". The piano accompaniment continues with a similar rhythmic pattern. The system concludes 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*  
Maestoso. Brass Instruments.



*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)

Ob:

ANDANTE.

Fag:

*f* *ff*

RECITATIVO.

Soprano Solo

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

Vni: *Soli: f* *f*

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

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

*Vivace.* *Maestoso*

*f* *f*

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

Tromb:  
Corni:

*f*

Metron: ♩ 120.

CHORUS.

Soprano.

Alto.

Tenore.

Basso.

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

*Vivace*

Great is Je....

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

This system contains the first two systems of music. It features a vocal line with lyrics and a piano accompaniment. 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 next two systems of music. The lyrics continue: "..... 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,

(36)

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..... baath 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..... baath who is a strong Lord like un... to  
Lord! God! of



who is like to thee?  
thee? <sup>(3)</sup> great is thy jus..... tice round a..bout thee, great  
thee, un.... to thee Lord of Sa..... baath, who Lord God of  
Sa..... baath who is a strong Lord like to thee, who  
great is thy jus..... tice round a..bout thee, about  
is thy jus... tice round - - about thee, God of hosts great  
Sa..... ba... oth who is — a strong Lord a  
is like to thee?

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

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

musical score for the first system, featuring vocal staves and piano accompaniment. The lyrics are: jus..tice Lord, God of hosts, great is thy jus.....tice, jus...tice Lord, God of hosts, great is thy jus.....tice, great is thy jus...tice Lord God of hosts, great is thy great is thy jus...tice Lord God of hosts, great is thy

musical score for the second system, continuing the vocal and piano parts. 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! jus.....tice, Lord God of hosts, God of hosts! great is thy

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

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

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

jus.....tice, round a... bout thee Lord— God of hosts Lord

is Je.....ho..... vah in the as...sembly of the

..... vah in the as.... sembly of the righ.....

thee, a strong Lord like un to thee - - -

God of hosts, God of hosts, great is Je.....

The musical score consists of two systems. Each system includes a vocal line (Soprano and Alto) and a piano accompaniment (Right and Left Hand). The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are written below the vocal lines, with some words connected by ellipses to indicate long notes or breaths. The piano part features a steady accompaniment with some melodic flourishes.

righteous, Lord! God! of Sabaoth, ho... vah, great is Je... ho... vah, Je... ho... vah is

Lord! God! Lord! God! of Sabaoth

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

..... oth who is a strong Lord, who is a strong Lord

..... ba... oth who is a strong Lord like unto thee

..... oth who is like thee --- a strong

great, for who is like thee a

..... oth who is a strong Lord, who is a strong Lord

..... ba... oth who is a strong Lord like unto thee

..... oth who is like thee --- a strong

great, for who is like thee a

*poco più mosso*

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

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

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

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

*poco più mosso*

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

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

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

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

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

*sf*

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

*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...

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in G major with two flats (B-flat and E-flat). The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "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.....

The second system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: ".....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.....", and ".....sembly of the righ..... teous, Great is Je.....". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) in the right hand.

..... 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....

The first system consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two flats. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The music is marked with a forte 'f' dynamic. The lyrics are: '..... ho... vah, great is Je..... ho... vah, great is Je... ho... vah, Je....'.

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

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

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

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

The second system consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of two flats. The bottom two staves are piano accompaniment, with a grand staff (treble and bass clefs). The music is marked with a forte 'f' dynamic. The lyrics are: '..... ho..... vah.', '..... ho..... vah, Je..... ho..... vah.', '..... ho..... vah.', and '..... ho..... vah.'.

(18)

First system of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with various notes and rests, while the bass staff provides a harmonic accompaniment with chords and single notes.

Second system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melodic line, and the bass staff provides accompaniment. Dynamic markings *sf* (sforzando) are present in the bass staff.

Third system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melodic line, and the bass staff provides accompaniment. Dynamic markings *sf* (sforzando) are present in the bass staff.

Metron. ♩ = 104

III C O M M A N D M E N T .  
Nº 10. Brass Instruments.

CHORUS:

A D A G I O

Chorus section of musical notation, consisting of a treble staff and a bass staff. The treble staff contains a melodic line with dynamic markings *f* (forte). The bass staff provides accompaniment with dynamic markings *f* (forte).

Fourth system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melodic line with dynamic markings *f* (forte). The bass staff provides accompaniment with dynamic markings *f* (forte).

Fifth system of musical notation, consisting of a treble staff and a bass staff. The treble staff continues the melodic line with dynamic markings *ff* (fortissimo). The bass staff provides accompaniment with dynamic markings *ff* (fortissimo).

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

This system contains the first four staves of music. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics, starting with a forte (*f*) dynamic. The bottom two staves are piano accompaniment.

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,

*sf*

This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics. The bottom two staves are piano accompaniment, ending with a sforzando (*sf*) dynamic.

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  = 116

No 11.

ANDANTE

MAESTOSO.



Oboe.

*f*

This system shows the beginning of the piece. The Oboe part is in the upper staff, and the Piano accompaniment is in the lower staff. The tempo is marked 'ANDANTE' and 'MAESTOSO'. The key signature has one flat (B-flat), and the time signature is common time (C). The piano part starts with a forte (*f*) dynamic.



Vni.

*f*

This system features the Violin part in the upper staff and the Piano accompaniment in the lower staff. The violin part begins with a forte (*f*) dynamic.



Oboe

*p*

This system shows the Oboe part in the upper staff and the Piano accompaniment in the lower staff. The oboe part starts with a piano (*p*) dynamic.



*sf*

*f*

This system contains the Piano accompaniment. It features a section with a sforzando (*sf*) dynamic followed by a forte (*f*) dynamic.



*f*

*p*

*ten*

*ten*

This system continues the Piano accompaniment, marked with forte (*f*) and piano (*p*) dynamics, and includes tenor (*ten*) markings.



*grv*

*loco*

*grv*

This system shows the Piano accompaniment with markings for *grv* (grave) and *loco* (loco).



*f*

*p*

This system concludes the Piano accompaniment with forte (*f*) and piano (*p*) dynamics.

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,

*f* *p* *p*

Metron: ♩ = 120.

ble<sup>s</sup>s his sal...va.....tion from day - - to - - day!

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

ble<sup>s</sup>s 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 lyrics "Lord in the beau.....ty of". The piano accompaniment includes dynamic markings of *f* and *p*.

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

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

Lord. Bow ye down be.....

The third system features the vocal line with the lyrics "Lord. Bow ye down be.....". The piano accompaniment includes a dynamic marking of *f*.

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

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

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

.....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<sup>o</sup> 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.

