

*Arthur N. Jones.*

**MOUNT SINAI,**

OR

**THE TEN COMMANDMENTS,**

**An Oratorio,**

*in Two Parts.*

TAKEN FROM

**THE HOLY SCRIPTURES,**

*(Translated from the German)*

**The Music Composed**  
*And Dedicated by Special Permission*

**TO HIS MAJESTY**

**The King of Prussia,**

BY THE

**CHEVALIER SIGISMOND NEUKOMM.**

*Ent.<sup>d</sup> at Sta. Hill.*

*R. & E. Williamson, Sculp.<sup>r</sup>*

*Price £1.11.0.*

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

Metron: ♩ = 66

Nº 1.

ANDANTE

MAESTOSO.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music begins with a piano (*f*) dynamic. The upper staff contains a series of chords and melodic fragments, while the lower staff provides a rhythmic accompaniment with eighth and sixteenth notes.

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

The third system shows a change in dynamics to forte (*f*). The upper staff has a more active melodic line, and the lower staff features a more complex accompaniment with some trills or grace notes.

The fourth system introduces a fortissimo (*ff*) dynamic. The music becomes more intense, with the upper staff playing sustained chords and the lower staff providing a driving accompaniment.

The fifth system concludes the introduction on this page. It features a melodic line in the upper staff that appears to be reaching a cadence, with the lower staff providing a final accompaniment.

(3)

The musical score is written for piano and consists of six systems of staves. The notation includes treble and bass clefs, a key signature of one flat (B-flat), and a common time signature. Dynamics such as *f*, *ff*, *sf*, and *loco* are used throughout. Performance instructions include *grava* (marked with a wavy line) and *V. S.* (Verso). The score features complex textures with many beamed notes and chords, and includes a triplet in the third system. The page number 1098 is located at the bottom center.

Nº 2. RECITATIVO.

Basso Solo.

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

*tenuto.*

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

*f*

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

*f*

*Adagio a tempo.*

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

*f* *p*

Metron: ♩ = 132

QUARTETTO, or SEMI-CHORUS.

No 3. Semi-Chorus, or Solo

Soprano *p* He loveth, he loveth his flock! he

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

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

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

*p* Flauti Clarinetti *Vni. Soli.*

loveth, he loveth his flock. All his righteous Saints, his Saints

flock, he loveth his flock. All his righteous Saints, all his Saints are

flock, he loveth his flock. All his righteous Saints, all his Saints are

flock, he loveth his flock. All his righteous Saints, all his Saints are

flock, he loveth his flock. All his righteous Saints, all his Saints are

*f*

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

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

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

*sf*



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

*p*  
*fp*

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

*p*  
*fp*

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

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

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

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

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

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

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

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

Vno 2<sup>do</sup>.

Alto.

Vno 1<sup>o</sup>.

f

The musical score is written in G major (one sharp) and 4/4 time. It features four vocal staves, each with the lyrics 'flock, he lo.....veth, he lo.....veth his flock!'. The vocal parts are arranged in a four-part setting. The piano accompaniment consists of two grand piano staves. The first piano staff includes markings for 'Vno 1<sup>o</sup>' and 'Vno 2<sup>do</sup>'. The second piano staff includes a marking for 'Alto.'. The score includes various musical notations such as treble and bass clefs, time signatures, key signatures, and dynamic markings like 'p' (piano) and 'f' (forte). The lyrics are printed below the vocal staves.

Nº 4.

tempo 1<sup>mo</sup>

Fl.Ob:Clar:Fag:

RECITATIVO BASSO SOLO.

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

Metron. 52 ANDANTE MAESTOSO.

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

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

A R I A .

Metron  $\text{♩} = 116$

MAESTOSO.

I car... ried you up... on ea..... gles' wings,

and I have brought you un..to my...self. Therefore if ye will o..

.....bey my commandments, therefore if ye will o...bey my commandments,

and if ye will keep, if ye will keep - - - - my

co.....ve..nant, then shall ye be my chil.....dren a...

.....bove all peo.....ple, for all the earth is

mine - - - for all the earth is mine - is

mine - - - ye shall

be - - - to me - - - a Kingdom of priests and a ho..... ly

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

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

*f* *p* *dolce*

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

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



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

Metron. ♩ = 60. N<sup>o</sup> 5.

ANDANTE MAESTOSO.  
*tutti.*

Tenore Solo RECITATIVO.

And on the third day the Lord will descend before all the peo.ple up.on mount

Metron. ♩ = 144.

Si.....nai.  
VIVACE.

The first system of music consists of two staves. The upper staff is in treble clef and contains several triplet markings (indicated by a '3' above the notes) and dynamic markings including *f*, *sf*, *p*, and *ff*. The lower staff is in bass clef and features a dense accompaniment of chords.

The second system of music consists of two staves. The upper staff is in treble clef and includes dynamic markings *fp* and *p*. The lower staff is in bass clef and continues the chordal accompaniment.

