

W.<sup>m</sup> Davison  
St. Pet. Coll. Cant.

T H E  
First Fifty Psalms.  
*Set to Music by*  
Benedetto Marcello,  
PATRIZIO VENETO,  
*and adapted to the*  
*ENGLISH VERSION,*  
B V  
*John Garth.*  
VOL. III.

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Engrav'd by Will<sup>m</sup> Clark.

L O N D O N,  
*Printed for John Johnson, at the Harp & Crown, Cheapside*  
M D C C L V I I .



To the Honourable and Right Reverend,

R I C H A R D

Sord, Bishop of Durham

The PSALMS of

M A R C E L L O,

Are Humbly Dedicated By

HIS LORDSHIP'S

most Obliged, and  
Obedient Servant

John Garth(?)





G E O R G E R.

G E O R G E the Second, by the Grace of God, King of *Great Britain, France and Ireland*, Defender of the Faith, &c. To all to whom these Presents shall come, Greeting. Whereas our trusty and well beloved J O H N G A R T H, of *Durham*, hath, by his Petition, humbly presented unto us, That he has, with great Labour and Trouble, prepared a Musical Work, to be printed in Eight Volumes Folio, and intitled, *The First Fifty Psalms, set to Music by Benedetto Marcello Patrizio Veneto, and now adapted to the English Version by the said Petitioner*, with several other Pieces of Vocal and Instrumental Music; and hath therefore humbly besought Us to grant him Our Royal Privilege and Licence for the sole Printing and Publishing thereof for the Term of Fourteen Years: We being willing to give all due Encouragement to Works of this Nature, are graciously pleased to condescend to his Request; and We do therefore, by these Presents, so far as may be agreeable to the Statute in that Behalf made and provided, grant unto him, the said J O H N G A R T H, his Executors, Administrators, and Assigns, Our Licence for the sole Printing and Publishing the said Work, for the Term of Fourteen Years, to be computed from the Date hereof; strictly forbidding all our Subjects within our Kingdoms and Dominions to reprint or abridge the same, either in the like or any other Volume or Volumes whatsoever; or to import, buy, vend, utter, or distribute any Copies thereof reprinted beyond the Seas, during the aforesaid Term of Fourteen Years, without the Consent or Approbation of the said J O H N G A R T H, his Heirs, Executors, and Assigns, under their Hands and Seals first had and obtained, as they will answer the contrary at their Perils; whereof the Commissioners and other Officers of our Customs, the Master, Wardens, and Company of Stationers are to take Notice, that due Obedience may be rendered to Our Pleasure herein declared. Given at our Court at *Kensington*, the Twenty-first Day of *May* 1756, in the Twenty-ninth Year of Our Reign.

*By His Majesty's Command,*

H O L D E R N E S S E.





# P R E F A C E

## TO THE ORIGINAL WORK.

**T**O the first Verses of the seventeenth Psalm is adapted a very ancient Greek Air, set originally in the Lydian Mode, to an Hymn of *Dionysius* to the Sun. This curious and valuable Remains of that divine Music, which is now lost, we have interpreted by the Help of the Diagrams of musical Characters given us by *Alypius* and *Gaudentius*, and drawn out as accurately as might be, according to our common modern Practice. 'Tis true these Philosophers have given us some Characters entirely different from those in the Piece before us, though called by the same Names; and particularly the HYPATE MESON is mark'd by *Alypius* not only with the less and greater Sigma ( $\sigma$ ) and ( $\Sigma$ ) but also with this Character (c); and the PARHYPATE MESON with other Signs much different from each other.

It is sufficiently known that the *Systema maximum* of the Greeks took in no more than the Four Tetrachords, of which it was constructed by degrees, at various Times and by various Musicians. And therefore from the gravest Chord HYPATE HYPATON (excepting the PROSLAMBANOMENOS, which was added below it by *Pythagoras*) was formed the First Tetrachord HYPATON by three continued Intervals to the HYPATE MESON, from which the Second took its Beginning, ascending to the MESE. According to *Plutarch*, the Lyre of *Mercury* was tuned with the Intervals of this Second Tetrachord, tho' *Boetius* and others are of a different Opinion; who contend that the First and gravest Chord of this Instrument was the PARHYPATE HYPATON, which, being in Sesquitercian Proportion with the Second the PARHYPATE MESON, produced the *Diateffaron*; in sesquialteral Proportion with the LICHANOS MESON or MESON DIATONOS, the *Diapente*; and in duple Proportion with the TRITE DIEZEUGMENON the Fourth and last, the *Diapafon*.

