

Hymn of Praise

Felix Mendelssohn (1840)

Nº 1 - Chorus - "All Men, all Things"

Keyboard Reduction

Allegro moderato, maestoso *pp* *marcato*

poco a poco cresc.

sempre cresc.

4

6

8

10

12

più f

Musical score for measures 12-13. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature has two flats (B-flat and E-flat). Measure 12 features a series of chords in the treble and a rhythmic accompaniment in the bass. Measure 13 continues the accompaniment. The dynamic marking *più f* is placed above the treble staff in measure 12.

14

sempre più f

Musical score for measures 14-15. The system consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. Measure 14 features a series of chords in the treble and a rhythmic accompaniment in the bass. Measure 15 continues the accompaniment. The dynamic marking *sempre più f* is placed above the treble staff in measure 14.

16

ff

All men, all things,

ff

All men, all things,

ff

All men, all things,

All men,

ff

Musical score for measures 16-17. The system consists of four vocal staves (soprano, alto, tenor, and bass) and a grand staff for piano accompaniment. The vocal staves are in treble clef, and the piano accompaniment is in grand staff. The key signature has two flats. Measure 16 contains the lyrics "All men, all things," with a dynamic marking of *ff* above the first vocal staff. Measure 17 continues the lyrics and accompaniment. The piano accompaniment in measure 17 features a rhythmic pattern in the treble and a series of chords in the bass. The dynamic marking *ff* is placed above the piano accompaniment in measure 17.

19

all that has life and breath,
all that has life and breath,
all that has life and breath,
all things that has life and breath,

22

All men, all that has life and
All men, all that has life and
All men, all that has life and
All men, all that has life and

25

breath, all that has life, sing to the Lord, all
breath, all that has life, sing to the Lord, all
breath, all that has life, sing to the Lord, all
breath, all that has life, sing to the Lord, all

The musical score for measures 25-27 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "breath, all that has life, sing to the Lord, all". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

28

that has breath, sing to the Lord, sing to the
that has breath, sing to the Lord, sing to the
that has breath, sing to the Lord, sing to the
that has breath, sing to the Lord,

The musical score for measures 28-30 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "that has breath, sing to the Lord, sing to the". The piano accompaniment continues with the same rhythmic pattern as in the previous measures.

30 *Animato*

Lord, sing to the Lord.

Lord, sing to the Lord.

Lord, sing to the Lord. All that has life and breath, sing to the Lord,

f *Animato*

33 *f*

All that has life and breath, sing to the Lord, Hal - le - lu - jah,

All that has life and breath, sing to the Lord,

sing to the Lord, sing to the Lord, Hal - le - lu - jah, Hal - le - lu - jah,

All that has life and breath, sing to the Lord, Hal - le - lu - jah, Hal - le - lu -

f

37

Hal - le - lu - jah, sing to the Lord, All that has life and breath, sing to the Lord,
sing to the Lord, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le -
All that has life and breath, sing to the Lord, sing to the Lord, All men sing to the
- jah, All that has life and breath, Hal - le - lu - jah, sing to the Lord,

41

sing to the Lord, sing to the Lord, all that has life, sing to the Lord, Hal-le-
- lu - jah, All that has life and breath, all that has life and breath, sing to the Lord,
Lord, all that has life and breath, has life and breath, sing to the Lord, Hal-le-
All that has life and breath, All that has life and breath, has life and breath, sing to the Lord,

45

lu - jah, sing to the Lord, Hal - le - lu - jah, sing to the
Hal - le - lu - jah, sing to the Lord, Hal - le - lu - jah, Hal - le - lu - jah, sing to the
lu - jah, sing to the Lord, Hal - le - lu - jah, Hal - le - lu - jah, sing to the
sing to the Lord, Hal - le - lu - jah, Hal - le - lu - jah, sing to the

The musical score for measures 45-49 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a steady bass line and a more active treble line with chords and melodic fragments. The lyrics are: "lu - jah, sing to the Lord, Hal - le - lu - jah, sing to the Hal - le - lu - jah, sing to the Lord, Hal - le - lu - jah, Hal - le - lu - jah, sing to the lu - jah, sing to the Lord, Hal - le - lu - jah, Hal - le - lu - jah, sing to the sing to the Lord, Hal - le - lu - jah, Hal - le - lu - jah, sing to the".

50 *Allegro di molto*

Lord.
Lord.
Lord. *f* Praise the Lord with lute and
Lord.
Allegro di molto

The musical score for measures 50-54 features four vocal staves and a piano accompaniment. The vocal parts are mostly silent, with the lyrics "Lord." appearing in each part. The piano accompaniment is marked *Allegro di molto* and *f* (forte). It features a complex, rhythmic pattern in the treble clef and a more rhythmic bass line. The lyrics for the piano part are "Praise the Lord with lute and".

53

f
Praise the Lord with lute and harp, in joy-ful song ex-
Praise the Lord with lute and harp, in song ex-
harp, in joy-ful song ex - tol him, praise him in joy-ful
f
Praise the Lord with lute and harp, in joy-ful song ex-

56

- tol him, with lute and harp, in joy-ful song ex - tol the
- tol him, with lute and harp, in joy-ful song ex - tol the
song, praise the Lord, praise the Lord, praise the Lord, in song ex-
- tol him, praise the Lord, praise the Lord,

59

Lord, the Lord in song ex-
Lord, ex - tol the Lord,
- tol him, praise the Lord, in song ex-
Praise the Lord with lute and harp, in joy - ful song ex-

The musical score for measures 59-60 consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in two systems of two staves each. The piano accompaniment is shown in grand staff notation. The lyrics are: "Lord, the Lord in song ex- / Lord, ex - tol the Lord, / - tol him, praise the Lord, in song ex- / Praise the Lord with lute and harp, in joy - ful song ex-".

61

- tol him, in joy - ful song ex-
in joy - ful song ex - tol the
- tol him, praise the Lord,
- tol him, praise the Lord, the Lord in joy - ful

The musical score for measures 61-62 continues the vocal and piano parts. The lyrics are: "- tol him, in joy - ful song ex- / in joy - ful song ex - tol the / - tol him, praise the Lord, / - tol him, praise the Lord, the Lord in joy - ful".

63

- tol the Lord, with lute and harp, with lute and harp,
Lord, praise the Lord with lute and harp, in joy - ful
praise the Lord, in song ex - tol him in joy - ful
song, praise the Lord in joy - ful

66

with lute and harp, praise the Lord, the
song, in joy-ful song ex - tol the Lord, with lute and harp, the
song, in joy-ful song ex - tol the Lord, with lute and harp, the
song, in joy-ful song ex - tol the Lord, with lute and harp, the

70

Lord with lute and harp, praise the Lord with lute and harp,
Lord with lute and harp, praise the Lord with lute and harp,
Lord with lute and harp, praise the Lord with lute and harp,
Lord with lute and harp, Praise the Lord with lute and harp, in

73

harp, in song ex - tol him, praise the Lord with lute and harp, praise the
Lord in song ex - tol him, praise the Lord with lute and harp, praise
joy - ful song ex - tol him, praise the Lord,

76

harp, in song ex - tol him, praise the Lord, praise the
Lord with joy - ful song, praise the Lord, praise the Lord,
8 Him with joy - ful song, praise the Lord, praise the Lord,
praise the Lord, praise the

The musical score for measures 76-78 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment features a flowing arpeggiated pattern in the right hand and a steady bass line in the left hand. The lyrics are: "harp, in song ex - tol him, praise the Lord, praise the Lord with joy - ful song, praise the Lord, praise the Lord, 8 Him with joy - ful song, praise the Lord, praise the Lord, praise the Lord, praise the".