The third system of music consists of two staves. The upper staff is in treble clef and includes dynamic markings *fp*, *f*, and *ff*. The lower staff is in bass clef and continues the chordal accompaniment.

The fourth system of music includes a vocal line at the top and piano accompaniment below. The vocal line has the lyrics "And it came to pass on the". The piano accompaniment is in bass clef and includes a *ff* dynamic marking.

The fifth system of music includes a vocal line at the top and piano accompaniment below. The vocal line has the lyrics "third day in the morning, that there were thun... ders and". The piano accompaniment is in bass clef and includes a *f* dynamic marking. The tempo marking *a tempo* is also present above the vocal line.

RECITATIVO.

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

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

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

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

*f*

Moses spake and God answered him by a voice,

*f*

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

*f*

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

Metron. ♩ = 66 CHORUS.

Nº 6. GRAVE

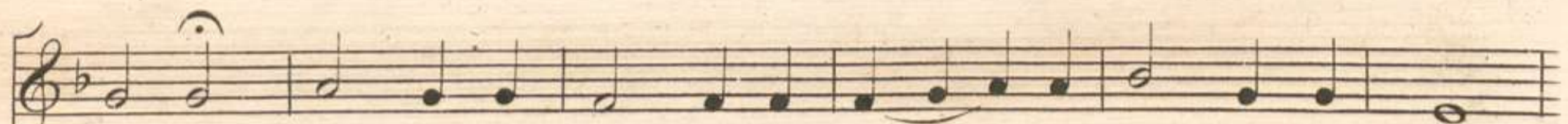
Soprano.   
I am the Lord, thy God, which have brought thee out of the land of


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

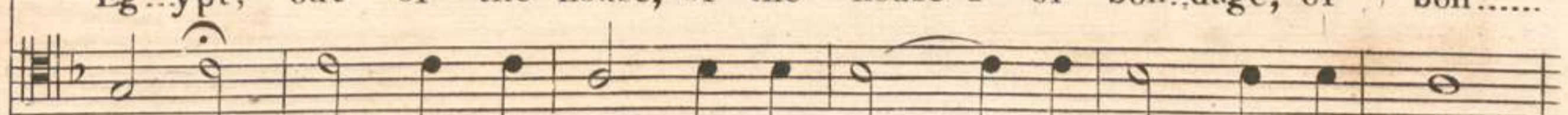
Tenore.   
I am the Lord, thy God, which have brought thee out of the land of


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


  
Brass Instruments.

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

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

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

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



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

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

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

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

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

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

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

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

1098

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

ARIA. TENORE SOLO.

Metron: ♩ = 54. N<sup>o</sup> 7.

ADAGIO.

*Tenore Solo*

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

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

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

*f* *sf*

Detailed description: This system contains the first two lines of music. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (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, including a triplet in the right hand. Dynamics include *f* and *sf*.

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

*f* *sf* *p*

Detailed description: This system contains the third and fourth lines of music. The vocal line continues with the lyrics. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *f*, *sf*, and *p*.

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

*p*

Detailed description: This system contains the fifth and sixth lines of music. The piano accompaniment features a prominent melodic line in the right hand. Dynamics include *p*.

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

*p* *f*

Detailed description: This system contains the seventh and eighth lines of music. The piano accompaniment continues with a melodic focus in the right hand. Dynamics include *p* and *f*.



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

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

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

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

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

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

..... lone!

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

Metron: ♩ = 88.

POCO PIÙ MOSSO.

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

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

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

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

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

*f* *p*

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

*p* *p*



Thou, ev'n Thou art Lord alone,

*sempre fortiss*

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

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

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

*f*

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a dotted line followed by the word 'ted,'. The piano accompaniment starts with a treble clef, a key signature of two flats, and a common time signature. A dynamic marking of *p* is placed above the piano part.

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

The second system continues the vocal line with the words 'work of thy - hands!' and 'They all shall wait - up....'. The piano accompaniment includes dynamic markings of *f* and *hr*.

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

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

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

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

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

*cres* *f*

Detailed description: This system contains the first two lines of music. The top line is a vocal line in a soprano clef with a key signature of one flat and a common time signature. The lyrics are "Thou art God a..... lone, for Thou art". The piano accompaniment is in a grand staff (treble and bass clefs) and features a complex, rhythmic pattern of sixteenth and thirty-second notes. Dynamics include *cres* (crescendo) and *f* (forte).

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

*p* *p* *p*

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

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

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

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

a..... lone.

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

II COMMANDMENT.

Metron. 60.

NO 8. CHORUS.

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

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

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

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

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

Maestoso. *f*

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

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

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

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

*f* *ff*

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

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

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

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

*ff*

*gva*.....

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

Thou shalt not bow down to them nor worship them.

Thou shalt not bow down to them nor worship them.

Thou shalt not bow down to them nor worship them.

1098

Metron. ♩ = 56

No. 9.

Fl: Clar: (31)

ANDANTE.

Ob:

Fag:

*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...

*f*



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

*Vivace.* *Maestoso*

*f* *f*

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

Tromb:  
Corni:

*f*

Metron: ♩ 120.