From the Two abovementioned Tetrachords, rais'd a *Diapafon*, were deriv'd the other Two: so that the HYPATE MESON, in sesquitercian Proportion with the HYPATE HYPATON, being the acute Term of the First and Third Tetrachords was, under different Names and Characters, the Fundamental of the Second and Fourth. *Pythagoras* afterwards, we are told, (observing that the extreme acute Chord MESE of the Second Tetrachord, by being at the Distance of an Heptachord from the HYPATE HYPATON the extreme grave Chord of the First in superseptempartient octave Proportion, form'd a dissonant Interval) added the PROSLAMBANOMENOS below the HYPATE HYPATON, to correspond, thro' a *Diapafon*, in duple Proportion with the MESE, and thro' a *Disdiapafon*, in quadruple Proportion with the NETE HYPERBOLÆON, the extreme Acute of the Fourth and last Tetrachord HYPERBOLÆON; that thus the extreme Intervals of the entire System might be consonant with the mean and with each other. There was however another Tetrachord constituted and added between the Second and Third, and this was the SYNEMMENON or Conjunct, (so called because the other Four were in a certain Manner conjoin'd by it) which rising from the MESE by a Semitone major, in the same Division of Intervals with the others, to the TRITE SYNEMMENON was compleated in the NETE SYNEMMENON; in order to avoid, in the Movements of Airs, the Harshness of the Tritone, or its Species, between the Chord PARHYPATE MESON and the PARAMESOS, and that the whole *Diapafon* might be in a just Harmonico-Arithmetical Division. This System was founded on the *Diatonic*, *Chromatic*, and *Enbarmonic* Genera: The *Diatonic* Tetrachords proceeding by a Semitone and Two Tones; the *Chromatic* by Two Semitones and a Semiditone: and the *Enbarmonic* by two Dieses or Quarter Tones and a Ditone: It was therefore never held allowable to go beyond this System, both because the Voices, (which in those Times were all natural, and of consequence more homogeneous and more readily and sensibly felt by the Hearer; not forced, as some of ours are, which are for that Reason deficient in these Respects) by exceeding it, would soon have offended the Ear, and because the *Pythagoreans* admitted no other Root of any Concord besides the Number \*FOUR, thro' which arise the *Diateffaron* from the sesquitercian Pro-

\* The *Numerus Quaternarius*, or TETRACTYS of the *Pythagoreans*, is not barely the Number 4, but 4, 3, 2, 1, viz. the whole Series of natural Numbers from 4 to Unity inclusive; from which Numbers taken any how by Pairs, arise the Ratios of all the Intervals which they admitted for Concords.



Proportion 4. 3 : The *Diapente* from the sesquialteral 3. 2 : The Two *Diapasons* from the duple 4. 2. 2. 1 : The *Diapason-diapente* from the Triple 3. 1 ; and the *Disdiapason* from the Quadruple 4. 1, all Concords. And from hence *Macrobius* tells us they had their Notion that the Number FOUR, from the Simplicity of the Harmony it produces, must belong to the Perfection of the Soul. The *Ditone*, arising from the sesquiquartan Proportion 5. 4 ; the *semi-ditone*, from the sesquiquintan 6. 5 ; the Hexachord *major*, from the supertripartient-quintan 8. 5 ; as they take their Originals severally from other Numbers than their FOUR, were esteem'd dissonant Intervals by these *Pythagoreans* ; but have been since called imperfect Concords by our Masters, who join the Practice of Music with the Theory, and used as such, for the Sake of making their Concerts or Harmony of Parts as full and perfect as possible : nor indeed were the *Greeks* (who themselves employ'd them in their Compositions) sufficiently warranted to call these Intervals Discords, because the Ratios which express them happen not to be such as their arbitrary Rule required for their being admitted as Concords.

But to come to their Signs and Figures. They us'd in their Songs, for signifying the Degree of Tune in which every Word was to be pronounced, most of the Letters of the Greek Alphabet: tho', as the Number of Characters necessary to denote the various Chords compriz'd in the various Modes of different Species in the Three Genera above-describ'd, was extremely great, and those Letters not sufficient for the Purpose ; they alter'd the Figure, Position and Size of the *same* Letters, and even introduced some intirely *new*, as clearly appears from the Diagrams, wherein the abovenamed *Alypius* and *Gaudentius* have given us their Notation thro' all the Modes. These Letters they then called by particular Names, by means of which they distinguish'd and signify'd the same Intervals of Sound which are in use with us, but under different Names and Characters. Nor, considering the great Number and diversity of their musical Figures, had the ancient *Greeks* any Want of Lines, Accidentals or modern Keys, while all Sounds whatever, whether grave or acute, less or greater, were by these Letters very clearly express'd.

