

(103)  
Part the Second.

CHORUS. 3<sup>o</sup>: 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,

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

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

1098

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

(105)

RECITATIVO in tempo, and ARIA.

Metron  $\text{♩} = 50$  N<sup>o</sup> 2.

Soprano Solo.

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

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

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

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

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

The third system of the musical score. The vocal line continues with the lyrics "children and when he pray.....eth, he shall be heard.". The piano accompaniment continues with a similar texture of chords and bass line.

Ho.... nour - - thy

The fourth system of the musical score. The vocal line concludes with the lyrics "Ho.... nour - - thy". The piano accompaniment ends with a final chord in the right hand and a whole note in the left hand.

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 dotted quarter note 'Fa' followed by a dotted eighth note 'ther,'. The piano accompaniment consists of a right hand with eighth-note chords and a left hand with a simple bass line. Dynamics include a forte 'f' marking.

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

The second system continues the vocal line with 'deed,' followed by 'both in word and in deed,' and 'yea ho\_nour them'. The piano accompaniment features more complex chordal textures. Dynamics include 'f' and 'p' markings.

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

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

word, in word and in deed.

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

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

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

.....cend on thee, that a

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

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

The third system continues the vocal line with the lyrics 'bles.....sing, a bles.....sing may des..cend, a bles.....sing'. The piano accompaniment includes dynamic markings of *f* and *ff* (fortissimo) and features a complex, rhythmic accompaniment.

may descend on thee.

The fourth system concludes the vocal line with the lyrics 'may descend on thee.'. The piano accompaniment features a *f* dynamic and includes a prominent chordal texture in the right hand.

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

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

The second system continues the vocal line and piano accompaniment. The piano part has a dynamic marking of *p*.

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

The third system continues the vocal line and piano accompaniment. The piano part has a dynamic marking of *f* and a triplet of eighth notes marked with a '3'.

ANDANTINO MODERATO.

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

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

Metron: ♩ = 132. 1098

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

The first system of music features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The vocal line contains the lyrics "Fa...ther in his age and grieve him not as - - - long as he". The piano accompaniment includes a dynamic marking of *fp* (fortissimo piano) and various musical notations such as notes, rests, and slurs.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics "li.....veth; for - - - the re...". The piano accompaniment includes a dynamic marking of *f* (forte) and *p* (piano) and various musical notations.

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

The third system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics ".....lie.....ving of thy fa.....ther shall not - - - be for...". The piano accompaniment includes a dynamic marking of *f* (forte) and *p* (piano) and various musical notations.

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

The fourth system of music continues the vocal line and piano accompaniment. The vocal line contains the lyrics ".....got.....ten, shall not - - be for..got.....ten and in the". The piano accompaniment includes various musical notations.

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



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



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



And - - all thy sins, all thy





sins shall melt a...way as the ice

as the ice before

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

way as the ice, as the ice before the

Sun.

The musical score for 'Sun.' consists of a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line is in a soprano register, starting with a dotted quarter note followed by eighth notes. The piano accompaniment features a complex rhythmic pattern with sixteenth and thirty-second notes, accented with '>' marks. The piece concludes with a double bar line.

VI. COMMANDMENT.

CHORUS.

Metron: ♩ = 104. N<sup>o</sup> 3.

Soprano.

Alto.

Tenore.

Basso.

Tromb. Cor. Trombon. Tymp.

Grave.

Tympani.

1098

The musical score for 'VI. COMMANDMENT. CHORUS.' includes four vocal staves (Soprano, Alto, Tenore, Basso) and instrumental accompaniment. The vocal staves are in a 3/4 time signature with a key signature of two flats. The instrumental accompaniment, labeled 'Grave.', is in a 3/4 time signature with a key signature of two flats and a dynamic marking of 'ff'. It features a complex rhythmic pattern with sixteenth and thirty-second notes. The piece concludes with a double bar line.