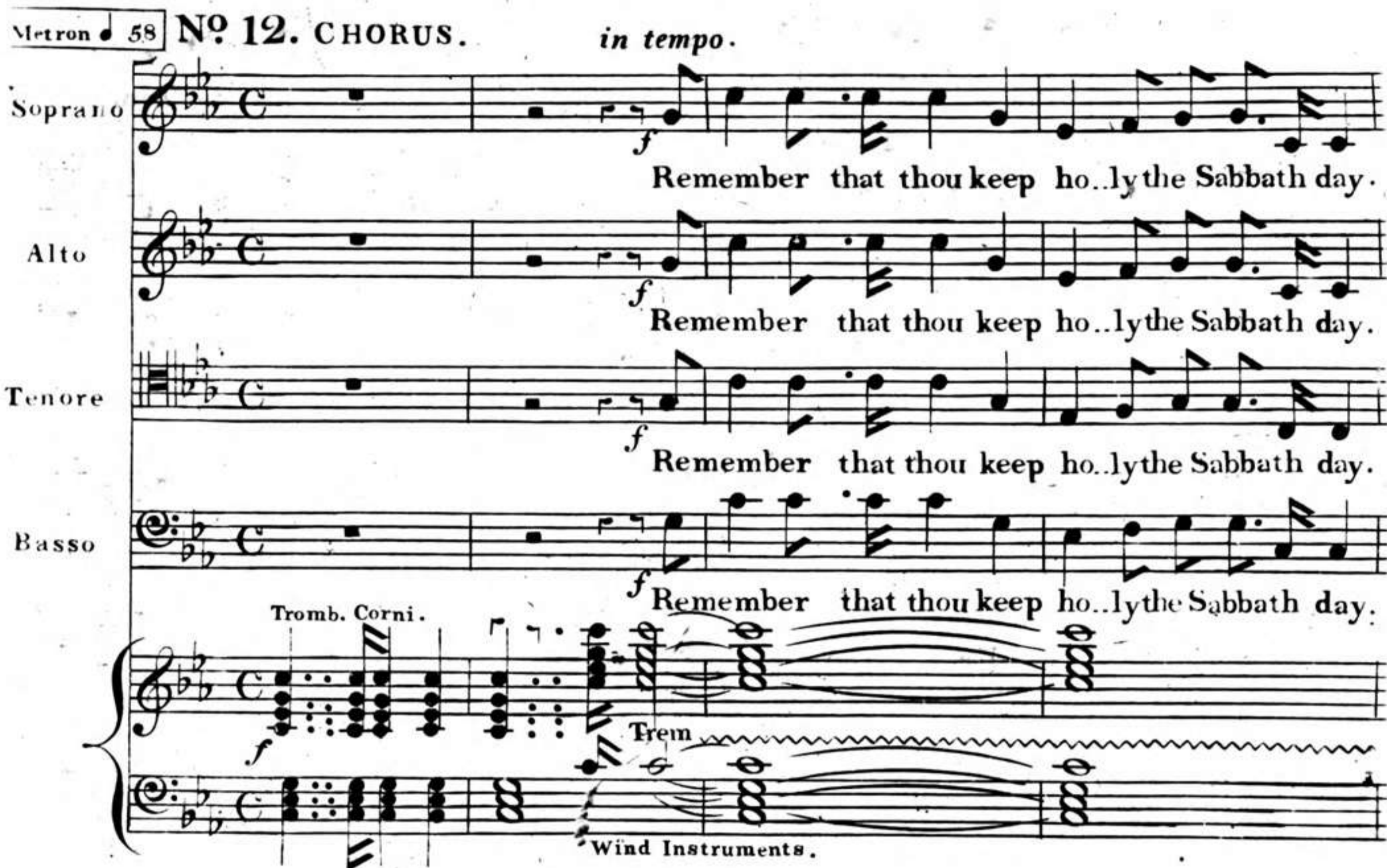
Tenore *f* Remember that thou keep ho..ly the Sabbath day.

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

Tromb. Corni. *f*

Trem

Wind Instruments.



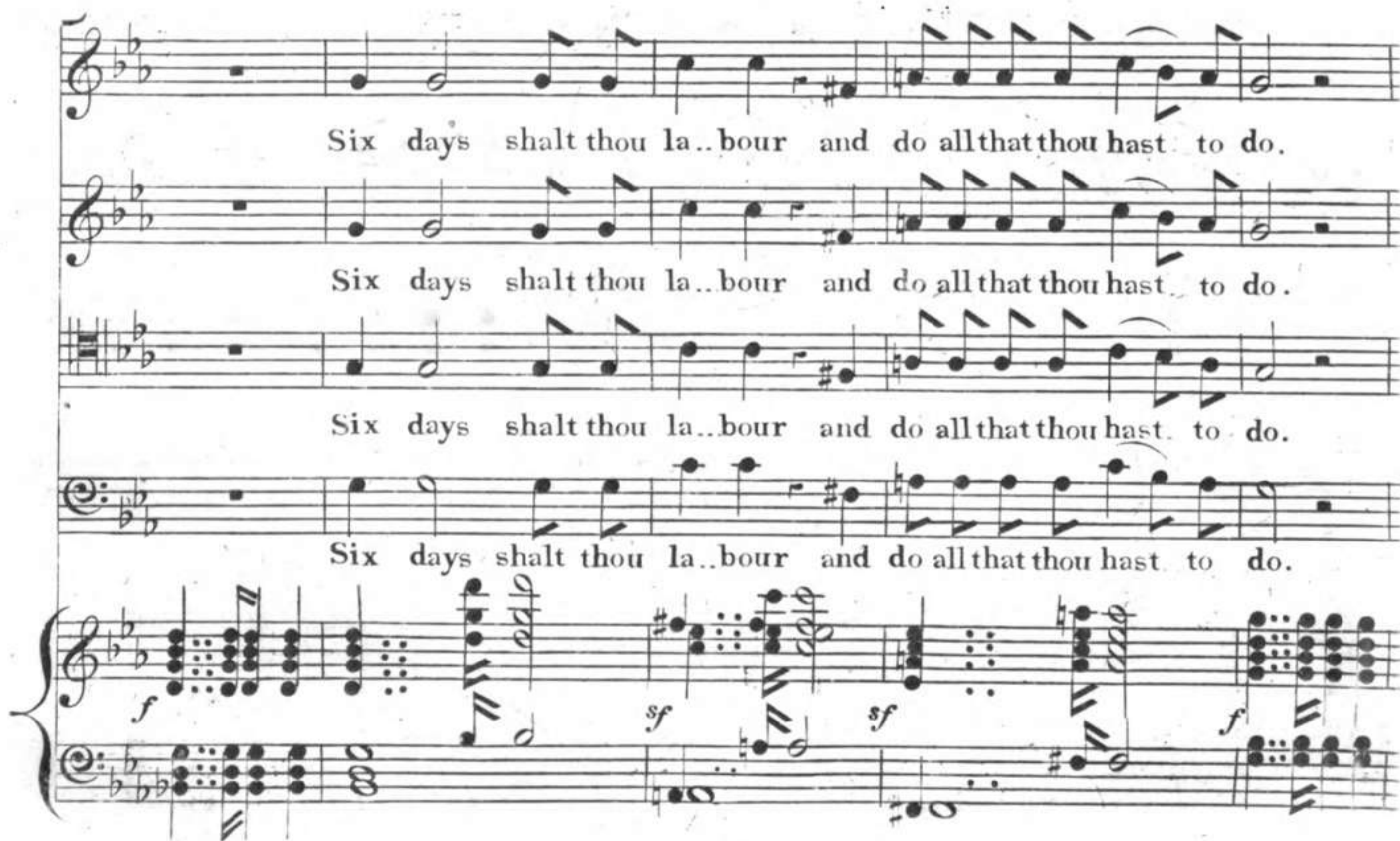
Six days shalt thou la..bour and do all that thou hast to do.

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*

*gru*.....

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

*gru*.....