79

Lord with lute and harp,
praise the Lord, and let all flesh mag - ni - fy his
8 praise the Lord,
Lord with lute and harp,

marc.

The musical score for measures 79-81 consists of four vocal staves and a piano accompaniment. The vocal parts continue the previous section. The piano accompaniment features a more rhythmic pattern in the right hand, with a steady bass line in the left hand. The lyrics are: "Lord with lute and harp, praise the Lord, and let all flesh mag - ni - fy his 8 praise the Lord, Lord with lute and harp,". A *marc.* (marcato) marking is present above the second vocal staff.

83

marc.

and let all flesh mag - ni - fy his
might and his glo - ry, mag - ni - fy his

The musical score for measures 83-86 features a vocal line with lyrics and a piano accompaniment. The vocal line is in a soprano or alto register, with a melodic line that includes a long note in measure 84. The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with chords and a bass line. The tempo is marked *marcato*.

87

marc.

might and his glo - ry, and let all flesh, and let all flesh mag - ni - fy his
might and his glo - ry, and let all flesh,

and let all flesh mag - ni - fy his

The musical score for measures 87-90 continues the vocal and piano parts. The vocal line has lyrics and a melodic line with a long note in measure 89. The piano accompaniment features a right-hand part with eighth-note patterns and a left-hand part with chords and a bass line. The tempo is marked *marcato*.

91

might and his glo - ry, and let all flesh,
and let all flesh, and let all
marc.
and let all flesh
might and his glo - ry, and let all flesh,

94

and let all flesh mag - ni - fy his
flesh mag - ni - fy his
mag - ni - fy his might and his glo - ry, mag - ni - fy his
all flesh mag - ni - fy his

97

might and his glo - ry,
might and his glo - ry,
might and his glo - ry,
might and his glo - ry, and let all flesh mag-ni-fy his might and his glo-

102

and let all flesh mag - ni - fy his
Praise the Lord with lute and harp, and let all flesh mag - ni - fy his
and let all flesh, mag - ni - fy his
- ry, praise the Lord with lute and harp, and let all

105

might and his glo - ry.
glo ry, Praise the Lord with lute and harp,
might and his glo - ry, and let all flesh,
flesh praise the Lord with lute and

108

Praise the Lord with lute and harp, with lute and harp, in joy - ful song ex -
and let all flesh, and let all, let all
and let all flesh mag - ni - fy his might and his glo -
harp, and let all flesh, and let all flesh mag - ni - fy his

111

- tol him, praise the Lord, praise the Lord with lute and
flesh mag - ni - fy his glo-ry, mag - ni - fy his
- ry, praise the Lord with lute and harp, and let all
might his might and glo-

The musical score for measures 111-113 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "- tol him, praise the Lord, praise the Lord with lute and flesh mag - ni - fy his glo-ry, mag - ni - fy his - ry, praise the Lord with lute and harp, and let all might his might and glo-".

114

harp, in joy - ful song ex - tol him, with lute and harp, with
might and his glo-ry, praise the Lord, the
flesh mag - ni - fy his might and his glo - ry, praise the Lord,
ry, and let all

The musical score for measures 114-116 continues with four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass clef, all in a key signature of two flats. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "harp, in joy - ful song ex - tol him, with lute and harp, with might and his glo-ry, praise the Lord, the flesh mag - ni - fy his might and his glo - ry, praise the Lord, ry, and let all".

117

lute and harp, praise the Lord with lute and
Lord with lute and harp, and let all
praise the Lord with lute and harp, with lute and
flesh mag - ni - fy his glo - ry, praise the Lord with lute and

120

harp, and let all flesh wor - ship the Lord.
flesh wor - ship the Lord.
harp, and let all flesh wor - ship the Lord. praise the Lord with lute and
harp, and let all flesh wor - ship the Lord, praise the

123

Praise the Lord with lute and harp, praise the Lord, praise the
and let all flesh praise the Lord. praise the
harp, praise the Lord, praise the Lord,
Lord with lute and harp, praise the Lord, praise the

8

8

8

meno mosso

126

Lord, praise the Lord, praise the Lord, praise the Lord.
Lord, praise the Lord, praise the Lord, the Lord.
praise the Lord, the Lord, praise the Lord. All that has life and breath,
Lord, praise the Lord, praise the Lord, praise the Lord.

8

8

8

ff

meno mosso

ff

N° 2 - Solo (S) & Womens Chorus - "Praise thou the Lord"

Molto più moderato, ma co fuoco

SOPRANO SOLO

Praise thou the Lord O my spi - rit, and my in-most soul praise his great lov-ing kind-ness,

SOPRANO 1

Lord.

SOPRANO 2

Lord.

ALTO 1

Lord.

ALTO 2

Lord.

Molto più moderato, ma co fuoco

144

Praise thou the Lord O my spi - rit, and my in-most soul praise his great lov-ing kind - ness, Praise thou the

Praise thou the Lord, O my spi - rit,

Praise thou the Lord, O my spi - rit,

Praise thou the Lord, O my spi - rit,

Praise thou the Lord, O my spi - rit,

149

Lord O my spi - rit, and for-get thou not, and for-get thou not, for-get thou not all his ben - e-

This musical system contains five vocal staves and a grand staff. The vocal staves are arranged in a choir setting with four parts (Soprano, Alto, Tenor, Bass) and a fifth part. The lyrics are: "Lord O my spi - rit, and for-get thou not, and for-get thou not, for-get thou not all his ben - e-". The grand staff at the bottom provides the piano accompaniment.

154

- fits. Praise thou the Lord O my spi - rit, and for-get thou not, and for-get thou not, for-get thou

Praise thou the Lord, O my spi - rit,

Praise thou the Lord, O my spi - rit,

Praise thou the Lord, O my spi - rit,

Praise thou the Lord, O my spi - rit,

Praise thou the Lord, O my spi - rit,

f *p* *cresc.*

This musical system contains five vocal staves and a grand staff. The lyrics are: "- fits. Praise thou the Lord O my spi - rit, and for-get thou not, and for-get thou not, for-get thou". The vocal parts are arranged in a choir setting. The grand staff at the bottom provides the piano accompaniment, with dynamic markings *f*, *p*, and *cresc.* indicated.