CHORUS.

Soprano.

Alto.

Tenore.

Basso.

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

*Vivace*

Great is Je...

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

..... ho..... vah in the as...sem.....bly, in the as....

..... ho..... vah, great is Je..... ho..... vah in the as...sem .....

Great is Je... ho... vah in the as...  
.....sembly of the saints, Great is Je... ho... vah, great is Je... ho... vah,  
.....bly of the saints, Great is Je... ho... vah, great is Je...

Great is Je... ho... vah in the as...  
.....sembly of the righteous, Great is Je... ho... vah, great is Je... hovah, Je...  
is Je... ho... vah, Je... ho... vah, great is Je...  
..... ho... vah.

sembly of the saints, - - - - of the saints, in - - the as...sem....bly  
.....ho...vah in - - - the as...sembly, in - - - the as...sembly of the righte.ous,  
.....ho...vah, Je...ho.....vah in the as..sembly of the saints, in the as...  
Great is Je...ho.....

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

of the righ..... teous .

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

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

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

(2)

Lord! God! of Sa..... baath who is a strong Lord

..... ho..... vah! Lord!

..... vah, is Je..... ho..... vah, Je..... ho..... vah!

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

like un...to thee, who is like to thee?

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

Lord! God! of

Lord! God! Lord! God!

God of Sa.....ba.....oth - - who is like to

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

Lord! God! of

who is like to thee?<sup>p</sup>  
 thee? <sup>(3)</sup> great is thy jus..... tice round a-bout thee, great  
 thee, un.... to thee Lord of Sa..... baoth, who Lord God of  
 Sa..... baoth who is a strong Lord like to thee, who

great is thy jus..... tice round a..bout thee, about  
 is thy jus..tice round - - about thee, God of hosts great  
 Sa..... ba...oth who is — a strong Lord a  
 is like to thee?

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

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



The musical score is arranged in two systems. The first system consists of six staves: four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "jus..tice Lord, God of hosts, great is thy jus.....tice,". The second system also consists of six staves with the same layout. The lyrics are: "great is thy jus.....tice, Lord God of hosts!", "great is thy jus.....tice, Lord God of hosts!", "jus.....tice, Lord God of hosts, God of hosts! Lord!", and "jus.....tice, Lord God of hosts, God of hosts! great is thy". The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. The score concludes with a fermata over the final notes.

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.....

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

.....oth who is a strong Lord, who — is a strong Lord  
 ..... ba... oth who is a strong Lord like unto thee  
 ..... oth who is like thee --- a strong - - -  
 great, for who is like thee a

*poco più mosso*

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

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

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

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

*poco più mosso*

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

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

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

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

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

*sf*

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

*sf sf sf*

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

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

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

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

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

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

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

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

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

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

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

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

1098



(48)

Two systems of piano accompaniment. The first system consists of two staves (treble and bass clef) with a key signature of two flats and a common time signature. The second system also consists of two staves with the same key signature and time signature. Dynamics include *sf* (sforzando) in the second system.

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

Metron. ♩ = 104

Nº 10. Brass Instruments.

CHORUS.

A D A G I O

Brass instruments part for measures 53-57. It consists of two staves (treble and bass clef) with a key signature of two flats and a 3/4 time signature. Dynamics include *f* (forte).

Piano accompaniment for measures 58-62. It consists of two staves (treble and bass clef) with a key signature of two flats and a common time signature. Dynamics include *f* (forte).

Piano accompaniment for measures 63-67. It consists of two staves (treble and bass clef) with a key signature of two flats and a common time signature. Dynamics include *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 five staves. The top staff is a vocal line with lyrics. The second and third staves are also vocal lines with lyrics and a forte (*f*) dynamic marking. 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 five staves. 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, with a sforzando (*sf*) dynamic marking in the final measure.

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

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

Metron  $\text{♩} = 116$

Nº 11.

ANDANTE

MAESTOSO.

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

RECITATIVO.

(52)

Soprano Solo

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

*f*

*gva.....*

Metron 58. ARIA.

ANDANTE SOSTENUTO.

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

*p* *Sempre Pianissimo*

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

*pp*

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

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



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



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



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



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

fear thee, to fear - - - thee!