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.

The first four systems of the piano accompaniment. The first system includes the instruction "Vni Solo" above the treble clef and dynamic markings *p* and *f*. The second system features trills marked "tr" in the treble clef. The third system includes a *pp* marking. The fourth system also includes a *pp* marking. The piano part consists of two staves (treble and bass clefs) with various musical notations including notes, rests, and ornaments.

Basso Solo.

The fifth system of the score, featuring a vocal line and piano accompaniment. The vocal line is on a single staff with the lyrics: "How love.....ly, how love....ly, how love.....ly are thy". The piano accompaniment consists of two staves (treble and bass clefs) with musical notation. The lyrics are positioned between the vocal staff and the piano accompaniment.

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

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

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

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

*p* *pp* *fp* *fp*

Detailed description: This is a musical score for a voice and piano. It consists of four systems of music. Each system has a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'dwel...lings Lord! of Sa...baoth! how lovely are thy dwel...lings. My soul lon...geth, lon...geth, yea e...ven fainteth for the courts of the Lord, my heart and my'. The score includes various musical notations such as dynamics (f, p, pp, fp), articulation (accents), and performance directions (dolce). The piano part features complex textures with sixteenth and thirty-second notes, often with slurs and ties. The vocal line is melodic and expressive, with some notes marked with accents.

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

*fp* *cresc* *sf*

This system contains the first line of music. The vocal line is on a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment consists of two staves (treble and bass clefs) with a key signature of one sharp. The lyrics are "flesh — cri.....eth out, crieth out for the living God." Dynamic markings include *fp* (fortissimo piano), *cresc* (crescendo), and *sf* (sforzando).

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

*f* *p* *p*

This system contains the second line of music. The vocal line continues with the lyrics "One day in thy courts is bet...ter, is". The piano accompaniment continues with dynamic markings *f* (forte), *p* (piano), and *p* (piano).

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

*f* *f* *p*

This system contains the third line of music. The vocal line continues with the lyrics "bet.....ter than a thousand, For thou, O Lord!". The piano accompaniment continues with dynamic markings *f* (forte), *f* (forte), and *p* (piano).

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

*f* *f* *p*

This system contains the fourth line of music. The vocal line continues with the lyrics "let.... test me sing, --- thou let..... test me sing of all thy". The piano accompaniment continues with dynamic markings *f* (forte), *f* (forte), and *p* (piano).

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

*p*

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

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

*f*

..... tion.

*f*

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

Metron  $\text{♩} = 116$

Nº 14.

Vni. Soli.

ANDANTINO

The first system of piano accompaniment consists of two staves. The upper staff begins with a piano (*p*) dynamic. The lower staff features a *Soli.* marking. The second system continues the accompaniment with a *sf* (sforzando) dynamic in the lower staff, followed by a *p* dynamic in the upper staff.

Tenore Solo.

The vocal line begins with the lyrics: "Lord! I love thy house, I love thy ha...bi.....ta.....tion,". The piano accompaniment is shown below the vocal line.

The vocal line continues with the lyrics: "and the place where thine ho.....nor dwelleth,". The piano accompaniment includes a *Tutti.* marking and a *f* (forte) dynamic.

CHORUS.

*Tutti*

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

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

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

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

*f*

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

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

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

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

Tenore Solo.

So will I compass thine altar, O Lord!

Vni. p Soli.

f p f p

that I may publish with the voice of thanksgiving

and tell of all thy wondrous works, of

all thy wondrous

p



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

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

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

*Semi-Chorus or Solo.*  
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



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. *Solo*  
 place where thine ho.....nor dwelleth. I love thy house,  
*Flauto 8<sup>va</sup>*

*Tutti*  
 house I love thy ha..bi.... ta.....tion Lord! I love thy  
 house I love thy ha..bi.... ta.....tion Lord! I love thy  
 Lord! I love thy house I  
 thy ha..bi... ta..... tion and the place the  
 I love the *Tutti*  
 house I love thy ha..bi.... ta.....tion, Lord I love thy house - - I  
 house I love thy ha..bi.... ta.....tion, Lord I love thy house - - I  
 love thy ha..bi..... ta..... tion, Lord! I love thy house - - I love thy ha..bi.....  
 place where thine ho.....nor

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 - - - do - - - thy house

hon.or dwelleth, Lord, I love thy house, I love thy house, I love thy  
place - - - - - wherethine 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

*sf* *sf* *sf* *sf*

The musical score consists of two systems. The first system includes a vocal line with lyrics, a piano accompaniment, and a bass line. The second system continues the vocal line and piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *sf* (sforzando).

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.....

Four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal line has a dotted line followed by the word "tion." The piano accompaniment features a melodic line in the right hand and a harmonic accompaniment in the left hand, with dynamic markings *pp* and *f*.

**№ 15. SOPRANO SOLO.**

Soprano Solo part and piano accompaniment. The tempo is marked **ADAGIO MAESTOSO**. The lyrics are: "How bless'd is the man, whom thou choo ..... sest and per....". The piano accompaniment includes markings for *gva* and *Alto Soli.* with a dynamic marking of *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, evn in thy ho...ly temple, evn  
in thy ho...ly tem...  
ple, in thy sa...cred ha...bi...ta...  
tion, he hath conso...la...tion,

*fp* *f* *p* *f* *sf*

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

*f* *p*

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

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

*f*

Nº 16.

Metron: ♩ = 100.

MODERATO

The musical score consists of seven systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is common time (C). The piece starts with a forte (f) dynamic. The tempo is marked MODERATO, with a metronome setting of 100 beats per minute. The score includes several fortissimo (sf) markings. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

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

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.

The first system consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment, written in grand staff notation. The lyrics are: "serve ye the Lord with glad.....ness." (Soprano), "Lord, serve ye the Lord, the Lord with glad.....ness." (Alto), "serve ye the Lord with glad.....ness." (Tenor), and "Lord, serve ye, serve ye the Lord with gladness, with glad.....ness." (Bass). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.

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

The second system consists of five staves. The top four staves are vocal parts: Soprano, Alto, Tenor, and Bass. The fifth staff is the piano accompaniment, written in grand staff notation. The lyrics are: "Come to his pre.....sence with thanks.....giv.....ing, and" (Soprano), "Come to his pre.....sence with thanks.....giv.....ing, and" (Alto), "Come to his pre.....sence with thanks.....giv.....ing, and" (Tenor), and "Come to his pre.....sence with thanks.....giv.....ing, and" (Bass). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *sf* (sforzando) throughout.

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*

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!

lands, all ye lands!

Fl: Ob: Clar: Fag: Cor:

*sf* *ff*

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 page of a musical score, numbered (85) at the top, contains two systems of music. The first system features five vocal staves, each with the lyrics 'lands, all ye lands!' written below. The bottom two staves of this system are for a piano accompaniment, with dynamic markings *sf* and *ff*. Above the piano part, the woodwind section is indicated as 'Fl: Ob: Clar: Fag: Cor:'. The second system consists of five vocal staves, each with the lyrics 'En...ter in..to his dwell... ings,'. The piano accompaniment continues below. The score is written in a key with two sharps (D major or F# minor) and a common time signature. The paper shows signs of age, including some staining and foxing.



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 lands, sing 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.

*grva*.....

*ff*

*grva*.....