This musical score is for page 113 and consists of several systems of music. The first system includes four vocal staves and a piano accompaniment. Each vocal staff begins with a rest followed by the lyrics "Thou shalt do no". The piano accompaniment features a complex rhythmic pattern with many sixteenth notes. The second system contains four vocal staves, each with the word "Mur" followed by a dotted line, and a piano accompaniment with a similar rhythmic pattern. The third system also features four vocal staves with "Mur" and a piano accompaniment. The score is written in a key with three flats and a common time signature.

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

This section contains four vocal staves, each with a single note and the word "der." written below it. The notes are on a treble clef staff with a key signature of three flats (B-flat, E-flat, A-flat). The notes are positioned on the second line of the staff, corresponding to the pitch G4. The staves are arranged vertically, with the top staff being the highest voice and the bottom staff being the lowest voice. Each staff ends with a double bar line.

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

VIVACE  
ASSAI.

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

This section contains the instrumental accompaniment for the 'BASSO SOLO RECITATIVO'. It features a violin part (Vni. N<sup>o</sup> 4) and a piano accompaniment. The violin part is written on a treble clef staff with a key signature of three flats and a 3/4 time signature. The piano accompaniment is written on a grand staff (treble and bass clefs) with the same key signature and time signature. The tempo is marked 'VIVACE ASSAI.' and the metronome marking is  $\text{♩} = 69$ . The section begins with a forte (*f*) dynamic and includes a 'Tutti.' marking. The piano part features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The violin part has a melodic line with some trills (*tr*) and accents (*sf*).

grv

loco

Basso Solo. RECITATIVO.

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

I am the Lord.

grv

Thou shalt not hate thy brother in thine heart.

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are "Thou shalt not hate thy brother in thine heart." The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The music is in a 3/4 time signature. The piano part features a steady accompaniment with some melodic lines in the right hand.

The second system of the musical score consists of piano accompaniment. It continues the grand staff from the first system. The piano part features a steady accompaniment with some melodic lines in the right hand. The key signature remains two flats and the time signature is 3/4.

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

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

grudge against the children of thy people.

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

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a whole rest, followed by a series of eighth and sixteenth notes. The piano accompaniment features a complex texture with many beamed sixteenth notes and chords.

The second system of music includes the lyrics "But thou shalt love thy neighbour as thy-self:". The vocal line has a whole rest followed by a melodic phrase. The piano accompaniment includes a *ff* dynamic marking and a 3/4 time signature change.

The third system of music includes the lyrics "for I am the". The vocal line has a whole rest followed by a melodic phrase. The piano accompaniment includes a *ff* dynamic marking and a *gva* (grace) marking over a note.

The fourth system of music includes the lyrics "Lord.". The vocal line has a whole rest followed by a melodic phrase. The piano accompaniment includes a *f* dynamic marking and a complex texture of chords and moving lines.

VII. COMMANDMENT.

CHORUS.

Metron  $\text{♩} = 100$

Nº 5.

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

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

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

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

Adagio. *f*

DUO for TENOR and BASS.

Metron  $\text{♩} = 108$

Nº 6.

*Vni. Soli.*

ANDANTE. *p*



Basso Solo.

Hap....py the man - -

*f* *p*

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

*f*

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

*p*

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

*fp* *fp* *f*

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

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'is his bles..sing, is his glo.....ry, his glo....ry, his'. The piano accompaniment consists of a treble and bass clef with various rhythmic patterns and dynamics such as *p* and *f*.

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

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

*Tenore Solo.*  
Hap-py the man

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

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

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

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

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

*grv*

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

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

*f* *p*

Detailed description: This system contains the third and fourth lines of music. The top line is a vocal line with lyrics. The bottom two lines are piano accompaniment. Dynamics include *f* and *p*. There are some sixteenth-note passages in the piano part.

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

*f* *p* *pp*

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

*Basso Solo*

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

*p*

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

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

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

*f* *pp*

Metron  $\text{♩} = 132.$

Tenore.

Basso.

ALLEGRETTO

MODERATO

ASSAI.

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

The second system of music includes lyrics. The vocal lines are: "Blessed is evry one, that fear...eth Je...". The piano accompaniment continues with similar complexity. Dynamic markings include *p* (piano) and *f* (forte).