159

not all his ben - e - fits. and my in-most soul, and

Praise thou the Lord, O my spi - rit,

Praise thou the Lord, O my spi - rit,

Praise thou the Lord, O my spi - rit,

Praise thou the Lord, O my spi - rit,

Praise thou the Lord, O my spi - rit,

163

my in-most soul praise his kind-ness, his great lov-ing kind - ness, praise his kind-ness, his great lov-ing

167

kind - ness. Praise thou the Lord, Praise thou the Lord, Praise thou the Lord O my spi - rit, and
Praise thou the Lord, Praise thou the Lord.
Praise thou the Lord, Praise thou the Lord.
Praise thou the Lord, Praise thou the Lord.
Praise thou the Lord, Praise thou the Lord.
Praise thou the Lord, Praise thou the Lord.

The musical score for measures 167-171 consists of six vocal staves and a grand staff. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "kind - ness. Praise thou the Lord, Praise thou the Lord, Praise thou the Lord O my spi - rit, and Praise thou the Lord, Praise thou the Lord." The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *f* (forte) and *p* (piano).

172

my in - most soul, and my in - most soul praise his great lov - ing kind - ness, Praise thou the Lord,
and my in - most soul,
and my in - most soul,
and my in - most soul,
and my in - most soul,
and my in - most soul,

The musical score for measures 172-176 consists of six vocal staves and a grand staff. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are: "my in - most soul, and my in - most soul praise his great lov - ing kind - ness, Praise thou the Lord, and my in - most soul, and my in - most soul, and my in - most soul, and my in - most soul, and my in - most soul,". The piano accompaniment features a steady bass line and chords in the right hand. Dynamics include *f* (forte) and *p* (piano).

176 *f*

Praise thou the Lord O my spi - rit, Praise thou the Lord, Praise thou the Lord, Praise thou the Lord O my
Praise thou the Lord, Praise thou the Lord, O my
Praise thou the Lord, Praise thou the Lord, O my
Praise thou the Lord, Praise thou the Lord, O my
Praise thou the Lord, Praise thou the Lord, O my

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

181 *Segue N° 3*

spi - rit.
spi - rit.
spi - rit.
spi - rit.
spi - rit.

p *f* *p* *dim.*

N° 3 - Recit & Aria (T) - "Sing ye praise"

TENOR SOLO *Recit.* *sf*

Sing ye praise, all ye re-deem-ed of the Lord, re-deem-ed from the hand of the foe,

Keyboard Reduction *p*

4

from your dis-tress-es, from deep af-flic-tion, who sat in the sha-dow of death and dark-ness. All ye that cry in

p *cresc.* *dim.*

8

trou-ble un-to the Lord: Sing ye praise! give ye thanks, pro-claim a-loud his good-ness.

p

12 *Allegro moderato*

Allegro moderato *p* *legato*

17

8 He coun-teth all your sor-rows in the time of need. He

22

8 com-forts the be-reav-ed with his re-gard, He com-forts the be-reav-ed, He

28

8 *cresc.* com-forts the be-reav-ed, *sf* He com-forts the be-reav-ed *p* with his re-

34

8 - gard, with his re-gard. He coun-teth all your

40

sor - rows in the time of need. He com - forts the be - reav - ed, He

45

com - forts the be - reav - ed with his re - gard, with his re-

p cresc. *sf*

50

gard. He coun-teth all your sor - rows in the time of

f *p*

56

need. He com-forts the be - reav - ed, He com-forts the be - reav - ed with his re-

cresc. *f*

62

8 - gard, with his re - gard. He com - forts them with his re-

68

8 - gard. He com - forts the be - reav - ed, He com-

74

8 - forts them with his re - gard.

77

8 Sing ye praise, give ye thanks, pro - claim a-loud his good-

un poco ritard Segue N° 4

un poco ritard Segue N° 4

N° 4 - Chorus - "All ye that cried unto the Lord"

Tempo moderato

SOPRANO

ALTO

TENOR *Tutti p*

BASS

8 -ness. All ye that cried un-

Tempo moderato

p *legato*

3

4

8 - to the Lord in dis - tress and deep af - flic - tion,

3

7

p

All ye that cried un - to the Lord in dis - tress and

All ye that cried un - to the Lord in dis - tress and

8

that cried un - to the Lord in dis - tress and

p

All ye that cried un - to the Lord in dis - tress and

10

cresc.

deep af - flic - tion, in dis - tress, in dis - tress

cresc.

deep af - flic - tion, in dis - tress, in dis - tress

cresc.

deep af - flic - tion. in dis - tress, in dis - tress

cresc.

deep af - flic - tion, in dis - tress, in dis - tress

13

and deep af - flic - tion.

and deep af - flic - tion.

and deep af - flic - tion.

and deep af - flic - tion. All ye that cried un-

16

All ye that cried un - to the Lord,

All ye that cried un - to the Lord,

He

- to the Lord, that cried un - to the Lord.

19

He coun - teth all your
 He coun - teth all your sor - rows, all your
 coun - teth all your sor - rows, He coun - teth all your

He coun - teth all your

22

sor - rows, he coun - teth, coun - teth all your
 sor - rows, he coun - teth all your sor -
 sor - rows, He coun - teth all your
 sor - rows, He coun - teth all your sor -

25

sor - rows, all your sor - rows, He coun - teth all your
- rows, he coun - teth all your sor - rows, he
sor - rows, all your sor - rows, yea all your
- rows, all your sor - rows, He coun - teth, He

più f

28

sor - rows, He coun - teth all your sor - rows,
coun - teth He coun - teth all your
sor - rows,
coun - teth all your sor - rows, yea

p

dim.

31 *p*

He coun - teth all your sor - rows, All ye that cried un -
 sor - rows, he coun - teth He
 All ye that cried un - to the Lord He coun - teth
 all your sor - rows, All ye that cried un -

p

34 *cresc.*

- to the Lord in dis - tress and deep af - flic - tion,
 coun - teth all your sor - rows,
 all your sor - rows, that cried un - to the Lord
 - to the Lord in dis - tress and deep af - flic -

cresc.

cresc.

cresc.

37

All ye that cried un - to the Lord in deep af-
All ye that cried un - to the Lord in deep af-
All ye that cried, He coun - teth all your
- tion. all ye in deep dist - ress and deep af-

40

- flic - tion, All ye that cried un - to the
- flic - tion, All ye that cried un - to the
sor - rows, All ye that cried un - to the
- flic - tion, that cried un - to the

43

p

Lord in deep af - flic - tion,

p

Lord in deep af - flic - tion,

p

8 Lord in deep af - flic - tion, He coun - teth all your

p

Lord in deep af - flic - tion, He coun - teth all your

p

46

He coun - teth all your sor - rows, He coun - teth all your

pp

He coun - teth all your sor - rows, your sor -

pp

sor - rows, He coun - teth all your

pp

sor - rows, He coun - teth all your

pp

50

sor - rows, in the time of need.

- rows, in the time of need.