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

*crescendo*

*Allegretto.*

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

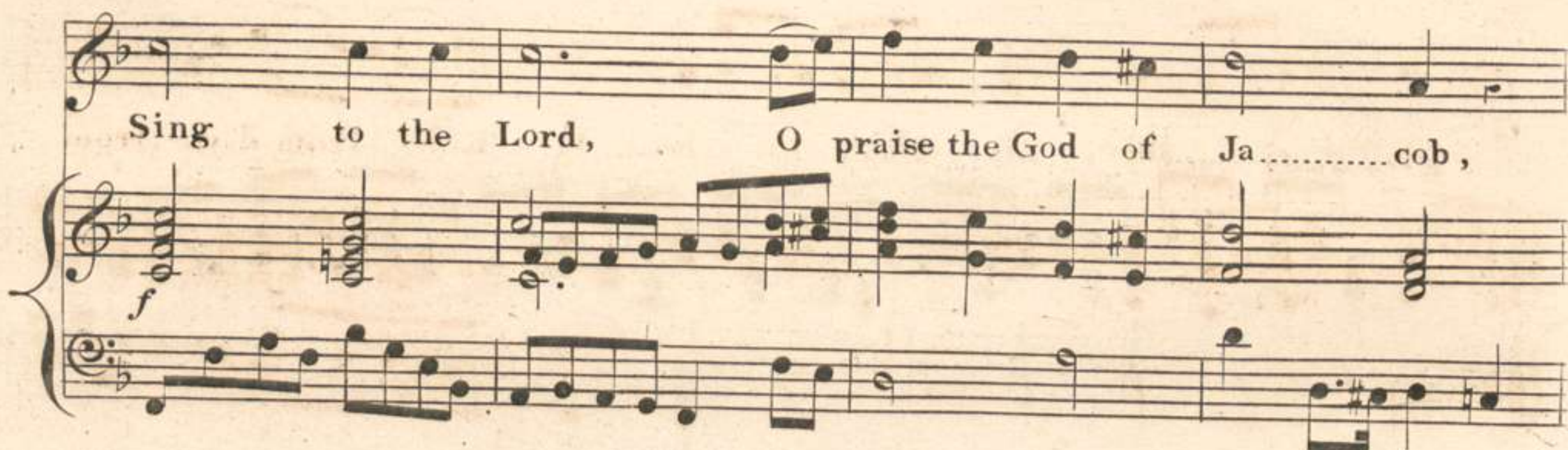
*p*

Metron: ♩ = 120.

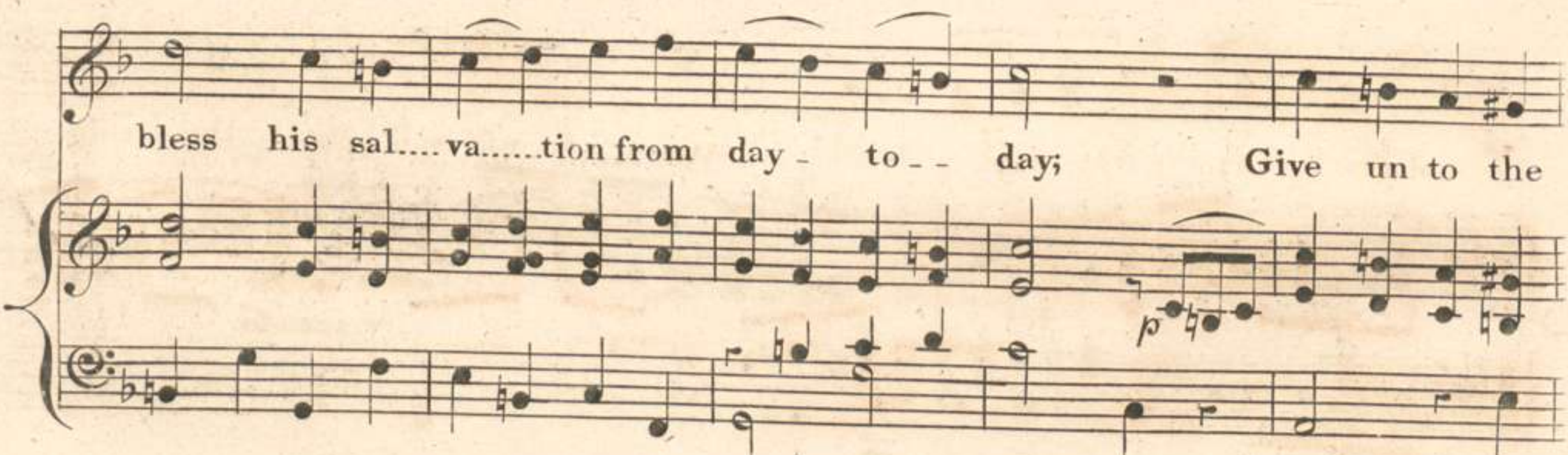
bleſs his ſal.....va.....tion from day - - to - - day!