The third system of music includes lyrics. The vocal lines are: "ho...vah, walk...ing in his sta...tutes and". The piano accompaniment continues. Dynamic 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 and a piano accompaniment. The vocal line begins with the lyrics "keep.....ing his commandments." and continues with "sta...tutes, in his sta....tutes. His Wife shall be as a". A "Solo." marking is placed above the vocal line. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a bass line.

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 two staves, maintaining the harmonic structure established in 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 continues with two staves. Dynamic markings *fp* and *p* are present in the piano part.

Tenore Solo.

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

The first system of music features a vocal line and piano accompaniment. The vocal line begins with the lyrics "His Chil ...dren shall be like the o...live plants around his". The piano accompaniment includes a *p* dynamic marking and contains several triplet markings (3) and sixteenth-note groupings (6).

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

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

ta ..... ble.

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

The

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

The Lord shall bless him, the Lord ... the Lord of  
Lord..... shall bless him, the Lord the Lord of Zi.... on, of

Zi..... on, and he shall see the good of Je... rusa... lem all his  
Zi..... on, and he shall see the good of Je... rusa... lem all his

life .... time, Yea, he shall see his children  
life .... time, Yea, he shall see his children's children, Yea, he shall see his children



children, Je... ho... vah shall bless him, shall bless .....

children, Je... ho... vah shall bless him, shall bless .....

*f* *p* *f*

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

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

*p*

Is... ra... el, bless..... ed be Is..... ra... el, blessed be Is..... ra...

Is... ra... el, bless ..... ed be Is..... ra... el, blessed be Is..... ra...

..... el,      bless..... ed be Is....ra..el,      bless..... ed be

..... el,      bless..... ed be Is....ra..el,      bless..... ed be

*p*

Is...ra..el,      bless..... ed be Is....ra..el,      bless.....

Is....ra..el,      bless..... ed be Is....ra..el,      blessed,blessed,

..... ed,      bless..... ed be Is.....ra..el, be Is.....ra ..

blessed be Is..ra..el, be Is .....ra..el, bles ..... sed be Is .....ra ..

*q.*      *f*      *p*

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

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

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

Is ..... ra... el;      blessed be

Is ..... ra... el;      Fl Clar

The second system consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with a Flute Clarinet (Fl Clar) part indicated. The key signature has three sharps and the time signature is 4/4. Dynamics include *p*.

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

blessed be Is ..... ra... el.

Vni.

The third system consists of three staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment, with a Violin (Vni.) part indicated. The key signature has three sharps and the time signature is 4/4. Dynamics include *p* and *f*.

VIII COMMANDMENT.

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

Soprano. *f* Thou shalt not steal.

Alto. *f* Thou shalt not steal.

Tenore. *f* Thou shalt not steal.

Basso. *f* Thou shalt not steal.

Tromb. Cor. Trombon. *f*

Andante: *f*

*8<sup>va</sup>*

Metron  $\text{♩} = 116$

CHORUS. Tutti.