8 sor - rows, in the time of need.

sor - rows, in the time of need.

p

3

3

3

53

Segue N° 5

8

dim.

pp

Segue N° 5

3

3

3

3

3

3

3

3

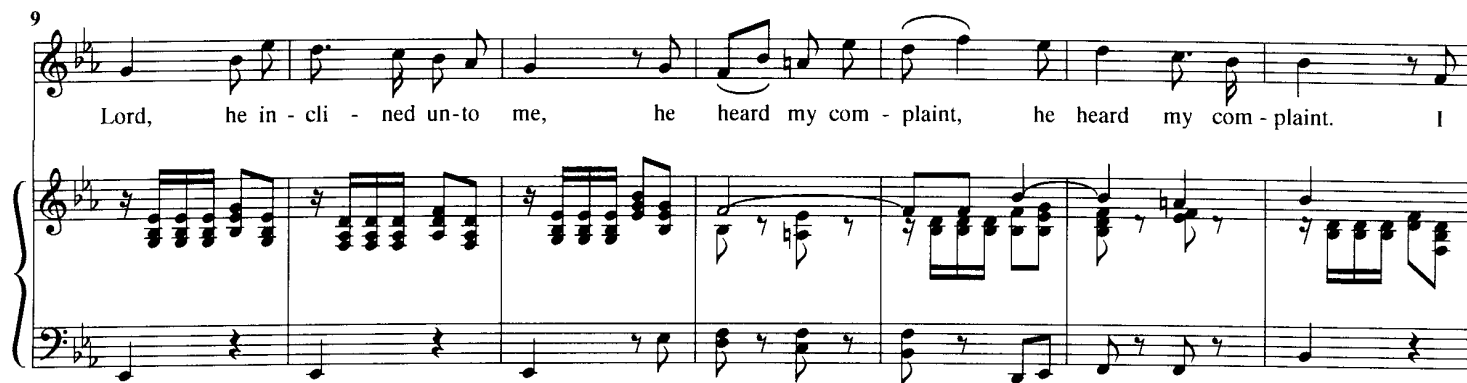
N° 5 - Soprano Duet & Chorus: "I waited for the Lord"

Andante SOPRANO 1 Solo



I wait - ed for the

9



Lord, he in - cli - ned un-to me, he heard my com - plaint, he heard my com - plaint. I

16



wait - ed for the Lord, he in - cli - ned un - to me, he heard my com - plaint, he

22

heard my com-plaint. O bless'd are they that hope and trust in the Lord.

SOP (Chorus) *p*

ALT (Chorus) *p* O bless'd are they that

TEN (Chorus) *p* O bless'd are they that

BASS (Chorus) *p* O bless'd are they that

cresc. *p*

29

SOPRANO 1 Solo

SOPRANO 2 Solo

I wait - ed for the Lord, he in - cli - ned un- hope and trust in the Lord.

I wait - ed for the Lord, he in - cli - ned un-to me, he hope and trust in the Lord.

hope and trust in the Lord.

they that hope and trust in the Lord.

cresc.

36

to me, and he heard my com - plaint, I wait - ed for the
heard my com - plaint, he heard my com - plaint, I wait - ed for the Lord, he in -

42

Lord, he in - cli - ned un - to me, he heard, he heard my com - plaint.
- cli - ned un - to me, he heard my com - plaint, he heard my com - plaint; O

48

O bless'd are they that hope in the Lord. O bless'd are they that hope and
bless'd are they that hope and trust in the Lord. O bless'd are they that hope and
O bless'd are they that hope and
O bless'd are they that hope and
O bless'd are they that hope and
O bless'd are they that hope and

p cresc. dim. p
p cresc. dim. p
p cresc. dim. p
p cresc. dim. p
p cresc. dim. p
p cresc. dim. p

54

trust in the Lord, are they that hope and trust, they that hope and trust in him, in
trust in the Lord, are they that hope and trust, they that hope and trust in him, in him,
trust in the Lord.
trust in the Lord.
trust in the Lord. I wait - ed for the Lord, he in - cli - ned un - to me, he
trust in the Lord. I wait - ed for the Lord, the Lord, he

p cresc. dim. p
p cresc. dim. p
p cresc. dim. p
p cresc. dim. p
pp
pp
pp

60

him, are they that hope and trust in the Lord, I
 are they that hope and trust in him, in him, I
 heard my com - plaint, he heard my com - plaint, I wait - ed for the

65

wait - ed for the Lord, I wait - ed for the Lord, he
 wait - ed for the Lord, I wait - ed for the Lord, he heard my com -
 Lord, he in - cli - ned un - to me, he heard my com - plaint, he

70

heard my com - plaint. O bless'd are they that hope and trust in the
 - plaint. O bless'd are they that hope and trust in the

8

heard my com - plaint. O bless'd are they that hope and trust in the
 heard my com - plaint. O bless'd are they that hope and trust in the

75

Lord, O bless'd are they that hope and trust, O bless'd are they
 Lord, O bless'd are they that hope and trust, O bless'd are they
 O bless'd are they that hope and trust, O bless'd are they
 O bless'd are they that hope and trust, O bless'd are they that
 8 Lord, O bless'd are they that hope and trust, O bless'd are
 Lord, O bless'd are they that hope and trust, O bless'd are

89

Musical score for measures 89-92. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "I wait - ed for the Lord, the Lord, he in - cli - ned un - to me, to me, O bless'd, O bless'd, O bless'd, O Lord, he in - cli - ned un - to me, in - cli - ned un - to me, O bless'd, O Lord, he in - cli - ned un - to me, O". Dynamics include *pp* and *p*.

93

Musical score for measures 93-96. The score includes vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are: "Lord, he in - cli - ned un - to me, to me, O bless'd, O bless'd, O bless'd, O Lord, he in - cli - ned un - to me, in - cli - ned un - to me, O bless'd, O Lord, he in - cli - ned un - to me, O". Dynamics include *pp* and *p*.

98

O bless'd are they that hope and trust, that hope and trust in
are they that hope and trust, that hope and trust in
bless'd, O bless'd, are they that hope and trust in
bless'd, O bless'd, are they that hope and trust in
bless'd, O bless'd, that hope and trust in
bless'd, O bless'd, that hope and trust in

pp

103

him.
him.
him.
him.
him.
him.

p

N° 6 - Tenor Aria - "The sorrows of death"

Allegro un poco agitato

TENOR SOLO

The musical score is written for a Tenor Solo and Piano. It consists of four systems of music, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The tempo is marked *Allegro un poco agitato*. The piano part includes dynamic markings such as *mf*, *p*, *f*, *mp*, and *cresc.*. The lyrics are: "The sorrows of death had closed all a-round me, and hell's dark ter-rors had got hold up-on me, with trou-ble and deep hea-vi-ness, with trou-ble and deep hea-vi-ness; but, said the Lord, "Come, a-rise, come, a-rise".