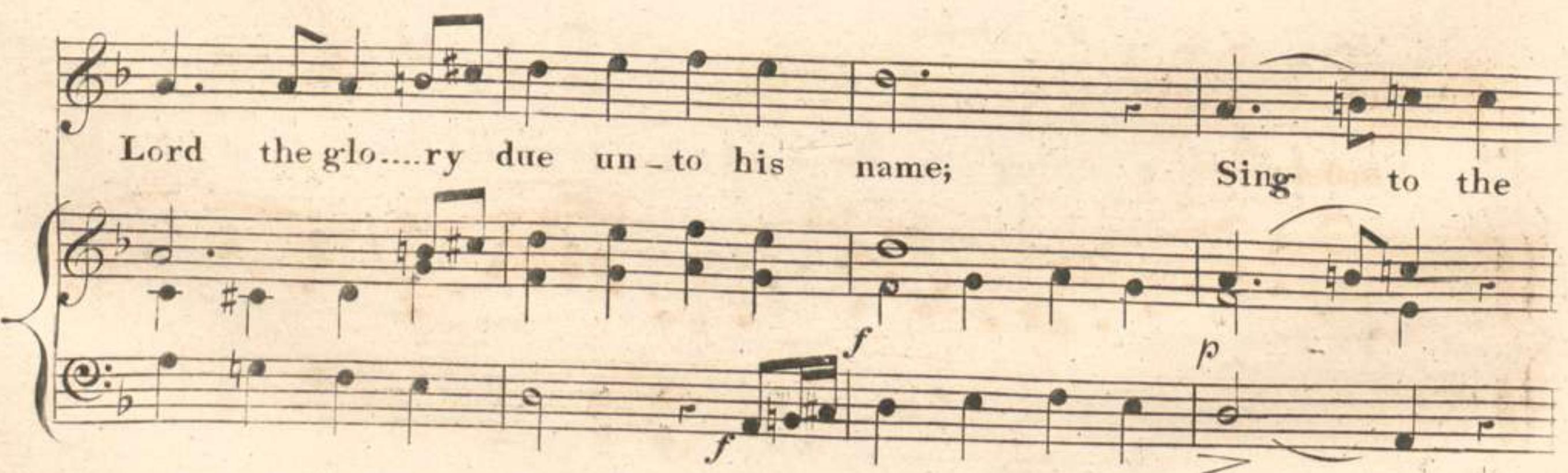
Sing to the Lord, O praife the God of Ja.....cob,



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



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

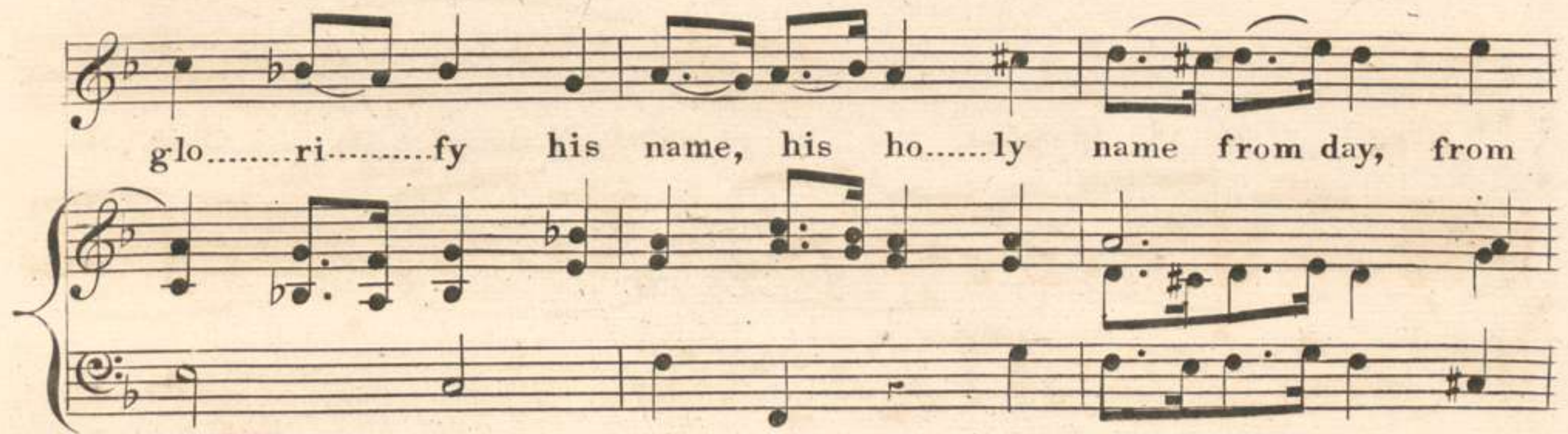




Lord - - - O praise the God of Ja.....cob,



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



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



Lord, wor.....ship the



Lord in the beau.....ty of

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the 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 various rhythmic patterns and dynamics.

Lord. Bow ye down be.....

The third system shows the vocal line with the lyrics 'Lord. Bow ye down be.....'. The piano accompaniment features a prominent *f* dynamic and a *sf* marking.

.....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 a *sf* dynamic and a *p* dynamic.

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....