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

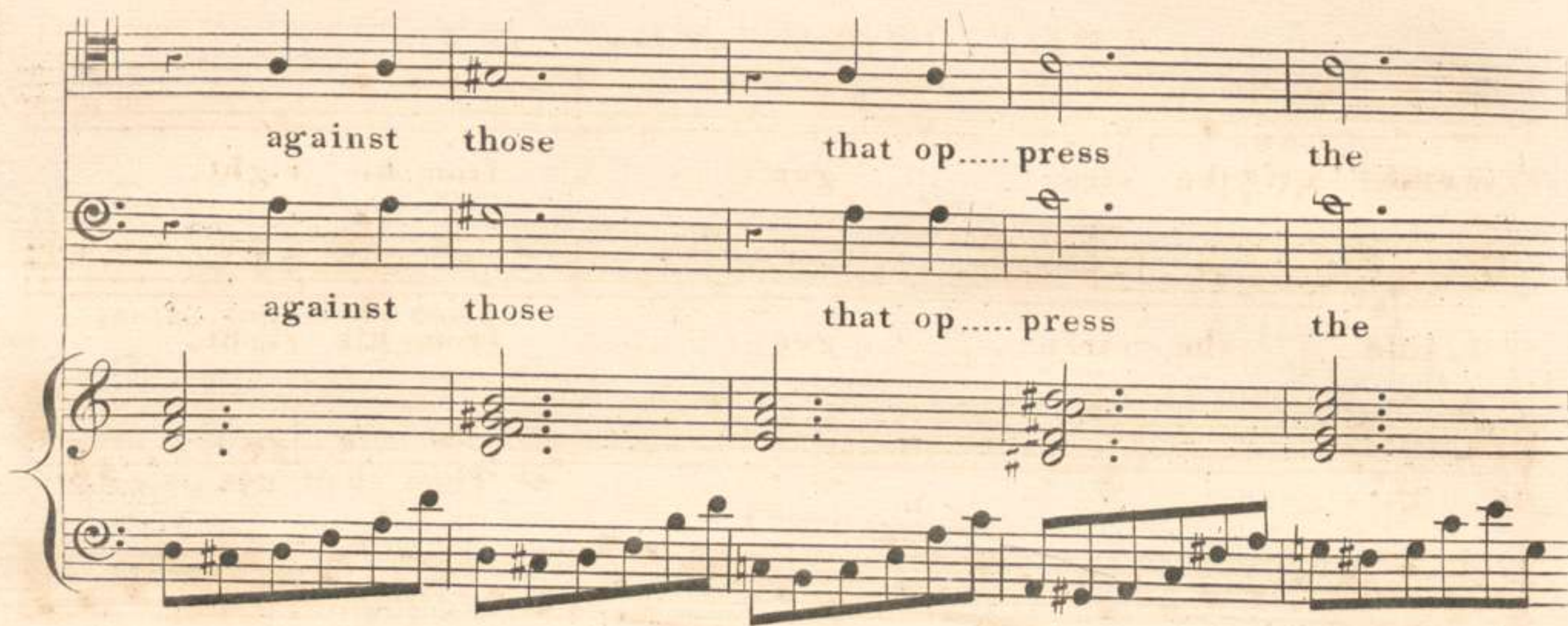
Basso. *f* I will be a swift wit.....ness