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

*sf* *p* *p*

Corn

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

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

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

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

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

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

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

day.

day.

day.

tion.

Fl: Ob: Clar:

*p*

*pp*

This system continues the musical score. It features four vocal staves with the lyrics "day.", "day.", "day.", and "tion.". Below the vocal staves is a woodwind section with parts for Flute (Fl), Oboe (Ob), and Clarinet (Clar). The piano accompaniment continues, with dynamic markings *p* and *pp*. The piano part includes a treble clef staff and a bass clef staff.



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

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

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

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

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

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

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

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

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

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

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

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

The musical score is written in G major (one sharp) and 4/4 time. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "Lord is gracious, for the Lord is gracious, Lord, for the Lord is gracious, the Lord is the Lord is gracious, is gracious, gracious, the Lord is gracious and everlasting, gracious, the Lord is gracious, gracious, the Lord is gracious and everlasting, everlasting the Lord is gracious, for the Lord is gracious, last-ing is his mercy, his mercy is".



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

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

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

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

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

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

*sf sf sf*

Metron. ♩ = 144.  
*poco piu mosso.*

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

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

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

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

*sf sf sf* *poco piu mosso*

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

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 four staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. 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 four staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has two sharps (F# and C#), and the time signature is 4/4. 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,

*gva*

The musical score for page 99 consists of two systems. Each system includes four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "e..... ver..... last..... ing" and "is his mer..... cy, is his". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The first system's piano part includes a *gr<sup>a</sup>* marking. The second system's piano part includes *gr<sup>a</sup>* and *loco* markings. The page number 1098 is printed at the bottom center.

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

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

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

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

is his mer..... cy, is his

is his mer..... cy, is his

is his mer..... cy, is his

is his mer..... cy, is his

*gr<sup>a</sup>*

*gr<sup>a</sup>* *loco*

1098

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

*gr*

earth.

earth.

earth.

earth.

*loco*

1098

(103)  
Part the Second.

CHORUS. *U*: C O M M A N D M E N T.  
N<sup>o</sup> 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,

The musical score consists of 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 Lord, - - the Lord - - thy God giv...eth thee." The piano part features a steady accompaniment with a 7-measure rest in the right hand.

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

(105)

RECITATIVO in tempo, and ARIA.

Metron  $\text{♩} = 80$  N<sup>o</sup> 2.

Soprano Solo.

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

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

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

Ho....nour - - thy

Fa.....ther, ho .....nour thy Mo ther both in word and in

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a fermata over the word 'Fa.....ther,' followed by 'ho .....nour thy Mo ther both in word and in'. The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady eighth-note bass line. A dynamic marking of *f* is present in the piano part.

deed, both in word and in deed, yea ho\_nour them

The second system continues the vocal line with 'deed, both in word and in deed, yea ho\_nour them'. The piano accompaniment continues with similar rhythmic patterns, including a triplet of eighth notes. Dynamic markings of *f* and *p* are used throughout the system.

both in word and in deed; ho\_nour thy Father and Mo..ther, both in

The third system features the vocal line with 'both in word and in deed; ho\_nour thy Father and Mo..ther, both in'. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment in the right hand. A dynamic marking of *f* is present.

word, in word and in deed.

The fourth system concludes the vocal line with 'word, in word and in deed.' The piano accompaniment features a triplet of eighth notes in the right hand and continues with a steady bass line. A dynamic marking of *f* is present.

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

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line contains the lyrics "that - - - a bles.....sing, a bles.....sing may des..". The piano accompaniment begins with a piano (*p*) dynamic marking 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 more complex rhythmic patterns, including sixteenth notes and chords, with some dynamic markings like *f* and *fp*.

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 is marked with a forte (*f*) dynamic and includes several *fp* (fortissimo piano) markings, indicating a dynamic shift.

may descend on thee.

The fourth system concludes the vocal line with the lyrics "may descend on thee.". The piano accompaniment features a forte (*f*) dynamic marking and continues with complex chordal textures.

The first system of music is a piano introduction. It consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in a key with one sharp (F#) and a 3/4 time signature. It features a melodic line in the treble staff and a more rhythmic accompaniment in the grand staff. The piece concludes with a triplet of eighth notes in the treble staff.

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

The second system of music includes a vocal line and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "For the fa...ther's bless..... ing      build..eth the hou..ses of the". The piano part features a steady accompaniment with a dynamic marking of *p* (piano).

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

The third system of music includes a vocal line and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: "children,      but the curse of the mo.....ther. . . . . rooteth out their foun.". The piano part features a steady accompaniment with a dynamic marking of *f* (forte) and a triplet of eighth notes at the end of the system.

ANDANTINO MODERATO.

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

The fourth system of music includes a vocal line and piano accompaniment. The vocal line is on a single treble clef staff, and the piano accompaniment is on a grand staff. The lyrics are: ".....da...tions.      Help thy Fa.....ther,      help thy". The piano part features a steady accompaniment with dynamic markings of *sf* (sforzando) and *p* (piano).

Metron: ♩ = 132. 1098

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

*fp*

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

*f* *p*

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

*f* *p*

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



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

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

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

And all thy sins, all thy

sins shall melt a... way as the ice

as the ice before

the Sun, all thy sins shall melt a..

way as the ice, as the ice before the

*f* *p*

Detailed description: This is a musical score for voice and piano. It consists of four systems of music. Each system has a vocal line on a single staff and a piano accompaniment on two staves (treble and bass clef). The lyrics are: "sins shall melt away as the ice before the Sun, all thy sins shall melt away as the ice, as the ice before the Sun." The piano accompaniment features various textures, including arpeggiated chords and rhythmic patterns. Dynamics like *f* (forte) and *p* (piano) are indicated. The score is in a key with one flat (B-flat major or D minor) and a common time signature.

Sun.

*p*

This block contains a vocal line and a piano accompaniment. The vocal line is a single staff with a treble clef, starting with a whole note on G4. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. It features a complex rhythmic pattern with many sixteenth and thirty-second notes, accented with '>' marks. The piano part begins with a piano (*p*) dynamic marking.

**VI. COMMANDMENT.**

**CHORUS.**

Metron: ♩ = 104. N° 3.

Soprano.

Alto.

Tenore.

Basso.

Tromb. Cor. Trombon. Tymp.

Grave.

*ff*

Tympani.

This block contains the musical score for a chorus and orchestral accompaniment. It includes four vocal staves (Soprano, Alto, Tenore, Basso) and two orchestral staves. The vocal staves are in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The orchestral staves are also in 3/4 time with the same key signature. The orchestral part includes Trombones, Horns, and Tympani. The piano part is marked 'Grave' and 'ff' (fortissimo). The piano part features a complex rhythmic pattern with many sixteenth and thirty-second notes, accented with '>' marks. The piano part begins with a fortissimo (*ff*) dynamic marking.

Thou shalt do no  
Thou shalt do no  
Thou shalt do no  
Thou shalt do no  
Thou shalt do no

Mur  
Mur  
Mur  
Mur

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

This system contains four vocal staves and a grand piano accompaniment. Each vocal staff begins with a dotted line followed by the word "der." and a single note. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex accompaniment in the left hand.

Metron.  $\text{♩} = 69$ . Vni. N<sup>o</sup> 4. *BASSO SOLO RECITATIVO.*

VIVACE

ASSAI.