8 The sor - rows of death had

7 clo - sed all a - round me, and hell's dark ter-rors had got hold up - on me, with

13 trou - ble and deep hea - vi - ness, with trou - ble and deep hea - vi-

19 - ness; but, said the Lord, "Come, a - rise, come, a - rise

26

from the dead, and a - wake thou that sleep-est, and a - wake thou that sleep-est,

32

I bring thee sal - va - tion."

39

The sor - rows of death had clo - sed all a - round me,

44

and hell's dark ter - rors had got hold up - on me, with trou - ble and deep hea - vi -

50

- ness, with trou - ble and deep hea - vi - ness; but, said the

56

Lord, "Come, a - rise, come, a - rise from the dead, and a -

63

- wake thou that sleep-est, and a - wake thou that sleep-est, I bring thee sal - va -

70

- tion, I bring thee sal - va -

77 *Allegro assai agitato* RECIT.

- tion." We call-ed thro' the

83

dark - ness, "Watch-man, will the night soon pass?"

87 *cresc.*
 Watch-man, will the night soon pass?" The Watch - man on - ly said, "Though the

p

Tempo primo Moderato

p *pp*

91
 morn - ing will come, the night will come al - so."

95 *sf* *cresc.* *sf*
 Ask ye, en - quire ye, ask if ye will, en - quire ye,

p *cresc.*

99 *sf*
 re - turn a - gain, ask, "Watch-man, will the night soon pass?"

sempre cresc. *ff* *pp*

103
 Watch-man, will the night soon pass?" The Watch - man on - ly

ff *pp* *p*

107

said, "Though the morn - ing will come, the night will come

111

accel. poco a poco

al - so." Ask ye, en - quire ye, ask if ye will, en - quire ye,

cresc.

accel. poco a poco

cresc.

116

sf **RECIT.**

re - turn a - gain, ask, "Watch-man, will the night soon pass?"

Lento

f *ff*

120

più f *a tempo*

Watch-man, will the night soon pass? will the night soon pass?

ff *p* *sf* *cresc.*

125

ad lib. **SOPRANO SOLO** *Lento* **Segue N° 7**

will the night soon pass?" The night is de - part - ing, de - part -

ff *Lento*

N° 7 - Chorus - "The Night is Departing"

Allegro maestoso e molto vivace

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 6/8 time. The first staff begins with a rest followed by a note and the suffix "-ing." The other three staves contain rests.

Allegro maestoso e molto vivace

Piano accompaniment for the first system, featuring a right-hand melody with slurs and a left-hand accompaniment.

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 6/8 time. All staves contain rests.

Tutti f

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 6/8 time. The lyrics "The night is de-" are written below the staves. The first staff begins with a rest followed by a note. The other three staves contain rests.

Tutti f

Four vocal staves (Soprano, Alto, Tenor, Bass) in G major, 6/8 time. The lyrics "The night is de-" are written below the staves. The first staff begins with a rest followed by a note. The other three staves contain rests.

Piano accompaniment for the second system, featuring a right-hand melody with slurs and a left-hand accompaniment.

13 *Tutti f*

The night is de-
The night is de-
part - ing, de - part - ing, the
part - ing, de - part - ing, the

19

part - ing, de - part - ing, the
part - ing, de - part - ing, the day
night is de - part - ing,
night is de - part - ing, the day, the

25

day is ap - proach - ing, is ap - proach - ing,
 is ap - proach - ing, ap - proach - ing, the day is ap - proach - ing,
 the day is ap - proach - ing, ap - proach - ing,
 day is ap - proach - ing, ap - proach - ing,

30

the night is de - part - ing.
 the night is de - part - ing. There -
 the night is de - part - ing.
 the night is de - part - ing. There - fore let us cast off the

36

There - fore let us cast off the works of
- fore let us cast off the works, the works of
There - fore let us
works of dark - ness, let us cast off the works of

The musical score for measures 36-40 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The lyrics are: "There - fore let us cast off the works of - fore let us cast off the works, the works of There - fore let us works of dark - ness, let us cast off the works of".

41

dark - ness, and let us gird on the ar - mour of light, let us
dark - ness, and let us gird on the ar - mour of light, let us
cast off the works of dark - ness, let us
dark - ness, and let us gird on the ar - mour of light, let us

The musical score for measures 41-45 continues with four vocal staves and piano accompaniment. The piano accompaniment includes dynamic markings: *p* (piano) and *cresc.* (crescendo). The lyrics are: "dark - ness, and let us gird on the ar - mour of light, let us dark - ness, and let us gird on the ar - mour of light, let us cast off the works of dark - ness, let us dark - ness, and let us gird on the ar - mour of light, let us".

60

ar - mour of light, there - fore let us gird on the ar - mour of light,
ar - mour of light, there - fore let us gird on the ar - mour of light,
there - fore let us gird on the ar - mour of light, let us gird
there - fore let us gird on the ar - mour of light,

67

let us gird on the ar - mour, the ar-mour of
on the ar - mour, the ar-mour of light, let us gird on the ar - mour of

72

let us gird on the ar - mour, the ar-mour of light, let us gird on the
light, let us gird on the ar - mour of light, the ar - mour of
light, let's gird on the ar - mour of light,
let us gird on the ar-

The musical score for measures 72-76 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "let us gird on the ar - mour, the ar-mour of light, let us gird on the light, let us gird on the ar - mour of light, the ar - mour of light, let's gird on the ar - mour of light, let us gird on the ar-".

77

ar - mour of light, the ar - mour of light, the ar - mour of
light, let's gird on the ar-mour of light,
let us gird on the ar - mour, let us gird on the ar - mour of
- mour, the ar-mour of light, let's gird, let us gird on the ar - mour of

The musical score for measures 77-81 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. The lyrics are: "ar - mour of light, the ar - mour of light, the ar - mour of light, let's gird on the ar-mour of light, let us gird on the ar - mour, let us gird on the ar - mour of - mour, the ar-mour of light, let's gird, let us gird on the ar - mour of".

82

light, let us gird on the ar - mour, the ar - mour of light, the ar - mour of
let us gird on the ar -
light, the ar - mour of light, of light,
light, let us gird on the ar - mour of light, the ar -

The musical score for measures 82-86 consists of four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in four voices: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The piano accompaniment is shown in grand staff notation. The lyrics are: "light, let us gird on the ar - mour, the ar - mour of light, the ar - mour of let us gird on the ar - light, the ar - mour of light, of light, light, let us gird on the ar - mour of light, the ar -".

87

light, let's gird on the ar - mour of light, the ar - mour of
- mour, the ar - mour of light, the ar - mour of light, let us
let's gird on the ar - mour of light, let us
- mour of light, let us gird

The musical score for measures 87-91 consists of four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in four voices: Soprano (top), Alto (second), Tenor (third), and Bass (bottom). The piano accompaniment is shown in grand staff notation. The lyrics are: "light, let's gird on the ar - mour of light, the ar - mour of - mour, the ar - mour of light, the ar - mour of light, let us let's gird on the ar - mour of light, let us - mour of light, let us gird".