Tromb. Cor. Trombon. *f*

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

against those that op.... press the

against those that op.... press the



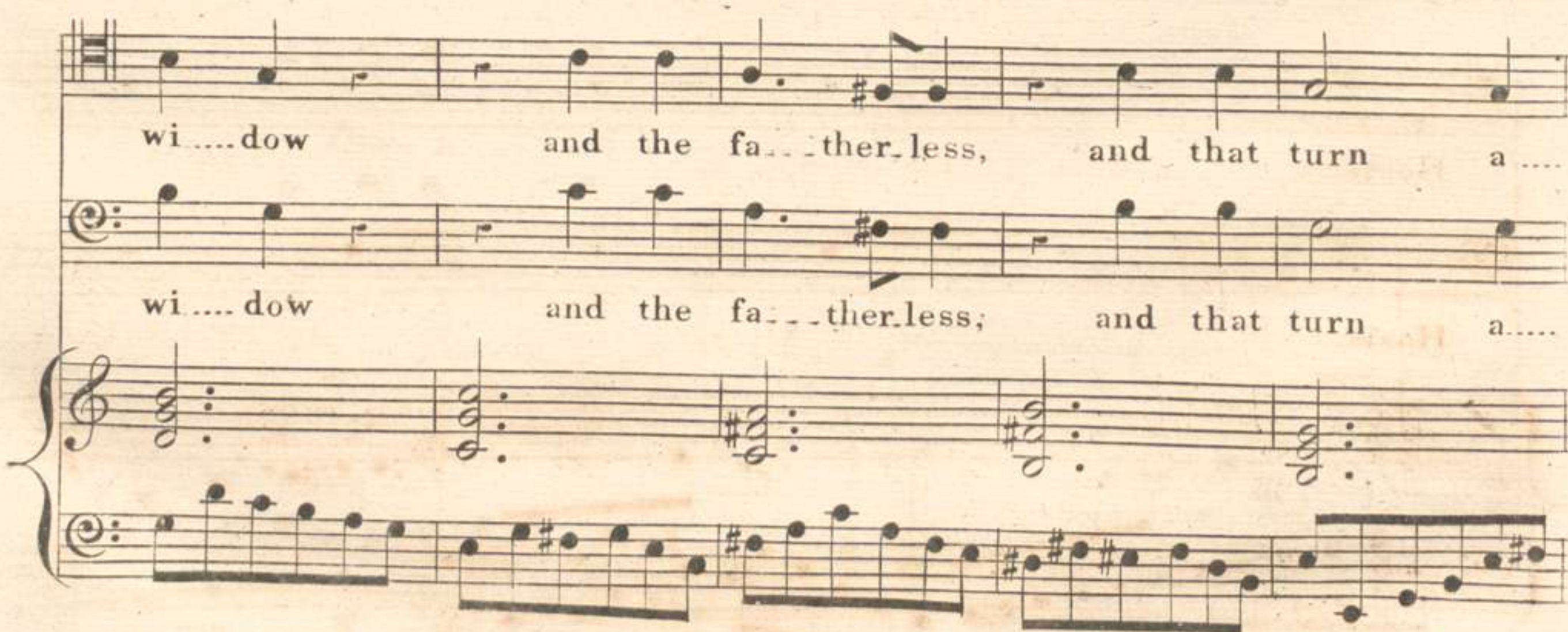
hire.....ling in his wa..... ges; the

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



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

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



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

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



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

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



Hosts.

Hosts.



CHORUS.

Metron. 104.

Soprano. The face of the Lord,..... the face of the

Alto. The face of the Lord,..... the face of the

Tenore. The face of the Lord,..... the face of the

Basso. The face of the Lord,..... the face of the

Tromb. Cor. Trombon. Vni.

Maestoso. *f*

Lord is against the un..righte.....ous,

Lord is against the un..righte.....ous,

Lord is against the un..righte.....ous,

Lord is against the un..righte.....ous,

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

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

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

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

The first system consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "to cut off the re...mem.....brance of them, of them from the". The piano part features a complex texture with triplets and sixteenth-note patterns.

face of the earth.

face of the earth.

face of the earth.

face of the earth.

The second system continues with the same four vocal staves and piano accompaniment. The lyrics are: "face of the earth.". The piano part includes a forte (*ff*) section with a triplet of sixteenth notes.



Metron  $\text{♩} = 120.$

Nº 8.

Flauti: Clar:

ANDANTINO

CON MOTO.

*Sempre piano*

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

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

Viol<sup>i</sup>

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 first system of the musical score consists of two staves for piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in the key of D major (two sharps). The music features a steady accompaniment with eighth and sixteenth notes, and some chords.

The second system includes vocal lines and piano accompaniment. The vocal staves are in treble clef. The lyrics are: "for He is their strength in time of". The piano accompaniment continues with the same texture as the first system. A violin part is introduced in the middle of the system, marked "Viol!" and "p". The piano part has a dynamic marking of "sf".

The third system continues the vocal and piano parts. The lyrics are: "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 remains consistent with the previous systems.

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

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

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

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

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

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

*sf*

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

*sf*

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

*p*

god.....ly. Their in...he....ri...tance shall be for ever and  
god.....ly. Their in...he....ri...tance shall be for ever and

*fp*

e.....ver, and all shall trust in him, and all shall trust..... in

e.....ver, and all shall trust in him, and all shall trust..... in

*f*

him; the Lord knoweth the

him; and their in...he...ritance shall be for e.....ver, shall

*p*

days..... of the god.....ly.

be - for ever and e.....ver.

*pp*

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

Metron. ♩ = 104. **Nº 9. CHORUS.**

Soprano. Thou shalt not bear false witness a...gainst thy.... neigh....bour.

Alto. Thou shalt not bear false witness a...gainst thy.... neigh....bour.

Tenore. Thou shalt not bear false witness a...gainst thy.... neigh....bour.

Basso. Thou shalt not bear false witness a...gainst thy.... neigh....bour.