On this System then, and in these Characters, they compos'd and wrote all kinds of Airs, which being sung by a Musician sufficiently knowing in the Quantity of long or short Syllables (and very often by the Poet himself) the Quantity was express'd without the various Colours or Marks of modern Figures, which are necessary among us for distinguishing the Length or Shortness of a Syllable. In this manner the abovementioned Hymn of *Dionysius* to the Sun was compos'd and written. We have thought proper however to repair some Passages in the Original, where the Succession appear'd not clear or not very natural, occasion'd possibly by some Alterations it may have undergone, in so long a Course of Years, by being so often transcribed and printed ; but this we have never presumed to do without some reasonable Foundation or natural Propriety. \* Particularly we have referred the Chord MESE, which in the Beginning succeeds the HYPATE MESON (as it frequently occurs next to the LICHANOS MESON, or MESON DIATONOS) to the PARANETE SYNEMMENON, which we find is mark'd in the same Manner, viz. with this Character (·j·) in the Tetrachord DIEZEUGMENON of the *Hypolydian* Mode in *Alypius*, as well as in *Aristides Quintilianus* and *Aristoxenus*. The Air, by this alteration is, at least in our opinion, render'd something more pleasing, as by this means it ascends from the LICHANOS MESON, or MESON DIATONOS abovementioned by the Interval of a Fifth to the PARANETE SYNEMMENON, rather than of a Tone, as it would do, if we consider the Character (·j·) as denoting the Chord MESE abovementioned.

What appears most excellent in this Piece, and what of course one is naturally led to believe, was one of the principal Institutes of the Art of these former Times, is that it generally (and if not universally, it is perhaps owing, as we said before, to the carelessness of the Transcriber or Printer) expresses the Accents, whether circumflex, acute, or grave, by Sounds adapted to signify their Circumflexion, Gravity, or Acuteness ; the Effect of which was that not only every Word but every Syllable had a Force and Meaning given it, which of itself sufficiently rous'd the Passions of the Hearers ; notwithstanding little or no regard is had to this Article of Expression in modern Composition. Besides, the Subjects of their Songs were themselves of such Dignity and Importance, that, if but barely read or rehears'd, they were capable of awakening and delighting the Passions ; as in them they pronounced the Praises of their Gods, the Actions of their illustrious Men, Triumphs, public Laws, tragical E-

\* See the 8th, 10th, 11th, and 15th Bars of the first Movement.



Events, and other magnificent Things ; which being clad (not in a full Harmony of many Parts, which must always unavoidably in some degree confound and render unintelligible the Words and Sentiments) but in a simple natural Melody, expressed with that perfect Intonation of Voice, which thro' the Defect of our imperfect key'd Instruments may be said to be now lost, produced such wonderful Effects, as might reasonably be expected to flow from the joint Powers of Music and Poetry, each in their greatest Excellence.

Some Airs, which were to be accompany'd with Instruments and with some difference of Tune, were mark'd with double and different Characters, as remains express'd throughout, in the Hymn of *Homer to Ceres* in the *Hypolydian* Mode interpreted according to *Gaudentius*, and apply'd, where we thought it might be advantageously introduced, in the Nineteenth Psalm of this Volume. However, in the Air which, as was said before, we have us'd in the Seventeenth Psalm, this Part for the Accompaniment does not appear ; whether thro' the defect of the Copy, or because the Instrument did not always accompany the Voice in a different Pitch. We have therefore subjoin'd to it a proper fundamental Bass, to govern the Modulations and Movements after the modern manner, \* raising also the Chord *PARHY-PATE MESON* a Semitone, where the Voice would naturally add it, and where a Kind of Cadence might be introduced conveniently enough for the better Expression of the Words. Also with regard to the Second Air in the Nineteenth Psalm, (tho' the second Range of musical Characters set, no doubt, for the Accompaniment, is extant in the Original) yet as we cannot now have the certain and positive Method of using the ancient Instruments, notwithstanding some faint Representations of them are yet remaining, we have only taken the Part for the Voice (which is originally in the *Hypolydian* Mode of the *Diatonic* Genus, but transpos'd by us into the *Hypophrygian*, according to *Bacchius* and *Boetius*, for the convenience of the Voice) and given it in the same Manner at our own discretion an accompanying Bass. The Truth is this double Range of different Characters was us'd, the one to direct the Performance of the Voice, the other of the Instrument, and this to prevent the confounding of the Air of the latter with that of the former : because, as the Music of the Song and Accompaniment was sometimes § different, (for so we find some of their Pieces were compos'd and perform'd) if the same Characters had been us'd for both, it might easily have created great Confusion, and particularly where in certain Places the one Part was to be silent and the other to proceed. This Method of Writing was a long Time continued among the *Latins*, inasmuch that (after some Remains of the ancient Music had come among them, tho' such only as might most properly be said to be in the Theatrical Stile, they used the very same Characters, and the same Methods of distinguishing them ; as appears from the Canticle or Hymn *Te Deum laudamus* of *St Ambrose* and *St Augustine* in the *Hypodoric* Mood of the *Diatonic* Genus, interpreted by *Marcus Meibomius*, whose Method of decyphering these Pieces we have pursued as exactly as possible ; in which Hymn we find this double Range of *Greek* Characters abovementioned, and from the Air of which, when written after the modern manner, the Church has derived a kind of Fourth Tone or Mode, which is still in use ; tho' some of the many who are divided in their Opinions of this Matter will have it to be deriv'd from the ancient *Phrygian* Mode of the *Greeks*, notwithstanding in the Original, according to *Alypius*, as we said before, it appears mark'd with the Signs of the *Hypodoric*.