*f*  
*Tutti.*  
*tr*  
*sf*

This system contains a violin part and a grand piano accompaniment. The violin part is marked with a forte (*f*) dynamic and includes a trill (*tr*) in the final measure. The piano accompaniment is marked *Tutti.* and features a series of chords in the left hand and a melodic line in the right hand, with several *sf* (sforzando) markings.

*grava*

*loco*

*Basso Solo. RECITATIVO.*

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

I am the Lord.

*grava*

Thou shalt not hate thy brother in thine heart.

The first system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is B-flat major (two flats). The time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment starts with a half note G3 in the bass and a half note B3 in the treble, with various chords and melodic lines following.

The second system of the musical score consists of piano accompaniment on two staves. It continues the harmonic and melodic development from the first system, featuring a variety of chords and a flowing melodic line in the right hand.

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

The third system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature changes to C major (no flats). The time signature remains 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment starts with a half note G3 in the bass and a half note B3 in the treble, with various chords and melodic lines following.

grudge against the children of thy people.

The fourth system of the musical score features a vocal line on a single staff and a piano accompaniment on two staves. The key signature is B-flat major (two flats). The time signature is 3/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and a half note F4. The piano accompaniment starts with a half note G3 in the bass and a half note B3 in the treble, with various chords and melodic lines following.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole note G4, followed by a half note A4, and then a quarter note B4. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

The second system of music includes the lyrics "But thou shalt love thy neighbour as thyself:". The vocal line starts with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment continues with a similar rhythmic pattern. A dynamic marking of *f* is present in the piano part.

The third system of music includes the lyrics "for I am the". The vocal line begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment features a dynamic marking of *ff* and a *rit.* marking. A *rit.* marking is also present in the vocal line.

The fourth system of music includes the lyrics "Lord.". The vocal line begins with a quarter note G4, followed by a quarter note A4, and then a quarter note B4. The piano accompaniment features a dynamic marking of *ff* and a *rit.* marking.



VII. COMMANDMENT.

CHORUS.

Metron = 100

Nº 5.

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

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

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

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

Adagio.

DUO for TENOR and BASS.

Metron = 108.

Nº 6.

*Vni. Soli.*

ANDANTE.

Basso Solo.

Hap....py the man - -

*f* *p*

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

*f*

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

*p*

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

*fp* *fp* *f*

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

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

*Tenore Solo.*  
Hap-py the man

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

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

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

*graz.*

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

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

*f* *p* *pp*

*Basso Solo*

She op...neth her mouth - her tongue speaketh wis...dom.

*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 a piano introduction. It features a treble and bass clef with a key signature of two sharps (F# and C#). The music is written in a 4/4 time signature. The piano part begins with a series of chords in the right hand and a steady eighth-note accompaniment in the left hand.

The second system of music includes vocal lines and piano accompaniment. The vocal parts are written in a treble clef with a key signature of two sharps. The lyrics are: "Blessed is evry one, that fear.....eth Je...". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps. It features a melody in the right hand and a bass line in the left hand. Dynamics markings include *p* (piano) and *f* (forte).

The third system of music continues the vocal and piano parts. The vocal parts are written in a treble clef with a key signature of two sharps. The lyrics are: "..... ho ..... vah, walk .....ing in his sta ..... tutes and". The piano accompaniment is written in a grand staff (treble and bass clefs) with a key signature of two sharps. It features a melody in the right hand and a bass line in the left hand. Dynamics markings include *p* (piano).

keep.....ing his commandments.

*Solo.*

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

This system contains the first system of music. It features a vocal line at the top and a piano accompaniment below. The vocal line begins with the lyrics "keep.....ing his commandments." and includes a "Solo." marking. The piano accompaniment consists of two staves, with the right hand playing a more active melodic line and the left hand providing harmonic support.

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

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

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* (fortissimo piano) and *p* (piano).

Tenore Solo.

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

The first system of the musical score consists of a Tenor Solo line and piano accompaniment. The Tenor Solo line is written in a soprano clef with a key signature of two sharps (F# and C#). The lyrics are "His Chil ...dren shall be like the o...live plants around his". The piano accompaniment is in a grand staff with treble and bass clefs. It features a melody in the right hand with sixteenth-note runs and triplets, and a bass line with chords and single notes. A dynamic marking of *p* (piano) is present.

ta..... ble, like the o....live plants a\_ round his

The second system continues the Tenor Solo and piano accompaniment. The lyrics are "ta..... ble, like the o....live plants a\_ round his". The piano accompaniment continues with similar melodic and harmonic patterns, including triplets and sixteenth-note runs.

ta ..... ble.

The third system shows the Tenor Solo line and piano accompaniment. The lyrics are "ta ..... ble.". The piano accompaniment features a more active melody in the right hand, with dynamic markings of *f* (forte) and *sf* (sforzando).

The

The fourth system shows the Tenor Solo line and piano accompaniment. The lyrics are "The". The piano accompaniment includes parts for Clarinet (Clar.) and Cor (Cornet), both marked with a dynamic of *p* (piano).



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 .....

The first system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "children, Je... ho... vah shall bless him, shall bless .....". The piano accompaniment includes dynamic markings such as *p* and *f*.

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

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

The second system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "him: bles..... sed, bless... ed be". The piano accompaniment includes a dynamic marking of *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...

The third system of the musical score consists of three staves. The top two staves are vocal lines, and the bottom two staves are piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Is... ra... el, bless..... ed be Is..... ra... el, blessed be Is..... ra...". The piano accompaniment includes a dynamic marking of *p*.



..... 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...

*f*      *p*

.....el;      *p* bless ..... ed, bless .... ed,      bless... ed be

.....el;      *p* bless ..... ed, bless.... ed,      bless... ed be

The first system consists of two vocal staves and a piano accompaniment. The vocal lines are in a soprano and alto register. The piano accompaniment is in the right and left hands, with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. Dynamics include *p* (piano) and accents.

Is.....ra...el;      *p* blessed be

Is.....ra...el;      *p*

Fl Clar

The second system includes two vocal staves, a piano accompaniment, and a woodwind part for Flute and Clarinet. The woodwind part is marked *p* and features several sixteenth-note passages. The piano accompaniment continues with chords and moving lines. Dynamics include *p* (piano) and accents.

Is.....ra...el.

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

Vni.

The third system features two vocal staves, a piano accompaniment, and a Violin part. The vocal lines conclude with "Is.....ra..el." and "blessed be Is.....ra..el." The piano accompaniment and Violin part provide harmonic support. Dynamics include *p* (piano) and *f* (forte).

VIII COMMANDMENT.

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

Soprano. Thou shalt not steal.

Alto. Thou shalt not steal.

Tenore. Thou shalt not steal.

Basso. Thou shalt not steal.

Tromb. Cor. Trombon.

Andante. *f*

*gra*

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

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

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

Tromb. Cor. Trombon.

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

against those that op...ress the

against those that op...ress the

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line consists of two staves: the upper staff is in treble clef and the lower in bass clef. The lyrics are "against those that op...ress the". The piano accompaniment is written for a grand piano, with the right hand in treble clef and the left in bass clef. The music is in a key with one sharp (F#) and a 2/4 time signature. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand.