Tromb. Cor. Trombon. *And<sup>te</sup>* *f*

Metron. ♩ = 69. **Nº 10. Tenor Solo Recitativo in tempo and Aria.**

Tenore, Solo.

Wind Instruments. *Andante* *f*

String Instruments Soli. *Maes<sup>to</sup>* *f*

*Tenore Solo. in tempo.*

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

Viol<sup>i</sup> *f*



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

*f*

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

*f*

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

*ff*

fear of God before his eyes.

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

Metron: ♩ = 58.

ARIA.

ANDANTE.

Ophicleide.

*sf*

*f* *p* *f*

*f* *sf* *sf*

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

*p*

1098

Detailed description: This page contains a musical score for an aria. It features a vocal line and a piano accompaniment. The tempo is marked 'ANDANTE' and the metronome is set to 58. The score is in 3/4 time and includes dynamic markings such as *f* (forte), *p* (piano), and *sf* (sforzando). The vocal line includes the lyrics: 'Pre...serve:..... thy tongue from e.....vil, pre...'. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic accompaniment. The score is numbered 1098 at the bottom.

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



lips from speaking falsehood, and keep thy lips from



speaking false..... hood.

*p* Corni:



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

*p*



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

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

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

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

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The vocal line is in a single staff with a treble clef. The lyrics are printed below the vocal line. The score includes dynamic markings such as *f* (forte) and *p* (piano). The key signature is B-flat major (two flats). The time signature is not explicitly shown but appears to be common time (C).

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

*fp* *fp*

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

*f* *p*

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

*sf*

e.....vil.

*f*

*Ped* 1098

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

Metron. ♩ = 80.

CHORUS

Nº 11 - Vni.

LENTO:

Soprano.

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

Alto.

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

Tenore.

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

Basso.

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

Brass Instruments

co..... vet thy neigh...bour's wife, nor his servant, nor his

co..... vet thy neigh...bour's wife, nor his servant, nor his

co..... vet thy neigh...bour's wife, nor his servant, nor his

co.....vet - - thy neighbour's wife, nor his servant, nor his

*gva.....*

maid, nor his ox - - -, nor his ass, nor a..ny thing that is his.

maid, nor a..ny thing, nor a..ny thing that is his.

maid, nor a..ny thing, nor a..ny thing that is his.

maid, nor his ox, nor his ass, nor a..ny thing that is his.

*yni.*

CHORUS.

Metron. ♩ = 116

Nº 12. *Tutti.*

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

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

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

for I am ho ..... ly

for I am ho ..... ly

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



I, the Lord,

The first system of music features a vocal line and a piano accompaniment. The vocal line consists of three measures with the lyrics "I, the Lord,". The piano accompaniment is in a treble and bass clef, with a key signature of one sharp (F#) and a common time signature (C). The piano part includes dynamic markings of *f* and *p*, and accents over the notes.

I am your God,

The second system of music continues the vocal line and piano accompaniment. The vocal line has three measures with the lyrics "I am your God,". The piano accompaniment maintains the same key signature and time signature, with dynamic markings of *f* and *p*.

thus saith the Lord. For who so - -

*Poco più mosso.*

The third system of music features a vocal line and piano accompaniment. The vocal line has three measures with the lyrics "thus saith the Lord. For who so - -". The piano accompaniment includes dynamic markings of *ff* and *Poco più mosso.*. A metronome marking is present at the bottom of the system: "1098 Metron: ♩ = 92".

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

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

The first system of music features two vocal staves and a piano accompaniment. The vocal staves contain the lyrics "..... shall not o..... bey and do the". The piano accompaniment consists of a grand staff with treble and bass clefs, featuring a complex texture of chords and moving lines. Dynamic markings of *sf* (sforzando) are placed throughout the piano part.

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

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

The second system of music continues the vocal and piano parts. The vocal staves have the lyrics "words of my Com..... mand..... ments, on him shall". The piano accompaniment maintains its complex texture with *sf* markings.

fall my Judg..... ments.

fall my Judg..... ments.

The third system of music concludes the page. The vocal staves have the lyrics "fall my Judg..... ments.". The piano accompaniment continues with *sf* markings.