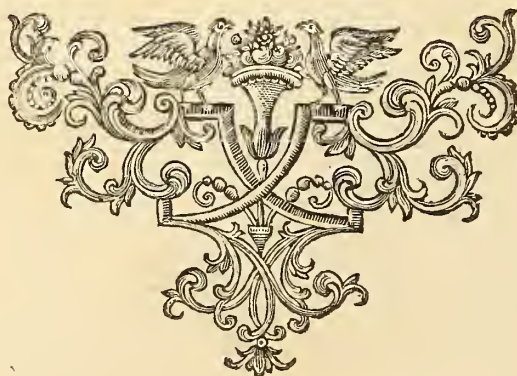
The Eighteenth Psalm, the Third of this Volume, is very long, and interspersed with various Sentiments and affecting Passages. We have therefore in composing it employ'd no small Care, and spar'd no Labour to diversify the Stile of it, which we have adapted as carefully as possible to the proper Expression of the Words and Sentiments.

In order to raise some Chords, which are not sharp in the Key, a whole Tone, we have put the Two *Chromatics* (  $\sharp\sharp$  ), never chusing in this Work to use for this Purpose the *Enharmonic* (  $\times$  ) *Diesis*; a Practice which in the like case some People have unwarily given into : not considering that the Property of this *Enharmonic* Sign (  $\times$  ) is only to raise the Chord a Quarter Tone, dividing into Two Parts the Semitone *major*. Hence, as this *Diesis*, with very great reason, never appears to be apply'd in the ancient *Greek* System but in the *Enharmonic* Genus, under different Characters, between the *HYPATE HYPATON* and the

\* See the 9th and 19th Bars of the First Movement.

§ This Difference could only be in the Degree of Acuteness, or Gravity, or (which is perhaps the same thing) in the Mode.

the *PARHYPATE HYPATON* of the Tetrachord *HYPATON* ; between the *HYPATE MESON* and *PARHYHATE MESON* of the Tetrachord *MESON*, and between the *MESE* and *TRITE SYNEMMENON* of the Tetrachord *SYNEMMENON*, between which severally lies the Semitone *Major* ; it follows, that except in these Intervals and in this Genus, the Use of the *Enharmonic Diesis* ( $\infty$ ) is improper and inconvenient, as well with regard to its Figure as its Effect. Nor have we us'd this Sign ( $\infty$ ) in the Work of the Eighteenth Psalm, or in any of the others, for raising the Chord a Semitone, where the *Chromatic Diesis* ( $\sharp$ ) stands upon such Chord in the Key : because, in this case also, the Use of the *Enharmonic Diesis* ( $\infty$ ) wou'd be impertinent, as all that is here necessary is to repeat the usual *Chromatic Sign* ( $\sharp$ ). Since, the Air being transpos'd by natural and diatonic Tones by means of the Accidentals, and the Nature of the *minor* Chords being changed by them, which, on account of such Transposition, become *major*, it wou'd be absurd to take any other Method to raise them a Semitone than we should, if, in the *Diatonic* and Natural Tones or Modes, they were naturally *major*, and were to be rais'd a Semitone. If any other Method were allowable, and that such as we find is now-adays whimsically and extravagantly practis'd, it would be equally proper, when we have occasion to raise by a Semitone the abovementioned diatonic simple Chords *HYPATE HYPATON*, *HYPATE MESON* and *MESE*, which are naturally *major*, to use (after the Manner in which some affect to raise them) this Sign ( $\infty$ ) ; and yet in this case no other Sign but the *Chromatic* ( $\sharp$ ) is practically in use ; the *Enharmonic* having in fact, by the very Nature of its Institution, as we said before, no power of altering such Chords or Semitones *major* by any thing but a Quarter Tone. Hence too it follows that, as in our Compositions, which consist of too many Parts, and have too much of labour'd Art in them, the *Enharmonic* Genus neither is nor can possibly be used, the use of the *Enharmonic Diesis* ( $\infty$ ) becomes also idle and insignificant ; so that it is highly improper and unreasonable (now that, thro' the Difference of the Times or of the Practice of Music, we have plainly left off the observance of the ancient Laws of Composition of the *Greeks*) to make a fantastical and foolish Use of their Signs without any Necessity, and without a Possibility of their having their proper Effect. Thus much we wou'd be understood to say, not with a Design to decry any Improvements these Writers may fancy they have offered towards the readier Execution of such Passages as we have been mentioning ; but that the Many who are Judges may be hereby convinced of the Conveniency and Propriety of the Method of Notation we have thought proper to defend and observe, and the Few, who may be less experienced in these matters, instructed in its Application and Use. As to any thing further with regard to the Work itself, as well as whatever we have here said, we must wait and submit to the Judgment and Determination, not of particular Persons, but of all the Musical and Learned World, for whom we profess to have written.