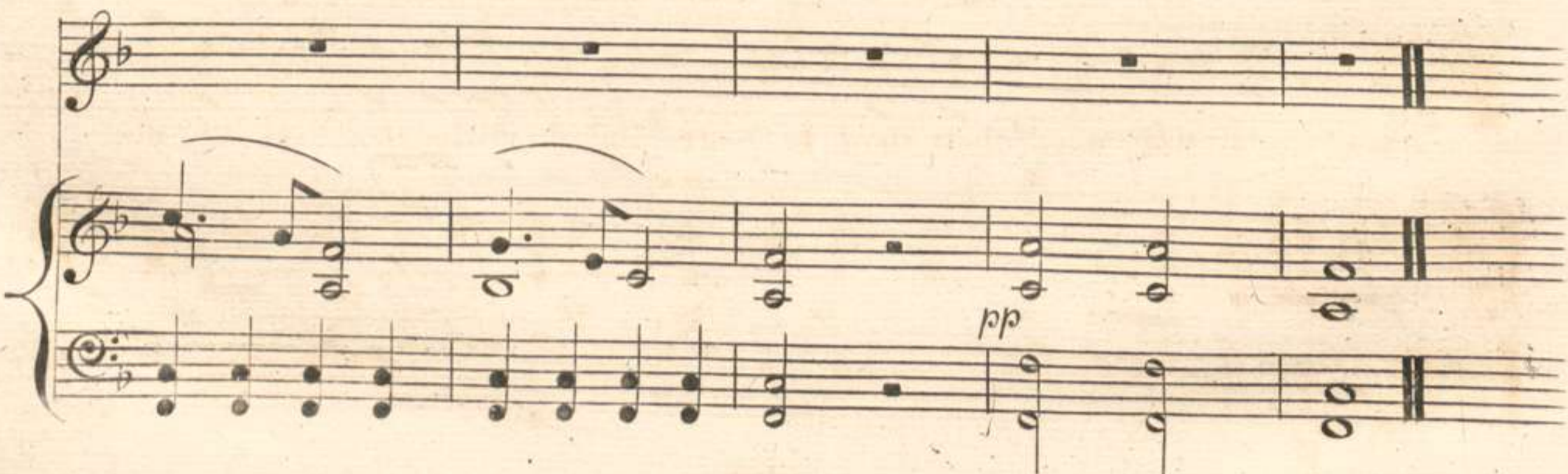
.....va..... tion from day - to day; praise him,



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.



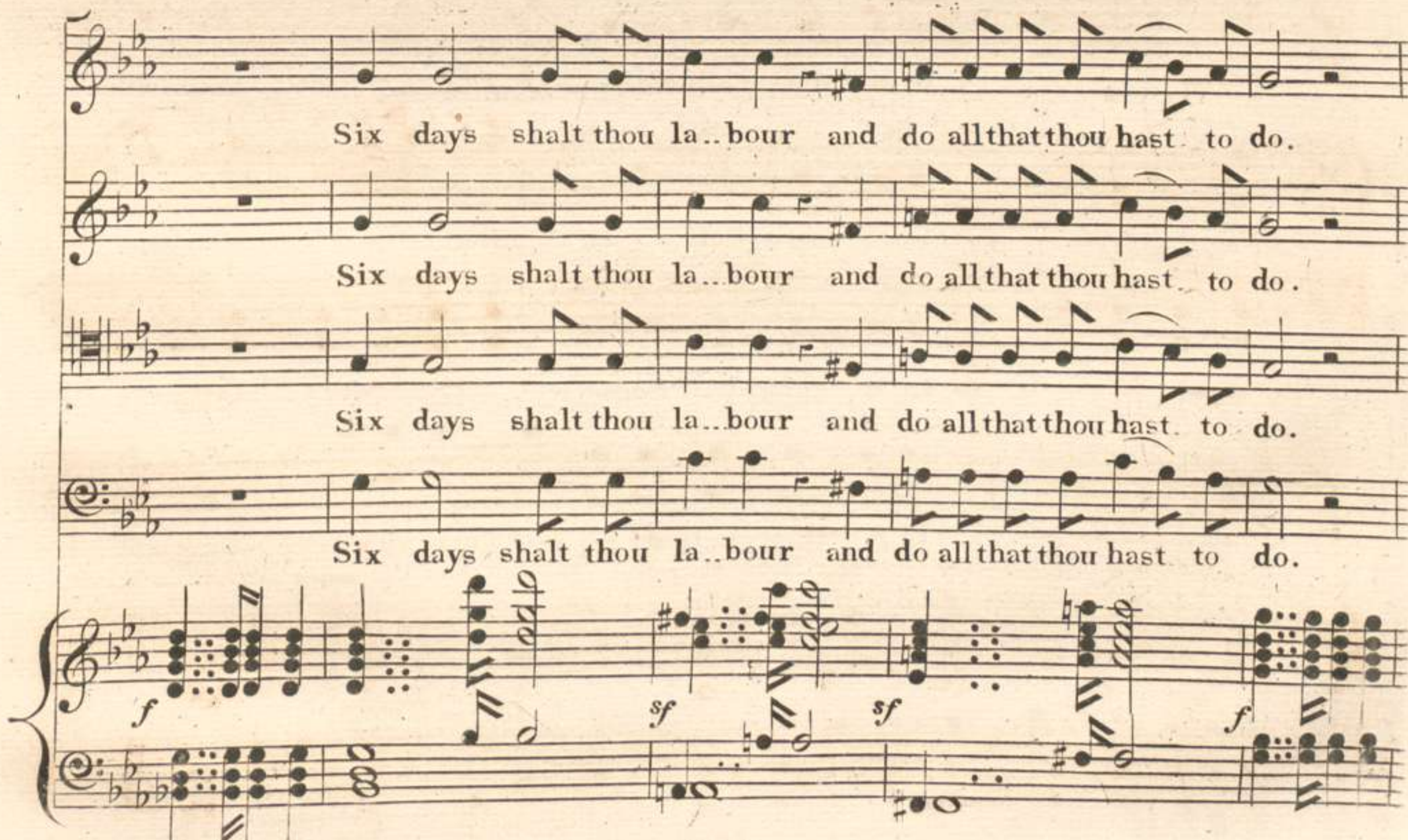
Six days shalt thou la..bour and do all that thou hast to do.