Piano introduction for Chorus No. 13. The score is in G major and 2/4 time. It begins with a forte (*sf*) dynamic and ends with a fortissimo (*ff*) dynamic. The melody is primarily in the right hand, with a supporting bass line in the left hand.

Metron  $\text{♩} = 112$ . **CHORUS. N<sup>o</sup> 13.**

Andante. *Soli.*

Piano introduction for the Chorus, marked *Soli.* and *Andante.* The score is in G major and 2/4 time. It begins with a piano (*p*) dynamic. The melody is primarily in the right hand, with a supporting bass line in the left hand.

Piano accompaniment for the Chorus. The score is in G major and 2/4 time. It begins with a piano (*p*) dynamic and ends with a fortissimo (*f*) dynamic. The melody is primarily in the right hand, with a supporting bass line in the left hand.

Soprano *Tutti.*

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

Soprano vocal line for the Chorus. The score is in G major and 2/4 time. It begins with a piano (*p*) dynamic. The lyrics are: "Lord! en.ter not in...to judg....."

Alto *Tutti.*

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

Alto vocal line for the Chorus. The score is in G major and 2/4 time. It begins with a piano (*p*) dynamic. The lyrics are: "Lord! en.ter not in.to judg..... ment"

Piano accompaniment for the vocal lines. The score is in G major and 2/4 time. It begins with a piano (*p*) dynamic and ends with a fortissimo (*f*) dynamic. The melody is primarily in the right hand, with a supporting bass line in the left hand.

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

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

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

QUARTETTO, SEMI-CHORUS, or SOLO.

Metron  $\text{♩} = 116$

*Solo, or Semi-Chorus*

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

*Solo, or Semi-Chorus*

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

*Solo, or Semi-Chorus*

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

*Solo, or Semi-Chorus*

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

Andan<sup>no</sup> *p* Wind Instruments.

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

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

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

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

*f* Vni

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

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

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

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

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

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

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

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

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

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

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

thou art my God!

Flauti

Corni

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

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

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

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

1098

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

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

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

This system continues the musical score with four vocal staves and piano accompaniment. The lyrics are: "the paths - - - of truth, in....to the paths," on the first staff; "the paths - - - of truth, in....to the" on the second staff; "of truth, in..to the paths - - of truth, in....to the" on the third staff; and "the paths - - - of truth, in....to the" on the fourth staff. The piano accompaniment continues in the bass clef.



Tenuto.

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

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

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

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 parts are two piano accompaniment systems. The first system includes parts for Flauto (Flute) and Vni (Violin). The second system is a grand staff for piano. The music is in a key with three sharps (F#, C#, G#) and a common time signature. Dynamics include *f* (forte) and *Clar.* (clarinet).

SOPRANO SOLO. RECITATIVO.

Metron  $\text{♩} = 96$

Nº 14.

*Soli.*

Con moto

Detailed description: This block shows the piano accompaniment for the recitativo section. It consists of a grand staff with a treble and bass clef. The music is in common time (C) and begins with a forte (*f*) dynamic. The tempo is marked 'Con moto'. The accompaniment features rhythmic patterns and chords that support the vocal line.

RECITAT.

Soprano

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

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

*in tempo.*

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

*a tempo.*

Metron  $\text{♩} = 108$

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

*Andante*

Metron  $\bullet = 56$ .

Nº 15. Canon & Chorus

fa..... ces. *più lento.* *Andante.*

*p* *p*

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

*Soprano Solo.*

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

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

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

Detailed description: This system continues the Soprano Solo with the lyrics 'God - - the God - of the righteous, he, O Is..ra.el! he shall be thy'. The piano accompaniment remains consistent with the previous systems.

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

Detailed description: This system concludes the Soprano Solo with the lyrics 'Sa...viour he, O Is.....rael, O Is.....rael! he shall be thy Sa .....'. The piano accompaniment continues with the same rhythmic and harmonic structure.

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

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

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

This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble and bass clefs, with lyrics written below. The piano accompaniment is in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

.....viour.

..... viour.