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# PSALM XVI

*Alto Solo*  
*CON VIOLONCELLO.*

*Conserve me, Domine. &c.*

Violoncello.

Lento.

Pre -

-serve me, Lord, from the un-god - - - ly from the un-god - - - ly:

for in thee have I trust--ed for in thee have I trust--ed O pre-

-serve me for in thee have I trust=ed.

O my foul thou hast said un--to the Lord thou hast said un-to the Lord:

thou art my God thou art my God.



my well-do-ing is not is not ex - - - tend - ed O Je - - ho - - - vah O Je -

- ho - - - vah my well - - do - - - ing is not ex - - tend - - ed not ex - tended un -

- to thee.

'

All my delight is upon the Saints that are in the earth: and upon all such as ex-cel in.

virtue. But they that run after another God: shall have great trouble. Their drink-

- offerings of blood will I not of-fer:

Rifoluto. nei-ther will I make mention of their

names neither will I make men-tion of their names neither will



First system of a musical score. It consists of three staves. The top staff is a vocal line with a treble clef and a key signature of one flat (B-flat). The lyrics "I make men - - - tion of their names with-in my lips." are written below the notes. The middle staff is a piano accompaniment with a bass clef, featuring a complex rhythmic pattern of eighth and sixteenth notes. The bottom staff is another piano accompaniment with a bass clef, showing a simpler melody with some fingerings indicated by numbers 6, 7, 4, 3, 5, 6, 7, 6.

Second system of the musical score. It follows the same three-staff format. The vocal line continues with the lyrics "neither will I make men - - - tion of their names with-in my lips." The piano accompaniment continues with similar rhythmic patterns. The bottom staff includes a fingering of 4 5.

Third system of the musical score. The vocal line repeats the phrase "neither will I make men - - - tion of their names with-in my lips." The piano accompaniment continues. The bottom staff includes fingerings 6, 7, 4, 3, 6, 6, 6, 5.

Fourth system of the musical score. The vocal line concludes with the phrase "of their names with-in my lips." The piano accompaniment continues. The bottom staff includes fingerings 7, 6, 5, 6, 6, 4, 3.

Thou O Lord art the portion thou O Lord art the portion of mine in he-ritance, the.

*Adagio afsai*

Lord Je-ho=vah he is the por-tion of mine in he-ritance and of my cup. and of my cup: thou

shalt maintain my lot. thou shalt main-tain my lot thou shalt maintain my lot.

The lot is fallen un-to me in pleasant places: yea, I have a goodly heritage.



I will thank thee. O Jehovah for thy counfels give me warning I will thank thee. O Je-hovah for thy.

Adagio

counfels give me warning: my reins also instruct me my reins also instruct me my.

reins al-fo instruct me my reins al-fo instruct me in the night-seafon. my reins al-fo in-

-struct me in the night-sea--fon my reins also instruct me in the night-sea--fon.

I have set the Lord al=ways be=fore me: be=cause he is at my right.

The first system consists of a vocal line in G major (one sharp) and common time, and a piano accompaniment in the same key and time. The vocal line begins with a half rest followed by a series of eighth and quarter notes. The piano accompaniment features a simple harmonic structure with a bass line and a treble line.

hand, I shall not be moved.

The second system continues the vocal and piano parts. The vocal line ends with a double bar line. The piano accompaniment continues with a similar harmonic structure, also ending with a double bar line.

*Allegro.*  
Violoncello.

The third system introduces a new section marked "Allegro." and "Violoncello." The vocal line is absent, and the piano accompaniment is more complex, featuring sixteenth and thirty-second notes. The key signature changes to B minor (two sharps).

Therefore therefore my heart is glad. therefore. therefore my heart is glad. my foul re -

The fourth system continues the "Allegro" section. The vocal line returns with a series of eighth and quarter notes. The piano accompaniment remains complex, with many sixteenth and thirty-second notes. The system ends with a double bar line.



-joyc - eth my foul re-joyc - eth: yea, and my flesh shall rest in hope.

my flesh shall rest in hope. therefore my heart my heart is glad and my.

foul re-joyc-eth yea, and my flesh shall rest in hope my heart is glad

my foul re-joyc-eth yea, and my flesh - - - shall rest shall rest in hope.

my heart is glad my soul re-joyc-eth yea, and my flesh - - - shall rest shall

rest in hope.

. For why? thou wilt not leave my soul in hell: neither wilt thou suffer thy.

ho - - ly one to see cor - - rup - tion.