91

light, of light, let us gird on the ar-
gird on the ar - - - - - mour, let us gird on the
gird on the ar - mour of light, of light, let us gird on the
on the ar - mour, the ar-mour of light, let's gird _____ on the

The musical score for measures 91-95 consists of four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the right and left hands. The lyrics are: "light, of light, let us gird on the ar- gird on the ar - - - - - mour, let us gird on the gird on the ar - mour of light, of light, let us gird on the on the ar - mour, the ar-mour of light, let's gird _____ on the".

96

- mour, the ar-mour of light, of light, let us gird on the ar - mour of
ar - - - - - mour, let us gird on the
ar - mour of light, let us gird on the ar - mour, the
ar - mour of light, let us gird on the ar - mour of

The musical score for measures 96-100 consists of four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The piano accompaniment is in the right and left hands. The lyrics are: "- mour, the ar-mour of light, of light, let us gird on the ar - mour of ar - - - - - mour, let us gird on the ar - mour of light, let us gird on the ar - mour, the ar - mour of light, let us gird on the ar - mour of".

101

light, let us gird on the ar - mour of light,
ar - mour of light, let us gird on the ar - mour of light, let us
ar - mour of light, let us gird on the ar - mour, the ar - mour of light, let us
light, let us gird on the ar - mour of light, let us gird

107

let us gird on the ar - mour, the ar - mour of light, the
gird on the ar - mour, the ar - mour of light, let us
gird on the ar - mour, the ar - mour of light,
on the ar - mour of light, let us gird

112

ar - mour of light, the ar - mour of light, let us
gird on, let's
gird on the ar - mour of light, let's

pizz f

117

gird on the ar - mour, the ar - mour of light, let's gird on the ar - mour, the
gird on the ar - mour, the ar - mour of light. let's gird on the ar - mour, the
on the ar - mour, the ar - mour of light, let's gird on the ar - mour, the
gird on the ar - mour, the ar - mour of light, let's gird on the ar - mour, the

pizz f

123

ar - mour of light.

ar - mour of light. there - fore let us cast off the

ar - mour of light. and

ar - mour of light, and cast off the works of dark - ness, of

The musical score for measures 123-128 consists of four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for grand piano. The lyrics are: "ar - mour of light. ar - mour of light. there - fore let us cast off the ar - mour of light. and ar - mour of light, and cast off the works of dark - ness, of".

129

there - fore let us cast off the works of

works of dark - ness, of dark - ness,

cast off the works of dark - ness,

dark - ness, of

The musical score for measures 129-134 consists of four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is written for grand piano. The lyrics are: "there - fore let us cast off the works of works of dark - ness, of dark - ness, cast off the works of dark - ness, dark - ness, of". The piano accompaniment includes dynamic markings: *p* (piano) and *cresc.* (crescendo).

134

dark - ness, and gird on the ar - mour of
 let us gird on the ar - mour of
 of dark - ness, The
 dark - ness, let us gird on the ar - mour of

cresc.
cresc.
ff
cresc.
ff

140

light, and gird on the ar - mour of light, the ar - mour of
 light, let us gird on the ar - mour of light, the ar - mour of
 night is de - part - ing, de - part -
 light, let us gird on the ar - mour of light,

ff
ff
ff

145

light. The night is de - part - ing, de -
light. The night is de - part - ing, the
- ing, the night is de - part -
The night is de - part - ing, de -

150

- part - ing, there - fore let us cast off the works of dark -
night is de - part - ing, there - fore let us cast off the works of dark -
- ing, there - fore let us cast off the works of dark -
- part - ing, there - fore let us cast off the

157

ness, let us gird on the armour of light, the armour of light, the
 ness, let us gird on the armour of light, the armour of light, the
 ness, let us gird on the armour of light, the armour of light,
 works of dark - ness, let us gird on the armour of light, the

163

armour of light, let us gird on the ar-
 armour of light, let us gird on the armour of light, let's gird on the
 let us gird on the armour, the armour of light, the
 ar - mour of light,

169

- mour, the ar - mour of light, the ar - mour of light, the
ar - mour of light, let's gird on the ar - mour of light, let's
ar - mour of light, of light, let us gird on the
let us gird on the ar - mour of light, the ar -

The musical score for measures 169-172 consists of four vocal staves and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is in the right and left hands. The lyrics are: "mour, the ar - mour of light, the ar - mour of light, the ar - mour of light, let's gird on the ar - mour of light, let's ar - mour of light, of light, let us gird on the let us gird on the ar - mour of light, the ar -".

173

ar - mour of light, let us gird on the ar - mour of light, let us
gird on the ar - mour of light, let us gird on the ar - mour of light, let us
ar - mour of light, let us gird on the ar - mour of light, let us
- mour of light, let us gird on the ar - mour of light, let us

The musical score for measures 173-176 continues the vocal and piano parts. The key signature remains one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in four voices: Soprano, Alto, Tenor, and Bass. The piano accompaniment is in the right and left hands. The lyrics are: "ar - mour of light, let us gird on the ar - mour of light, let us gird on the ar - mour of light, let us gird on the ar - mour of light, let us ar - mour of light, let us gird on the ar - mour of light, let us - mour of light, let us gird on the ar - mour of light, let us".

179

gird on the ar - mour of light, The night, the night is de-

gird on the ar - mour of light, The night is de-

gird on the ar - mour of light, The night is de-

gird on the ar - mour of light, The night is de-

187

- part - ing, the night, the night is de - part-

- part - ing, the night, the night is de - part-

- part - ing, the night, the night is de - part-

- part - ing, the night, the night is de - part-

196

ing, the day is ap - proach - ing,
ing, the day is ap - proach - ing,
ing, the night is de - part - ing, the
ing, the night is de - part - ing, the

206

the night is de - part - ing.
the night is de - part - ing.
night is de - part - ing, de - part - ing.
night is de - part - ing, de - part - ing.

N° 8 - Chorale - "Let all men praise the Lord"

Andante con moto

Let all men praise the Lord, In wor-ship low-ly bend-ing; On his most ho-ly word, re-

Let all men praise the Lord, In wor-ship low-ly bend-ing; On his most ho-ly word, re-

Let all men praise the Lord, In wor-ship low-ly bend-ing; On his most ho-ly word, re-

Let all men praise the Lord, In wor-ship low-ly bend-ing; On his most ho-ly word, re-

(Unaccompanied)

- deemed from woe, de-pend-ing. He gra-cious is and just, from child-hood us doth

- deemed from woe, de-pend-ing. He gra-cious is and just, from child-hood us doth

- deemed from woe, de-pend-ing. He gra-cious is and just, from child-hood us doth

- deemed from woe, de-pend-ing. He gra-cious is and just, from child-hood us doth

Un poco animato

12

lead; On him we place our trust and hope, in time of need.

lead; On him we place our trust and hope, in time of need.

lead; On him we place our trust and hope, in time of need.

lead; On him we place our trust and hope, in time of need.