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

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

The second system continues the musical score. The vocal line lyrics are "hire.....ling in his wa.....ges; the". The piano accompaniment continues with the same rhythmic pattern and harmonic structure as the first system.

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

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

The third system concludes the musical score on this page. The vocal line lyrics are "wi....dow and the fa...therless, and that turn a....". The piano accompaniment continues with the same rhythmic pattern and harmonic structure as the previous systems.

.... side the stran.....ger from his right,  
.... side the stran.....ger from his right,  
and fear not me..... said the Lord..... of  
and fear not me..... said the Lord..... of  
Hosts.  
Hosts.  
gra.....

The musical score consists of three systems. Each system includes a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The lyrics are printed below the vocal lines. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The key signature has one sharp (F#) and the time signature is 6/8.

Metron. 104. CHORUS.

Musical score for Soprano, Alto, Tenore, and Basso. The lyrics are: "The face of the Lord,..... the face of the". The score includes a piano accompaniment for Tromb. Cor. Trombon. and Vni. The tempo is marked "Maestoso" and the dynamic is "f".

Musical score for four vocal parts (Soprano, Alto, Tenore, Basso). The lyrics are: "Lord is against the un..righte.....ous,". The score includes a piano accompaniment. The tempo is marked "Maestoso" and the dynamic is "f".



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

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

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

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

face of the earth.

face of the earth.

face of the earth.

face of the earth.

Flauti: Clar:  
No 8.

Metron  120.

ANDANTINO  
CON MOTO.



*sf* *sf*

*p*

*pp*

*Sempre piano*

Soprano. He knoweth the days of the god.....ly, he

Alto. He knoweth the days of the god.....ly, he

Viol!

knoweth the days of the god.....ly, he lea.....deth the

knoweth the days of the god.....ly, he lea.....deth the

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

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

Flaut:  
Clar:

The piano introduction consists of two staves. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment with eighth notes and chords. The key signature is two sharps (F# and C#).

This system contains the vocal entry and the beginning of the violin part. The vocal line starts with the lyrics "for He is their strength in time of". The violin part enters with a melodic line marked *p* (piano). The piano accompaniment continues with a strong *sf* (sforzando) dynamic.

for He is their strength in time of

Violini *p* for He is their strength in

This system continues the vocal and piano accompaniment. The vocal line has the lyrics "need he is their strength, He lea .....deth the" on the first line and "time of need he is their strength, He" on the second line. The piano accompaniment provides harmonic support for the vocal melody.

need he is their strength, He lea .....deth the

time of need he is their strength, He

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

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

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

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

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

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

*sf*

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

*sf*

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

*p*

god.....ly. Their in...he....ri...tanceshall 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.

And<sup>te</sup> *f*  
Tromb. Cor. Trombon.  
Musical accompaniment for Trombones and Cor Anglais.

Metron. ♩ = 69.

**Nº 10. Tenor Solo Recitativo in tempo and Aria.**

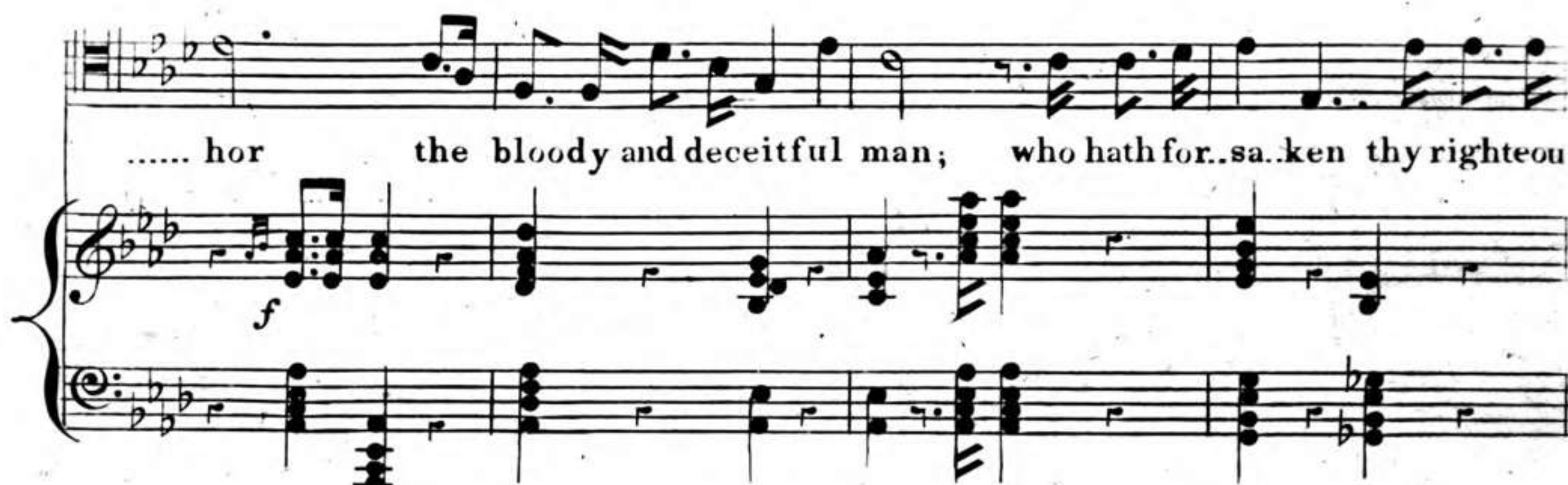
Tenore, Solo.  
Musical notation for Tenor Solo.

Andante  
Wind Instruments.  
Musical notation for Wind Instruments.

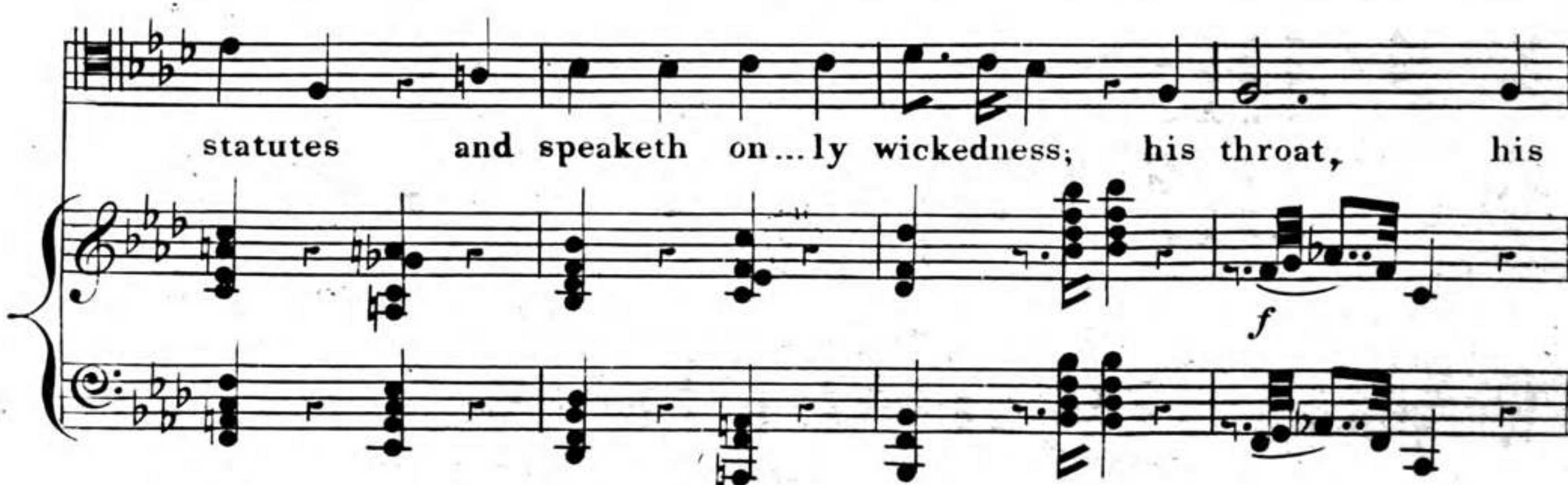
Maes<sup>to</sup>  
String Instruments Soli.  
Musical notation for String Instruments Soli.