# Intonation of the German Jews upon

מעוז צור ישועתי וגו'

מעוז צור ישועתי לך נאה לשבה חבון ביה הפלתי ושם תודה  
נזכה לעת תבין מטבה מצר המנבה אז אנמור בשיר  
מזמור הנזכה המזכה.

*Presto*  
Violoncello

Thou wilt give me  
Segue col baffo

thy sure mercies. thou wilt shew me the path of life in thy prefence O Je-hovah is the fulness the

ful-nefs of joy. in thy prefence O Je-ho-vah is the ful-nefs the ful-nefs of joy:

**Allegro**

And at thy right hand there is pleasure there is pleasure for ever.

Handwritten musical score for the hymn "There is Pleasure There is Pleasure for Evermore". The score is written on three staves. The top staff is a treble clef with a key signature of one sharp (F#). The middle staff is a treble clef with a key signature of one sharp (F#). The bottom staff is a bass clef with a key signature of one sharp (F#). The lyrics are written below the middle staff: "- more. there is pleasure there is plea-fure for e-ver-more there is pleasure there is .". The music is handwritten and includes various musical notations such as notes, rests, and accidentals.

pleasure there is pleasure there is pleasure there is plea - - - fure for e - ver -

Handwritten musical score for the song "There is Pleasure There is". The score is written on three staves. The first staff contains the melody with lyrics: "- more. there is pleasure there is plea--sure for e-ver-more. there is pleasure there is .". The second staff contains a bass line with various chords and notes, including a 4/2 time signature. The third staff contains a bass line with various chords and notes, including a 6/8 time signature. The score is written in a simple, handwritten style.



pleasure there is pleasure there is pleasure there is plea - - fure for

e - ver more. there is pleasure there is plea - fure for evermore for e - - - vermore. there is

pleasure there is plea - - fure for e - - ver - more is plea - - fure for e - - ver -

- more is plea - - - fure for e - ver - more.

# PSALM XVII

## *A DUE TENORI.*

*Exaudi, Domine, justitiam meam &c.*

Part of a Greek Chant of the Lydian Mode  
upon a Hymn of Dionysius to the Sun.

σ σ σ σ ἰ σ ρ σ φ σ  
Χιονοβλεφάρῃς Πάτερ ἄδς

M ἰ Z ἰ M ἰ ρ φ σ ρ ρ σ  
περὶ νῶτον ἀπείρετον ὄρανθ

φ M M M M σ φ M T M  
ροδοέσσαν ὅς ἄντυγα πώλων

σ ρ M M M M M M ἰ M  
ἀχτίνα πολύτροφον ἀμπλέκων

M ἰ M ρ M Z T Z  
πτανοῖς ὑπ' ἰχνεσσι διώχεις

ἰ M ρ M ἰ Z M ρ σ  
αἴγλας πολυδερχέα παγαῖν

M Z M Z ἰ M ἰ M Z ἰ σ ρ M M M σ β φ M M  
χρυσέαισιν ἀγαλλόμενος κόμαις περὶ γαῖαν ἅπασαν ἐλίσσω

*Tutti*

*Largo* Hear my righ - - teous cause, O Lord, hear my righteous cause, .

*Tutti*

*Largo* Hear my righ - - teous cause, O Lord, hear my righteous cause, .

# # #6



O Lord, O con - - - fi - der my com - - - plant, and at - - tend

O Lord, O con - - - fi - der my com - - - plant, and at - - tend

#6 #6 #

thou un - to my cry un - - to my cry:

thou un - to my cry un - - to my cry:

#6 #

O heark - - - en thou un - - - to my prayer, that goeth

O heark - - - en thou un - - - to my prayer, that goeth

# #

not out of feigned lips goeth not out of feigned lips.

not out of feigned lips goeth not out of feigned lips.

# #

Solo Lento.

Solo Lento. Lord, I be=seech thee, for I have walked give ear un-  
Give ear un-to me, in thy commandments,

- to me for I have walk-ed in thy commandments thy commandments;  
Lord I be=seech thee for I have walk-ed in thy commandments thy commandments;

let me be judged with righteous judgment, come from thy prefence  
with righteous judgment, with righteous judgment, O let my sentence O let my.

come from thy prefence come from thy prefence. let me be judged, with righteous judgment,  
sentence come from thy prefence. with righteous judgment, let me be judged, O let my.



come from thy preference come from thy preference come from thy preference:  
sentence O let my sentence come from thy preference:

And let thine eyes behold the things that are equal. Thou hast proved and.

vi-fit-ed mine heart in the night-sea - - son; thou al-fo hast tried me as

fil-ver is tried, and shalt find no wickedness in me: for I am ut-ter-ly pur-pof-ed I am

ut-ter-ly pur-pof-ed my mouth shall not of-fend. for I am ut-ter-ly ut-ter-ly

pur-pof-ed that my mouth shall not of-fend.

