

# 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, with a dynamic marking of *ff* above the piano accompaniment staff.

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 continues with the same four vocal parts and piano accompaniment. The lyrics are: "that has breath, sing to the Lord, sing to the". The piano accompaniment maintains 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

50 *Allegro di molto*

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

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  
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 vocal parts are arranged in two systems of two staves each. The piano accompaniment is shown in grand staff notation. 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, 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 G major and 4/4 time. The piano accompaniment features a steady eighth-note pattern in the right hand and block chords in the left hand.

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 continues with the same vocal parts and piano accompaniment. The piano part includes a *marcato* section starting in measure 80, characterized by a more rhythmic eighth-note pattern.

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 written in a soprano clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are: "and let all flesh mag - ni - fy his might and his glo - ry, mag - ni - fy his". The piano accompaniment consists of a right-hand part with eighth-note chords and a left-hand part with a steady bass line. A dynamic marking of *marc.* is present at the beginning of the system.

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 lyrics are: "might and his glo - ry, and let all flesh, and let all flesh mag - ni - fy his" on the first line, and "might and his glo - ry, and let all flesh," on the second line. The piano accompaniment continues with similar rhythmic patterns. A dynamic marking of *marc.* is present at the beginning of the system.

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,

The musical score for measures 91-93 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: "might and his glo - ry, and let all flesh," "and let all flesh, and let all", "*marc.*", "and let all flesh", and "might and his glo - ry, and let all flesh,". The piano accompaniment consists of chords and moving lines in both hands.

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

The musical score for measures 94-96 continues with four vocal staves and piano accompaniment. The lyrics are: "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", and "all flesh mag - ni - fy his". The piano accompaniment provides harmonic support with chords and melodic fragments.

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

The musical score for measures 105-107 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 chords in the left hand.

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

The musical score for measures 108-110 continues with the same vocal and piano parts. The piano accompaniment maintains the same rhythmic pattern, with some changes in chord voicings and dynamics.

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

8

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

8

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

*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.

*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 two columns. The first column has two staves, and the second column has three staves. The lyrics are written below the first staff. The grand staff at the bottom consists of a treble and bass clef. The music is in a key with two flats and a 4/4 time signature.

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 vocal staves are arranged in two columns. The first column has two staves, and the second column has three staves. The lyrics are written below the first staff. The grand staff at the bottom consists of a treble and bass clef. The music is in a key with two flats and a 4/4 time signature. Dynamics include *f*, *p*, and *cresc.*

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,

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.

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,  
and my in - most soul,

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

181 *Segue Nº 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 *p* *cresc.* *dim.*

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

**Keyboard Reduction**

8 *p*

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

**Keyboard Reduction**

12 *Allegro moderato*

*Allegro moderato* *legato*

**Keyboard Reduction** *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-

50

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

56

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

62 *p*

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

68 *f* *p*

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

74

8 - forts them with his re - gard.

77 *un poco ritard* *Segue N° 4*

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

*Segue N° 4*

*un poco ritard*

# 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 -

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 -

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

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

46

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

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

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-to me, he

hope and trust in the Lord.

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



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 complaint, he heard my complaint, 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  
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

8

80

*f* *cresc.*

that hope and trust in the Lord, trust in the Lord,

*f* *cresc.*

that hope and trust in the Lord, trust in the Lord,

*f* *cresc.*

that hope and trust in the Lord, trust in the Lord,

*f* *cresc.*

hope and trust in the Lord, in the

*f* *cresc.*

they that hope and trust in the Lord, trust in the Lord, the

*f* *cresc.*

they that hope and trust in the Lord, trust in the

*f* *cresc.*

85

*f*

trust in the Lord, the Lord,

*f*

trust in the Lord, the Lord,

*f*

trust in the Lord, the Lord,

*f*

Lord, in the Lord, the Lord,

*f*

Lord, in the Lord,

*f*

Lord, in the Lord, the Lord,

*f* *dim.*

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, 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, 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*

# Nº 6 - Tenor Aria - "The sorrows of death"

*Allegro un poco agitato*

TENOR SOLO

The score is for a Tenor Solo and is set in 3/4 time with a key signature of two flats (Bb and Eb). It consists of four systems of music, each with a vocal line and a piano accompaniment. The tempo is marked 'Allegro un poco agitato'. 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'.

**System 1 (Measures 1-6):** The vocal line begins with a whole rest, followed by a half note G4, a quarter note F4, and a half note E4. The piano accompaniment starts with a *mf* dynamic and features a descending eighth-note pattern in the right hand and a steady bass line in the left hand. A *p* dynamic marking appears in the piano part at measure 5.