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*

*gva*

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

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

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

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

*gva*

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

*gva.*

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

*gva.*

Nº 13. FINALE.

Metron  $\text{♩} = 56$

ANDANTINO.

*Vni Solo*

*p* *f* *tr* *tr* *tr* *sf* *f* *pp* *pp*

*Basso Solo.*

How love.....ly, how love....ly, how love.....ly are thy



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

*p*

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

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

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

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

*pp*

Detailed description: This system contains the fifth and sixth lines of music. The vocal line has 'My soul lon.....geth, lon...geth, yea'. The piano accompaniment features a more active melodic line in the right hand, with a pianissimo (*pp*) dynamic marking.

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

*fp* *fp*

Detailed description: This system contains the seventh and eighth lines of music. The vocal line has 'e.....ven fainteth for the courts of the Lord, my heart and my'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with fortissimo-piano (*fp*) dynamic markings.

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The key signature has two sharps (F# and C#), and the time signature is common time (C). The vocal line begins with a fermata over the first note. The piano accompaniment starts with a forte piano (*fp*) dynamic, followed by a crescendo (*cresc*) and a sforzando (*sf*) dynamic. The lyrics are: "flesh — cri.....eth out, crieth out for the living God."

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

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

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

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

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

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

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



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



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



..... tion.



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

Metron  $\text{♩} = 116$

Nº 14.

Vni. Soli.

ANDANTINO

First system of musical notation. It consists of a grand staff with two staves. The upper staff is for the violin solo, marked 'Vni. Soli.' and 'Soli.'. The lower staff is for piano accompaniment, marked 'ANDANTINO' and 'p'. The music is in common time (C) and G major.

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

Tenore Solo.

Third system of musical notation. The upper staff is for the tenor solo, with the lyrics: "Lord! I love thy house, I love thy ha...bi.....ta.....tion,". The lower staff is for piano accompaniment. The music is in common time (C) and G major.

Fourth system of musical notation. The upper staff is for the tenor solo, with the lyrics: "and the place where thine ho..... nor dwelleth,". The lower staff is for piano accompaniment, marked 'Tutti.' and 'f'. The music is in common time (C) and G major.

CHORUS.

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

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

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

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

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

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

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

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

Tenore Solo.

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

*Vni.*  
*p* *Soli.*

that I may pub ..... lish with the voice of thankgiv ..... ing

and tell of all thy wondrous works, of

all thy won ..... drous

*p*

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

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

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

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

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

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

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

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

*Tutti*

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

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



*Tutti*  
*f*

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

*Tutti*  
*f*

Lord! I love thy house I

*Tutti*  
*p*

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

*Tutti*  
*f*

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

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

place where thine ho ..... nor

*sf* *sf* *sf*

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

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

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

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

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

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

tion.  
tion.  
tion.  
tion.

*pp* *f*

No 15. SOPRANO SOLO.

ADAGIO  
MAESTOSO.

*f* *f* *p*

*gva*

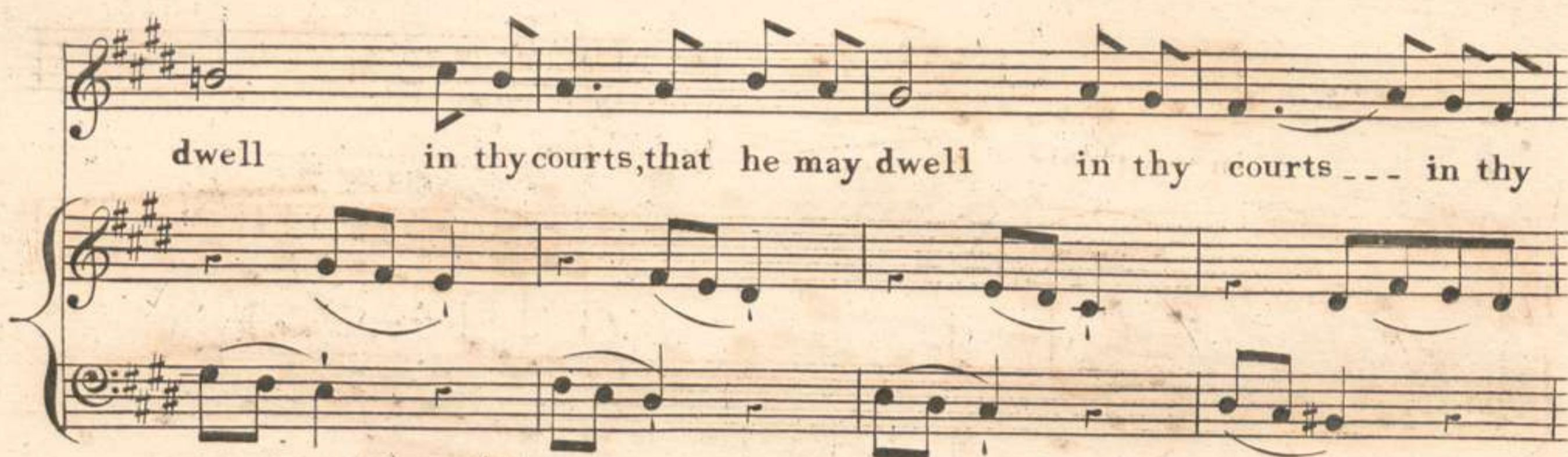
How  
bless'd is the man, whom thou choo... sest and per....