## Primo Solo

Be-cause of the works of men that are done against the words of thy

lips: I have kept me from the ways of the destroyer. Segue Subito

## Lento Solo

O hold thou me up, guide me in the path guide me in the path

*Solo*

Lento

O hold thou me up, guide me in the path

of thy commandments, I am thy fervant, teach me thy statutes,

of thy commandments, I am thy fervant, teach me thy statutes, hold up my goings my

hold up my goings my go - - - ings in all thy paths: so that my footsteps

go - - - ings my goings in all thy paths: may not be



may not be moved O hold thou up my go - - - ings

moved may not be moved so that my footsteps may not be moved O hold thou

so that my footsteps may not be moved, so that my footsteps may not be mov-ed, so that my

up my go - - - ings so that my footsteps may not be mov-ed, so that my

footsteps may not be mov-ed. I call up - - on thee. in time of trou=ble,

footsteps may not be mov-ed. I call up - - - on thee,

I call up - - - on thee, for thou shalt hear me, thou art my refuge, lead me, and guide me.

in time of trou=ble, for thou shalt hear me, thou art my refuge, lead me, and guide me,

I call up-on thee up - - on      thee for thou shalt hear me: give ear un -

I call up-on thee up - - on      thee, O Lord, for thou shalt hear me:

-to me,      give ear un-to me, haste thee to help me, I call up - - on

haste thee to help me, give ear un - to me, haste thee to help me,      give ear un -

thee, O Lord,      give ear un-to me haste thee to help me, O hearken.

- to me, haste thee to help me, I call up - on      thee, O Lord, O hearken.

hearken un - to my words. O hearken hearken un - to my words.

hearken un - to my words. O hearken hearken un - to my words.



## Solo Lento

O shew thy loving kindnefs, O thou that art the

Thy marvellous loving kindnefs,  
Saviour shew thy loving kindnefs, of them that trust in

of them that trust in thee, thou that art the Saviour that trust in

thee, that art the Saviour of them that trust in thee, that art the Saviour

of them that trust in thee:

Saviour of them that trust in thee:

# Intonation of the Spanish Jews upon the Psalm

שירו לה שיר חדש וגו'

שירו לה שיר חדש שירו

לה כל הארץ

**Tutti**

From all such as re-fist thy right-hand, thou shalt for e-ver keep me, as the ap-ple

**tutti**

From all such as re-fist thy right-hand, thou shalt for e-ver keep me, as the ap-ple

of an eye. thou shalt for e-ver keep me: and under the shadow of thy wings thou

of an eye thou shalt for e-ver keep me: and under the shadow of thy wings thou

shalt for ever hide me under the shadow of thy wings thou shalt for ever hide me.

shalt for ever hide me under the shadow of thy wings thou shalt for ever hideme.



Solo

From the un-god-ly that trouble me, thou shalt for e-ver keep me, as the ap-ple

Solo

From the un-god-ly that trouble me, thou shalt for e-ver keep me, as the ap-ple

Tutti

of an eye thou shalt for e-ver keep me: From my dead-ly enemies who

tutti

of an eye thou shalt for e-ver keep me: From my dead-ly enemies who

compass me a-bout thou shalt for e-ver hide me, from my dead-ly e-ne-mies

compass me a-bout thou shalt for e-ver hide me, from my dead-ly e-ne-mies

thou shalt for e-ver hide me, thou shalt for e-ver hide me.

thou shalt for e-ver hide me, thou shalt for e-ver hide me.

**Tutti**

They are in -- clof -- ed in their own fatnefs they are in - clof -- ed in their own

**tutti**

in their own fatnefs they are in -- clof -- ed they are in -- clof --

**Tafo folo Tutti** 56

fat-nefs they are in -- clof -- ed:

-- ed in their own fatnefs they are in -- clof -- ed: the mouth of the un -

the mouth of the ungodly and the de -- ceit -- ful is

- god-ly and the de -- ceit -- ful is opened up-on me, and

opened up-on me, and with a ly-ing tongue they have fpoken againft me they have fpoken a -

with a ly-ing tongue they have fpoken againft me they have fpoken againft me they have



- gainst me, with their snares they en-  
spoken against me, with their snares they encompass me and close my paths on e - - -  
Tasto solo Tutti

- compass me and close my paths on e - - - vry side. with their snares they en-  
- vry side. with their snares they encompass me and close my paths on e - - -

- compass me. with their snares they encompass me. They fit in the lurking  
- vry side and close my paths on e - - - vry side.  
Solo

corners of the streets, and pri-vi-ly in their lurking dens they do murder the innocent; their

eyes are fet a - - gainst the poor.

*Tutti*

They lie waiting as a li-on that of his prey is.

*Tutti*

They lie waiting as a li-on that of his prey is greedy

gree-dy lurking in secret pla-ces as it were a young li-

as it were a young li-on lurking in secret pla-

-on. They lie waiting as a li-on that of his prey is.