*Tenore Solo. in tempo.*  
He will de...stroy the ly.... ing tongue: the Lord will ab-  
Viol!  
Musical notation for Violin and Viola.

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




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



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



fear of God before his eyes.



Corni 1<sup>mo</sup>  
2<sup>do</sup> e 3<sup>zo</sup>

Metron: ♩ = 58.

ARIA.

ANDANTE.

Ophicleide.

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

.... 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

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

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

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

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

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

*fp* *fp*

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

*f* *p*

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

*sf*

e.....vil.

*f*

*Ped*

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

Metron. ♩ = 80.

CHORUS

Nº 11 . Vni.

LENTO.

The first system of the chorus is a piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a 4/4 time signature with a key signature of one flat (B-flat). The tempo is marked 'LENTO.' and the dynamics include a forte 'f' and a 'gva' (grave) marking. The melody is primarily in the right hand, with the left hand providing harmonic support.

The second system of the chorus continues the piano accompaniment. It features a treble clef staff and a bass clef staff. The dynamics are marked 'ff' (fortissimo) and 'gva' (grave). The music maintains the same 4/4 time signature and key signature as the first system.

The Soprano vocal line is written on a single treble clef staff. It begins with a forte 'f' dynamic. The lyrics are: "Thou shalt not co...vet thy neigh.....bour's house: thou shalt not".

The Alto vocal line is written on a single treble clef staff. It begins with a forte 'f' dynamic. The lyrics are: "Thou shalt not co...vet thy neigh.....bour's house: thou shalt not".

The Tenore vocal line is written on a single bass clef staff. It begins with a forte 'f' dynamic. The lyrics are: "Thou shalt not co...vet thy neigh.....bour's house: thou shalt not".

The Basso vocal line is written on a single bass clef staff. It begins with a forte 'f' dynamic. The lyrics are: "Thou shalt not co...vet thy neigh.....bour's house: thou shalt not".

The Brass Instruments part is written on two staves: a treble clef staff and a bass clef staff. It begins with a forte 'f' dynamic. The music consists of block chords and simple rhythmic patterns.

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. *fin.*





CHORUS.

Metron. ♩ = 116.

Nº 12. Tutti.

Tenore. *f* Be ye ho .....ly,

Basso. *f* Be ye ho .....ly,

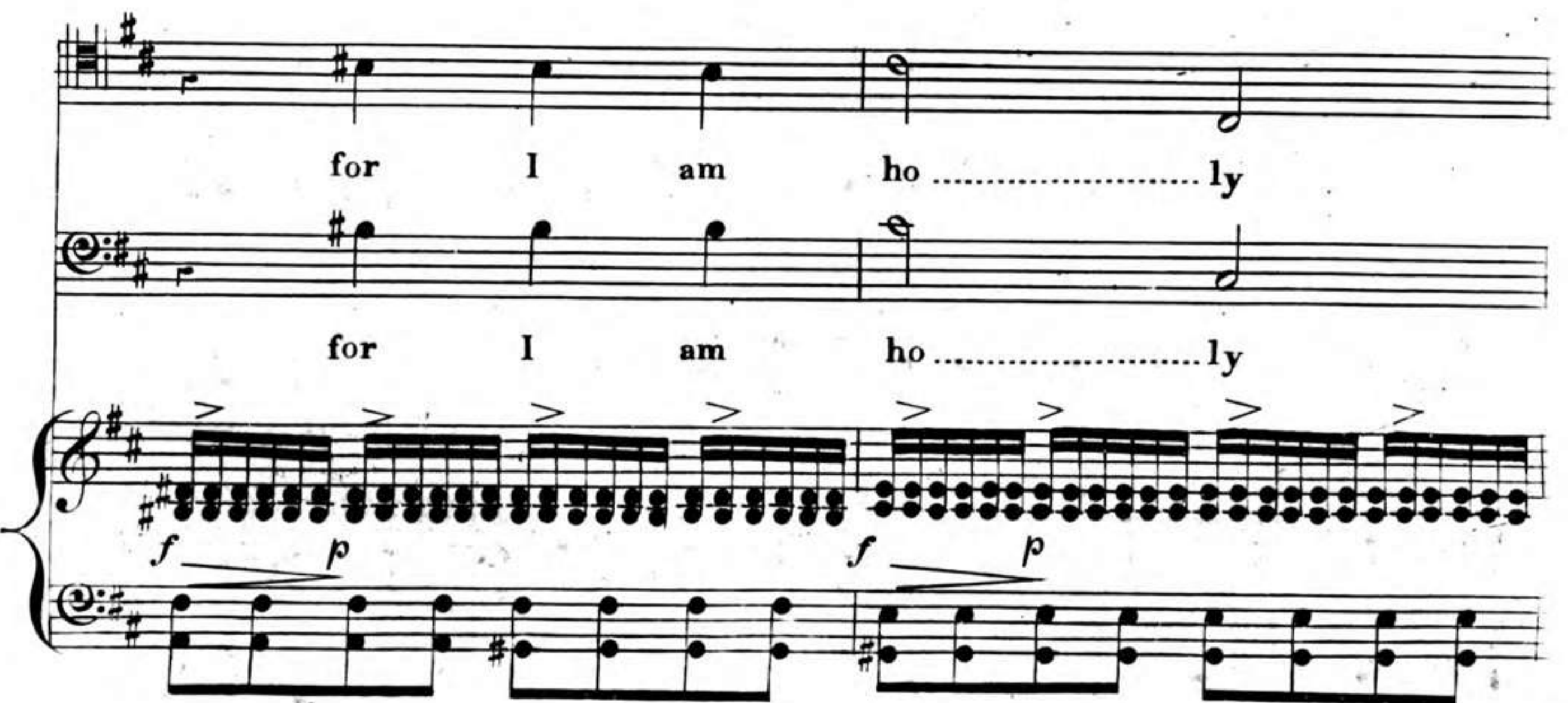
Andante. *f* *p* *f* *p*



for I am ho .....ly

for I am ho .....ly

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



I, the Lord,

The first system of the musical score. It features a vocal line with the lyrics "I, the Lord," and a piano accompaniment. The piano part consists of a treble and bass clef. The treble clef has a complex, rhythmic accompaniment with dynamic markings of *f* and *p*. The bass clef has a simpler accompaniment.