Alto *Soli.*  
Violoncello *p*

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



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



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



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



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

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

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

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

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

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

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

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

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

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

The fourth system consists of piano accompaniment in grand staff. It begins with a fermata over the first measure and ends with a double bar line. The piano part continues with a steady accompaniment.



Nº 16.

Metron: ♩ = 100.  
MODERATO

The musical score consists of seven systems, each with a treble and bass staff. The key signature is G major (one sharp) and the time signature is common time (C). The piece starts with a forte (*f*) dynamic. The first system includes a metronome marking of ♩ = 100 and the tempo instruction MODERATO. The music features a variety of rhythmic figures, including eighth and sixteenth notes, and rests. Several fortissimo (*sf*) markings are used throughout the piece, particularly in the later systems. The notation includes various musical symbols such as slurs, ties, and accidentals.

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

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

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

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

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

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

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

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

The musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for the right and left hands. The music is in a major key with two sharps (F# and C#) and a 3/4 time signature. The lyrics are printed below each vocal staff, and the piano accompaniment is written in a grand staff format.

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

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

*sf sf sf sf sf sf sf sf*

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

*sf sf sf sf sf sf*

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

*sf* *Sempre fortiss.*

Lord with glad ..... ness and know ye that the Lord

Lord with glad ..... ness and know ye that the Lord

Lord with glad ..... ness and know ye that the Lord

Lord with glad ..... ness and know ye that the Lord

*sf sf sf*

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

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

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

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

*sf sf sf sf*

lands, all ye lands!

lands, all ye lands!

lands, all ye lands!

lands, all ye lands!

Fl: Ob: Clar: Fag: Cor:

*sf* *ff*

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

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

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

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

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

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

1098

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

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

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

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

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

Vni:

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

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

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

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

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

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

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

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

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

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

*gra*.....

*ff*

*gra*.....

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

Praise him, praise him,

*Corni*

*sf* *p* *p*



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

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 salvation from day to day." The first two vocal parts have a dotted line after "sal.....va.....", and the third and fourth have a dotted line after "va.....".

day.

day.

day.

tion.

Fl: Ob: Clar:

*p* *pp*

This system continues the musical score. It features four vocal staves, each with a single note and the word "day." below it. Below these is a grand staff for piano accompaniment. Above the piano staff, there is a section for woodwinds labeled "Fl: Ob: Clar:". The piano accompaniment includes dynamic markings *p* and *pp*.

Metron: ♩ = 132.

*poco più mosso*

For the Lord is gra...cious,

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

*poco più mosso.*

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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





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

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 four staves. The top two staves are vocal lines in treble clef with a key signature of two sharps (F# and C#). The bottom two staves are piano accompaniment in bass clef. 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 four staves. The top two staves are vocal lines in treble clef. The bottom two staves are piano accompaniment in bass clef. The lyrics are: "gra.....cious, is gra.....cious, is gra.....cious, .....cious, is gra.....cious, is gra.....cious, for the Lord is gra.....cious, is gra.....cious, for the Lord is gra.....cious, gra..cious is the Lord,"



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

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

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

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

*sf sf sf sf sf sf*

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

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

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

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

*gra*

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

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

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

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

*8<sup>va</sup>*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are '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

*8<sup>va</sup>* *loco*

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of two sharps. The lyrics are 'is his mer..... cy, is his'. The piano accompaniment is in bass clef. The lyrics are 'is his mer..... cy, is his'.

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

ever... 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

The musical score is written in G major (one sharp) and 4/4 time. It consists of two systems of music. The first system has five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff. The second system has five staves: four vocal staves and one piano accompaniment staff. The lyrics are distributed across the vocal staves, with some lines appearing in multiple parts. The piano accompaniment provides a steady harmonic and rhythmic foundation.

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

Lord, Sing to the Lord! all the

*gra...*

earth.

earth.

earth.

earth.

*loco*