Un poco animato

17

Glo - ry and praise to

Glo - ry and praise to

Glo - ry and praise to

Glo - ry and praise to

20

God the Fa - ther, Son be giv - en,
God the Fa - ther, Son be giv - en,
God the Fa - ther, Son be giv - en,
God the Fa - ther, Son be giv - en,

The musical score for measures 20-22 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a homophonic setting, with each voice part singing the same lyrics. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand, and a bass line with some sustained notes in the left hand. The key signature is one sharp (F#) and the time signature is 4/4.

23

And to the Ho - ly
And to the Ho - ly
And to the Ho - ly
And to the Ho - ly

The musical score for measures 23-25 continues with the same four vocal staves and piano accompaniment. The lyrics for these measures are "And to the Ho - ly". The piano accompaniment maintains the same rhythmic pattern as in the previous section, with some melodic development in the right hand and sustained bass notes in the left hand. The key signature and time signature remain the same.

26

Ghost, on high en - throned in hea - ven.

Ghost, on high en - throned in hea - ven.

Ghost, on high en - throned in hea - ven.

Ghost, on high en - throned in hea - ven.

The musical score for measures 26-28 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

29

Praise to the

Praise to the

Praise to the

Praise to the

The musical score for measures 29-31 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

31

Three - One God; with pow'r - ful arm and

Three - One God; with pow'r - ful arm and

Three - One God; with pow'r - ful arm and

Three - One God; with pow'r - ful arm and

The musical score for measures 31-33 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in G major and feature the lyrics "Three - One God; with pow'r - ful arm and". The piano accompaniment includes a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

34

strong,

strong,

strong,

strong,

The musical score for measures 34-36 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and feature the lyrics "strong,". The piano accompaniment includes a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

37

He chang - eth night to day;

He chang - eth night to day;

He chang - eth night to day;

He chang - eth night to day;

The musical score for measures 37-39 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. Each voice part (Soprano, Alto, Tenor, Bass) has the lyrics "He chang - eth night to day;". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

40

Praise

Praise

Praise

Praise

The musical score for measures 40-41 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. Each voice part (Soprano, Alto, Tenor, Bass) has the lyrics "Praise". The piano accompaniment continues with a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

42

him with grate-ful song.

him with grate-ful song.

him with grate-ful song.

him with grate-ful song.

The musical score for measures 42-44 consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The lyrics 'him with grate-ful song.' are repeated under each vocal staff. The piano part features a rhythmic accompaniment with chords and melodic lines.

45

The musical score for measures 45-47 consists of four vocal staves and a piano accompaniment. The vocal staves are empty, indicating that the vocalists are silent during these measures. The piano accompaniment continues with a rhythmic accompaniment, featuring chords and melodic lines in both the treble and bass clefs.

N° 9 - Duet (S&T) - "My song shall be always thy mercy"

Andante sostenuto assai
SOPRANO SOLO

TENOR SOLO

My song shall be al - way thy mer-cy, sing - ing thy praise, thou on-ly God. My

Andante sostenuto assai

p

5

song shall be al - way thy mer-cy, sing - ing thy praise, O God. My tongue ev - er speaks the

p

10

good-ness thou hast done un-to me, thou hast done un-to me. My

15

song shall be al - way thy mer-cy, thy praise, thou on - ly God, ev - er thy praise O

cresc. *p*

20

I wan - der in night and foul - est dark - ness, and mine en - e-mies stand

God.

p *cresc.*

24

threat - 'ning a - round, a - round, I wan - der in night and foul - est

f dim. *p* *cresc.*

28

dark - ness, and mine en - e-mies stand threat - 'ning a-round, mine en - e-

32

- mies stand a-round, mine en - e-mies stand threat - 'ning a - round, Yet call'd I up-
Yet call'd I up-

36

- on the name of the Lord, and he re-deem - ed me with watch - ful good - ness, and he re-deem - ed
- on the name of the Lord, and he re-deem - ed me with watch - ful good - ness, and he re-

42

me with watch - ful, watch - ful good - ness.
 - deem - ed me with watch - ful good - ness. I wan - der in

p *p*

46

night and foul - est dark - ness, and mine en - e-mies stand threat - 'ning a-round,

cresc.

50

stand threat-'ning a - round, I wan - der in night and foul-est dark - ness, and mine

f p *sempre cresc.*

54

en - e - mies stand threat - 'ning a - round, Yet call'd I up - on the name of the Lord, and

f *dolce*

59

he re - deem - ed me with watch - ful good - ness, re - deem - ed

he re - deem - ed me, and he re - deem - ed me with watch - ful good - ness,

sf

cresc. *sf*

64

me with watch - ful good - ness. My song shall be al - way thy

with watch - ful good - ness.

p *sf* *p*

70

mer-cy, sing-ing thy praise, thou on-ly God. *f* My song shall be al - way thy mer - cy, sing-

f My song shall be al - way thy mer - cy,

cresc. *cresc.* *sf*

75

- ing thy praise, O God, thy praise, O God, thy praise, thou on - ly God, I wan-der in

thy praise, O God, thy praise, O God, thy praise, thou on - ly God,

p *cresc.* *p*

80

night, yet called I on thy name, O God,

I wan - der in night, yet called I on thy name, O God, I wan - der in

84

I wan - der in night, yet called I on thy name, O God, thy name, thy
night, in night, yet called I on thy name, O God, thy name, thy

88

name O God.
name O God, sing - ing thy praise, O God,
name O God. sing - ing thy praise, O God,

93

sing - ing thy praise, O God, thy praise, O God.
sing - ing thy praise, O God, thy praise, O God.

N° 10 - Chorus - "Ye Nations, offer to the Lord"

Allegro non troppo

Ye na-tions, of-fer to the Lord, of-fer to the Lord, glo-ry and might, ye mon-archs,

Allegro non troppo

Thou hea-ven, of-fer of-fer to the Lord, of-fer to the Lord, glo-ry and might, ye mon-archs,

na-tions, of-fer to the Lord, of-fer him glo-ry and might, ye

12

The whole earth, of-fer to the
to the Lord, of-fer to the Lord, glo-ry and might, thou hea-ven, of-fer
of-fer to the Lord, glo-ry and might, glo-ry and might, ye mon-archs,
na-tions, of-fer to the Lord, glo-ry and might, glo-ry and might, ye

17

Lord, of-fer to the Lord glo-ry and might, glo-ry and might,
to the Lord, of-fer to the Lord, glo-ry and might, glo-ry and
of-fer to the Lord, the Lord, glo-ry and might, glo-ry and might,
na-tions, of-fer to the Lord, glo-ry and might, ye

21

of - fer to the Lord, of - fer to the Lord glo-ry and might,
 might, thou hea-ven, of - fer to the Lord, glo - ry and might, of - fer
 ye mon-archs, of-fer to the Lord, ye mon-archs, of-fer to the
 na-tions, of-fer to the Lord, of - fer to the Lord, glo - ry and might, the