I am your God,

The second system of the musical score. It features a vocal line with the lyrics "I am your God," and a piano accompaniment. The piano part continues with the same complex, rhythmic accompaniment in the treble clef and a simpler accompaniment in the bass clef.

thus saith the Lord. For who so - -

*Poco più mosso.*

The third system of the musical score. It features a vocal line with the lyrics "thus saith the Lord. For who so - -" and a piano accompaniment. The piano part includes dynamic markings of *ff* and *Poco più mosso.* at the end of the system.

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

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

*sf sf sf sf sf*

This system contains the first two systems of music. Each system has a vocal line (treble and bass clefs) and a piano accompaniment (treble and bass clefs). The lyrics are: "..... shall not o.....bey and do the". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *sf* (sforzando) repeated five times.

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

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

*sf sf sf sf sf sf*

This system contains the third and fourth systems of music. The lyrics are: "words of my Com..... mand.....ments, on him shall". The piano accompaniment continues with the same rhythmic pattern and dynamic markings of *sf* repeated six times.

fall my Judg..... ments.

fall my Judg..... ments.

*sf sf sf sf sf*

This system contains the fifth and sixth systems of music. The lyrics are: "fall my Judg..... ments.". The piano accompaniment continues with the same rhythmic pattern and dynamic markings of *sf* repeated five times.

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

Metron  $\text{♩} = 112$ .

CHORUS.  
Nº 13.

Andante. *Soli.*

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

The piano accompaniment for the middle of the chorus. It features more complex rhythmic patterns, including sixteenth notes and chords. Dynamics range from piano (*p*) to fortissimo (*f*).

*Tutti.*

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

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

Vocal and piano accompaniment for the chorus. The vocal parts (Soprano and Alto) are marked *Tutti.* and sing the lyrics: "Lord! en.ter not in...to judg....." and "Lord! en.ter not in.to judg..... ment". The piano accompaniment continues with a steady eighth-note accompaniment.

..... 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

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

The first system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "thou art my God, for thou art my God! teach me, O". The piano accompaniment is written in a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes a dynamic marking of *p* (piano).

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

The second system consists of four vocal staves and a piano accompaniment. Each vocal staff has the lyrics "Lord, the way of thy Commandments, for thou art my God, for". The piano accompaniment is written in a grand staff with treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes a dynamic marking of *f* (forte) and a trill ornament (*tr*).

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 the first three vocal staves and the beginning of the piano accompaniment. The vocal parts are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment begins in the fourth staff, showing the right and left hand parts.

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 vocal and piano parts. The vocal lines are in treble clef, and the piano accompaniment is in bass and treble clefs. The lyrics are repeated across four vocal staves. The piano accompaniment continues in the bottom two staves.

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.

Vai

*f*

Detailed description: This block contains the vocal and instrumental parts of a musical score. It features four vocal staves with lyrics in Italian. Below the vocal staves are three systems of instrumental parts. The first system includes a Clarinet (Clar.) and a Flute (Flauto). The second system includes a Flute (Flauto) and a Violin (Vai). The third system is a piano accompaniment. The music is in a key with three sharps (F#, C#, G#) and a common time signature. The lyrics are: '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.', and 'the paths, the paths of truth.'.

**SOPRANO SOLO. RECITATIVO.**

Metron  $\text{♩} = 96$

**Nº 14.**

*Soli.*

Con moto

*f*

Detailed description: This block shows the piano accompaniment for the recitative. It consists of two staves (treble and bass clef) in common time. The tempo is marked 'Con moto' and the dynamics are marked 'f' (forte). The music features a steady, rhythmic accompaniment with some melodic lines in the right hand.

RECITAT.

Soprano

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

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

*in tempo.*

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

*a tempo.*

Metron  $\text{♩} = 108$

*Andante*

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

Metron  $\text{♩} = 56$ .

Nº 15. Canon & Chorus

fa..... ces.

*più lento.* *Andante.*

*Soprano Solo.*

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

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

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

Soprano Solo. ....viour.  
CHORUS.  
Sop<sup>no</sup> 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

The musical score consists of two systems. The first system features a vocal line with lyrics and a piano accompaniment. The piano part includes staves for the right hand, left hand, and a violin (Vni.). The second system continues the vocal line and piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C).

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

.....viour.  
..... viour.

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



*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*

Detailed description: This is a page of a musical score for a vocal and piano piece. It features three vocal parts: Soprano Solo, Tenore Solo, and Basso Solo. The Soprano part begins with the lyrics 'he O'. The Tenore part begins with 'There is none like to Je.'. The Basso part begins with 'There is none like'. Below these are four systems of piano accompaniment, each with the lyrics 'Lord, the Lord of Sa.....ba...oth .'. The piano part includes a dynamic marking of *pp* (pianissimo) and features a complex rhythmic pattern with many sixteenth notes and slurs. The score is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 12/8 time signature.

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,

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 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,

*Tutti.*

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

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

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

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

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment features a flowing sixteenth-note melody in the right hand and a steady bass line in the left hand. The lyrics are: "ho ..... ly is the Lord, the Lord of".

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 continues the musical piece with four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment continues with the same melodic and harmonic structure as the first system. The lyrics are: "Sa ..... ba.oth, ho ..... ly is the Lord, the".

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,  
*b*



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<sup>no</sup> Solo.*  
ho...ly, ho.ly, ho...ly, ho.ly, ho...ly, ho.ly is the

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

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

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

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

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

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

The piano accompaniment consists of a right-hand melody and a left-hand accompaniment with a dense, rhythmic texture.

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

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

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

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

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

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

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

*Tutti.*

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

*Tutti.*

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

*Tutti.*

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

*Tutti.*

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

*ff*  
*gva*

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

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

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

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

*ff*

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

*ff*

This block contains a musical score for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts are arranged in four staves, each with the lyrics "Sa..... ba... oth." written below the notes. The piano accompaniment is shown in a grand staff (treble and bass clefs) with a dynamic marking of *ff* (fortissimo) and a fermata at the end.

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

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

This block shows the musical score for the Basso Tutti part. It includes a vocal line with the lyrics "Glo.....rify the Lord, give thanks to him, re...joi...cing in his" and a piano accompaniment in a grand staff. The tempo is marked with a metronome symbol and the number 132.

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

*tr*

This block shows the musical score for the Tenore part. It includes a vocal line with the lyrics "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" and a piano accompaniment in a grand staff. A trill marking (*tr*) is present in the piano part.

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.....

The musical score consists of two systems. The first system includes a vocal line with lyrics, a piano accompaniment, and a bass line. The second system continues the vocal line and piano accompaniment. The lyrics are: "thanks to him, rejoicing in his holiness, in his holiness give thanks to him glorify the Lord, glorify the Lord, give thanks to him, rejoicing in his holiness, glorify the Lord, glorify the Lord, give thanks to him, rejoicing in his holiness".

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

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

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



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

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

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

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

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

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

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

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



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

The musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The lyrics are distributed across the vocal staves, with some lines appearing in multiple parts. The piano accompaniment features a steady rhythmic pattern with some dynamic markings like *sf* (sforzando). The overall style is that of a traditional hymn.

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

*ora*

This system contains the first four vocal staves and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The lyrics are repeated across the vocal parts.

to him.

to him.

.....fy the Lord.

to him.

This system continues the musical score with the second four vocal staves and piano accompaniment. The piano accompaniment continues with the same rhythmic pattern. The lyrics conclude with 'fy the Lord.' and 'to him.'.