**System 2 (Measures 7-12):** The vocal line continues with a half note D4, a quarter note C4, and a half note B3. The piano accompaniment maintains the eighth-note pattern in the right hand and the bass line in the left hand.

**System 3 (Measures 13-18):** The vocal line has a half note A3, a quarter note G3, and a half note F3. The piano accompaniment features a more active right hand with sixteenth-note patterns and a consistent bass line. A *f* dynamic marking is present in the piano part at measure 16.

**System 4 (Measures 19-24):** The vocal line includes a half note E3, a quarter note D3, and a half note C3. The piano accompaniment continues with the eighth-note pattern in the right hand and the bass line in the left hand. Dynamics include *mp* at the start, *cresc.* at measure 20, *f* at measure 22, and *sf* at the end of the system.

26 *p*

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

32 *f*

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 *p cresc.*

- 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,

116

*sf* **RECIT.**

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

120

*più f* *a tempo*

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

125

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

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

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

*Allegro maestoso e molto vivace*

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It begins with a whole note rest followed by a quarter rest, then a series of whole notes. The second staff is another vocal line, also in treble clef, with whole notes. The third staff is a piano accompaniment line in treble clef, starting with a piano (p) dynamic marking and featuring a rhythmic pattern of eighth notes. The fourth staff is a piano accompaniment line in bass clef, also in 6/8 time, with whole notes.

*Allegro maestoso e molto vivace*

The second system shows the piano accompaniment for the first system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a forte (f) dynamic marking and features a complex rhythmic pattern of eighth and sixteenth notes. The bass staff provides a harmonic foundation with whole notes and some eighth notes.

The third system consists of two vocal staves in treble clef. Both staves contain whole notes, continuing the vocal line from the previous system.

*Tutti f*

The fourth system features two vocal staves in treble clef. The lyrics "The night is de-" are written below the notes. The top staff begins with a *Tutti f* dynamic marking. The bottom staff continues the vocal line with the same lyrics.

*Tutti f*

The fifth system shows the piano accompaniment for the fourth system. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff continues the complex rhythmic pattern of eighth and sixteenth notes. The bass staff provides a harmonic foundation with whole notes and some eighth notes.

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 has a more active right hand with chords and moving lines. Dynamic markings include *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-

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

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 two systems of two staves each. 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 -". The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines.

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 continues with four vocal staves and a piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. The vocal parts are arranged in two systems of two staves each. 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". The piano accompaniment continues with a consistent harmonic and rhythmic pattern.

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

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

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  
let us 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

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 features a steady eighth-note bass line and chords in the right hand. 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 continues with four vocal staves and piano accompaniment. The key signature remains one sharp (F#) and the time signature is 4/4. 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.*  
*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*

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 ar-mour 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 -

This musical system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs. The piano accompaniment features a steady eighth-note bass line and a more melodic treble line with some chords. The key signature has one sharp (F#) and the time signature is 4/4.

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

This musical system continues the vocal and piano parts from the previous system. It includes four vocal staves and a piano accompaniment. The piano accompaniment has a consistent eighth-note bass line and a treble line with chords and moving lines. The key signature remains one sharp (F#) and the time signature is 4/4.

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

The piano accompaniment consists of a right-hand part with a flowing eighth-note melody and a left-hand part with a steady eighth-note bass line.

23

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

The piano accompaniment continues with a similar rhythmic pattern, featuring a melodic line in the right hand and a supporting bass line in the left hand.

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 continues with four vocal staves and piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment maintains the rhythmic pattern from the previous section.

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 and a piano accompaniment. The vocal parts are in G major and 4/4 time. The lyrics are: "Three - One God; with pow'r - ful arm and". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords 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 4/4 time. The lyrics are: "strong,". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords 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 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 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 features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are in G major and 4/4 time, with lyrics "him with grate-ful song." The piano accompaniment includes a complex arpeggiated figure in the right hand and a steady bass line in the left hand.

45

The musical score for measures 45-47 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The vocal parts are silent, indicated by whole rests. The piano accompaniment continues with a complex arpeggiated figure in the right hand and a steady bass line in the left hand.

# 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*

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

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

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

59

*sf*  
 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,

64

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

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,

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,

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,  
sing - ing thy praise, O God, 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 mon-archs,  
 Ye na-tions, of-fer to the Lord, of-fer to the Lord, glo-ry and might, ye

*Allegro non troppo*

7

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

*ff*



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



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,

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



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,  
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*

187 *Maestoso come Primo*

*ff*

All that has life and breath,

*ff*

All that has life and breath,

*ff*

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

*ff*

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

*Maestoso come Primo*

*f*

*ff*

192 *rit al fine*

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

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

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

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

*rit al fine*

*sempre ff*