This system continues the vocal and piano parts from the first system. The lyrics are ".....viour." on both the vocal staves. The piano accompaniment continues with similar rhythmic patterns.

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

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

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

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

This system features four vocal staves and a piano accompaniment. The lyrics are "Ho.....ly, ho.....ly, ho.....ly is the" repeated on each vocal staff. The piano accompaniment is in grand staff. The key signature remains two flats, and the time signature is common time. The piano part includes a *pp* (pianissimo) dynamic marking.

*Soprano Solo*  
he O

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

*Basso Solo*  
There is none like

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

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

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

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

*pp*



Is.....ra..el! he O Is.....ra..el! shall bethy Sa..viour, he - - -, O  
..... ho ..... vah, the God,..... the God.. of the righteous, he, O  
thee, there is none like thee - - O Lord - Je.. ho... vah! He shall bethy

*Sempre Pianissimo.*  
ho ..... ly, ho ..... ly, ho ..... ly,  
*Sempre Pianissimo.*  
ho ..... ly, ho ..... ly, ho ..... ly,  
*Sempre Pianissimo.*  
ho ..... ly, ho ..... ly, ho ..... ly,  
*Sempre Pianissimo.*  
ho ..... ly, ho ..... ly, ho ..... ly,

1098

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

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

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

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

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

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

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

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

The musical score consists of several staves. The top three staves are vocal lines for different voices, each with the lyrics "ho..ly is the Lord,". The bottom three staves are piano accompaniment, featuring a melody and a bass line. The lyrics "ho.....ly, ho...ly," are repeated across the middle staves. The score includes various musical notations such as notes, rests, and dynamic markings like "cres:". The piano part includes chords and melodic lines in both hands.

ho.ly is the Lord!

ho.ly is the Lord!

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

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

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

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

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

*f* Tutti.

The musical score is written for a choir and piano. It consists of two systems of staves. The first system has three staves: a soprano line, an alto line, and a bass line. The second system has four staves: two soprano lines, an alto line, and a bass line. The piano accompaniment is shown at the bottom of the second system. The lyrics are 'ho.ly is the Lord!' and 'ho.....ly, ho.....ly!'. The score includes dynamic markings such as *f* and *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 of music consists of five staves. The top four staves are vocal parts, each with the lyrics "ho ..... ly is the Lord, the Lord of". The bottom two staves are piano accompaniment, with the right hand playing a melodic line and the left hand playing chords.

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

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

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

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

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

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

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

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

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



*Sop<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,



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

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

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

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

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

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

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

*Tutti.*

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

*Tutti. f* Praise ye Je.ho...vah, praise ye Je..ho.vah, glo-ri-fy his name, his holy name, his

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

*Tutti. f* Praise ye Jeho...vah, praise ye Je..ho.vah, glo-ri-fy his name, his

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

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

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

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

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

*ff*

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

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

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

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

*ff*

*Basso Tutti*

Metron  $\text{♩} = 132$

**No. 16.**

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

*Tenore*

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

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

*tr*

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

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

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

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

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

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

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

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



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

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

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

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

to him, give thanks

to him,

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

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

gives thanks to - him, re....joi...cing in his ho.....liness, glo.....

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

in his ho..... li..... ness, re....

joi....cing in his ho.....liness, glo.....ri...fy the

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

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

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

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

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

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

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

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

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

The musical score consists of two systems of vocal and piano parts. The first system has four vocal staves (Soprano, Alto, Tenor, Bass) and a grand staff for piano accompaniment. The second system also has four vocal staves and a grand staff. The lyrics are printed below the vocal staves. Dynamics like *sf* (sforzando) are indicated in the piano parts. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes.



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

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

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

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

to him.

to him.

.....fy the Lord.

to him.

The musical score consists of five systems. The first system has four vocal staves and a grand staff. The second system has four vocal staves and a grand staff. The third system has four vocal staves and a grand staff. The fourth system has four vocal staves and a grand staff. The fifth system has four vocal staves and a grand staff. The lyrics are: 'thanks to him, to him, give thanks, give thanks' (repeated), 'Gloria', 'to him.', 'to him.', '.....fy the Lord.', and 'to him.'.