26

of - fer to the Lord, to the Lord glo-ry and might, thou hea-ven, of-fer to the
 to the Lord, of - fer to the Lord, thou hea-ven, to the Lord, to the
 Lord, glo - ry and might, of - fer to the Lord, glo - ry and might, ye mon-archs, ye
 Lord, the Lord, of - fer to the Lord, glo - ry and might,

31

Lord, the Lord glo-ry and might, the whole earth, of-fer to the
 Lord, thou hea-ven, glo-ry and might, glo-ry and might, glo-ry and might,
 mon-archs, of-fer to the Lord, glo-ry and might, glo-ry and might,
 ye na-tions, ye na-tions, of-fer to the Lord, glo-ry and

36

Lord glo-ry and might, glo-ry, glo-ry and might, and might,
 glo-ry and might, glo-ry and might, to the Lord, thou
 ye mon-archs, of-fer to, ye mon-archs,
 might, and might, of-fer him glo-ry and might,

40

f

the whole earth, of-fer to the Lord glo-ry and might, glo-ry and
 hea-ven, thou hea-ven, of-fer to, thou hea-ven, of-fer to, of-fer glo-ry and
 of-fer to the Lord, the Lord, glo-ry and might, glo-ry and might, glo-ry and
 ye na-tions, of-fer to the Lord, glo-ry and might, glo-ry and might, glo-ry and

45

f

might, to the Lord glo-ry and might,
 might, to the Lord glo-ry and might,
 might, to the Lord give glo-ry and might,
 might, to the Lord give glo-ry and might,

51 *f* *più vivace*

to the Lord glo - ry and might.

to the Lord glo - ry and might.

to the Lord glo - ry and might.

to the Lord glo - ry and might.

più vivace

56 *ff*

O give

O give

O give

O give

O give

73

thanks to the Lord, praise him all ye

thanks to the Lord, praise him all ye

thanks to the Lord, praise him all ye

thanks to the Lord, praise him all ye

The musical score for measure 73 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "thanks to the Lord, praise him all ye". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

78

peo - ple, and ev - er praise his ho - ly name, praise his ho-

peo - ple, and ev - er praise his ho - ly name, praise his

peo - ple, and ev - er praise his ho - ly name, his

peo - ple, and ev - er praise his ho - ly name, praise his

The musical score for measure 78 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "peo - ple, and ev - er praise his ho - ly name, praise his ho-". The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

84

-ly name.

ho - ly name.

ho - ly name.

ho - ly name. *f* Sing ye the Lord, and ev - er praise his ho - ly

90

f Sing ye the Lord, and ev - er praise his ho - ly name, praise his ho - ly

name, and ev - er praise his ho - ly name, sing ye the Lord, sing ye the

95

f Sing ye the Lord, and ev - er praise his ho - ly
f Sing ye the Lord, and ev - er praise his ho - ly name, _____ praise his ho -
name, and ev - er praise his ho - _____ -ly name,
Lord, and ev - er praise his ho - _____ -ly name, and ev - er

101

name, praise his ho - _____ -ly name, and ev - er praise his ho - _____
- ly name, Sing ye, sing ye the Lord, and ev - er praise his ho - _____ -ly
sing ye the Lord, and ev - er praise his ho - ly
praise his ho - _____ -ly name,

119

praise his ho - ly name,
ho - -ly name. and ev - er
ho - -ly name, and ev - er praise his ho - ly name, and
-ly name,

The musical score for measures 119-123 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "praise his ho - ly name, ho - -ly name. and ev - er ho - -ly name, and ev - er praise his ho - ly name, and -ly name,"

124

and ev - er
praise his ho - ly name, his ho - ly name,
ev - er praise his
sing ye the Lord, and ev - er praise his ho - ly

The musical score for measures 124-128 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "and ev - er praise his ho - ly name, his ho - ly name, ev - er praise his sing ye the Lord, and ev - er praise his ho - ly"

128

praise his ho - ly name.
Sing ye the Lord, and ev - er praise his ho - ly
ho - ly name, sing ye the Lord, the
name, and ev - er praise his ho-

The musical score for measures 128-131 consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "praise his ho - ly name. Sing ye the Lord, and ev - er praise his ho - ly ho - ly name, sing ye the Lord, the name, and ev - er praise his ho-".

132

Sing ye the Lord, and ev - er praise his ho - ly name,
name, and ev - er praise his ho - ly name, praise his ho - ly
Lord, and ev - er praise his ho - ly
-ly name, and ev - er praise his ho - ly

The musical score for measures 132-135 continues with four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "Sing ye the Lord, and ev - er praise his ho - ly name, name, and ev - er praise his ho - ly name, praise his ho - ly Lord, and ev - er praise his ho - ly -ly name, and ev - er praise his ho - ly".

137

and ev - er praise his ho - ly name, and ev - er praise his ho - ly name.
name, ev - er praise his ho - ly name,
name, and praise, and ev - er praise his ho - ly
name, his ho - ly name, his ho - ly name.

143

Sing ye the Lord, and ev - er praise his ho - ly name, his
Sing ye the Lord, and ev - er praise his ho - ly
name, sing ye the Lord, and ev - er
name, ev - er praise his ho - ly name, and

147

ho - ly name, praise him,
 name, his ho - ly name, Sing ye the Lord, and ev - er
 8 praise his ho - ly name, sing ye the Lord, and ev - er praise his
 ev - er praise his ho - ly name,

152

Sing ye the Lord, and ev - er praise his ho - ly name,
 praise his ho - ly name, Sing ye the Lord, and ev - er praise his ho - ly name,
 8 ho - ly name, sing ye the Lord, and ev - er praise his ho - ly name,
 sing

157

-ly name, and ev - er
-ly name, Sing ye the Lord,
-ly name, and ev - er
the Lord, and ev - er

162

praise, and ev - er praise, and ev -
Sing ye the Lord, Sing ye the Lord, and ev - er praise his ho -
praise, and ev - er praise, and ev - er praise his ho -
praise, and ev - er praise, and ev - er praise his ho -

167

-er praise, and ev - er praise, and ev - er
 -ly name, the Lord, Sing ye the Lord,
 -ly name. and ev - er praise, and ev - er
 -ly name, and ev - er praise, and ev - er

172

praise, and ev - er - er praise his
 Sing ye the Lord, and ev - er praise his ho - -ly name, praise his
 praise, and ev - er praise his ho - -ly name, praise his
 praise, and ev - er praise his ho - -ly name, praise his

177

ho - ly name, and ev - er praise, and ev - er
ho - ly name, and ev - er praise, and ev - er
ho - ly name. sing ye the Lord, the Lord, sing ye the Lord, the
ho - ly name, the Lord, sing ye the Lord,

182

allargando

praise, and ev - er praise his ho - ly name.
praise, and ev - er praise his ho - ly name.
Lord, and ev - er praise his ho - ly name.
sing ye the Lord, and ev - er praise his ho - ly name.

allargando
sf sf sf sf