-ces. They lie waiting as a li-on

gree-dy as it were a young li-on lurking in secret places as it were a young

that of his prey is greedy as it were a young li-on lurking in secret places



li - - - on as it were a young li - - - on.  
lurking in fecret pla - - - ces lurking in fecret pla - - - ces.

Primo Solo

Arife, O Lord, arife, difappoint him, and caft him down: de-li-ver my foul from the ungodly,

Secondo

which is a fword of thine. From the men of thy hand, O Lord, from the men, I fay, and

from the e-vil world: which have their portion in this life, whose bellies thou filleft with thy hid

Primo

treasure. They have children at their de-fire: and leave the reft of their fubftance for their babes.

Secondo

But as for me, I will behold thy prefence in righteoufnefs: Segue Subito

Tutti

Presto Solo

When I awake up af - - ter thy likenefs, I shall be full of gladnefs

When I awake up af - - ter thy likenefs, I shall be full of gladnefs and fa-tis -

and fa-tis-fi - - ed with it and fatis-fi - - ed and fa-tis-fied with it.

- fi - - ed with it. and fatisfied and fa - - tis - - fied with it.

Tutti

Presto Solo

When I awake up af - - - ter thy likenefs, I shall be full of gladnefs

When I awake up af - - - ter thy likenefs, I shall be full of gladnefs and fa-tis -

and fa-tis-fi - - ed with it. and fatisfied and

- fi - - ed with it. and fatisfied and fatisfied



*Solo*

fatisfied and fa - tis - - fi - - - ed with it.

*Solo*

and fa - tis - fi - - - ed with it and fatis -

*tutti*

I shall be full of gladness and fatis - - fi - - - ed with it. I shall be full of

*Solo*

- fied with it and fatis - - fi - - - ed with it. I.

gladness I shall be full of gladness and fatis - fi - - ed with it

I shall be full of gladness I shall be full of gladness and fatis -

*tutti*

I shall be full of gladness and fa-tis - - fi - - ed with it and fatis -

- fi - - ed with it I shall be full of gladness

-fied and fatis-fi-ed and fa - - tis - fi -

and fatis=fied and fatis-fied and fa - - tisfi - -

*Solo*

ed with it I shall be full of gladness and

ed with it and fatis - - fied with it

*tutti*

fatis - - fi - - ed with it with it with

and fatis - - fi - - ed with it with it

*Solo*

it and fatis - - fi - - ed with it.

with it and fatis - - fi - - ed with it.

*tutti*



# PSALM XVIII

*a Tre*

*ALTO, TENORE, E BASSO.*

*Diligam te, Domine. &c.*

Grave Tutti

I will al - way love - thee, O Lord, O Lord my strength. O Lord O.

tutti

O Lord my.

tutti

O Lord my.

Lord my strength, I will al - - way love thee.

strength, O Lord my strength, I will al - - way I will al - way love thee.

strength, O Lord my strength, I will alway will al - way love thee.

6 5  
4 3

6  
5

for thou art my stony rock, and house of my de--fence. my for-trefs. my for-

-trefs, and my de--li-verer. for thou art my stony rock, and house of my de--fence.

for thou art my stony rock, and house of my de--fence.

for thou art my stony rock, and house of my de--fence.

6  $\frac{5}{3}$   $\frac{6}{4}$   $\frac{b7}{5}$   $\frac{6}{4}$   $\frac{6}{4}$

my for-trefs, my for-trefs, and my de-liver-er:

my for-trefs, my for-trefs, and my de-liver-er:

my for-trefs, my for-trefs, and my de-liver-er: my Sa--viour, my God, and my

$\frac{5}{3}$   $\frac{5}{3}$   $\frac{6}{4}$   $\frac{b7}{5}$



my Sa - - - viour my God, and my .

might, in whom I trust, my Saviour my Saviour my God.

my buck - - ler the horn al - fo of .

might in whom I trust, my buck - - ler the horn al - fo of .

and my might, and my might in whom I trust, my buck - - ler the horn al - fo of .

6

my fal - va - - - tion, my re - fuge, my re - - fuge, and my strong Tower .

my fal - va - - - tion, my re - fuge, my re - - fuge, and my strong Tower. Segue subito

my fal - - va - - - tion, my re - fuge, my re - - fuge, and my strong Tower.

## Lento Solo

I call up - - - on thee, O Lord most wor - - thy to be praised

*Solo*

I call up - - - on thee, O Lord most wor - - thy to be praised

I call up - - on thee, O Lord most wor - - thy to be praised

I call up - - - on thee, O Lord most wor - - thy to be praised

to be praised: so shall I e - - - - ver through thy great mer - - - - cy remain in .

to be praised: so shall I ever through thy great mercy

safe - - - ty and be pre - serv - - - ed from the un - - god - - - - ly that .

remain in safety and be preserved from the un - god - ly that trouble .



trouble me that trouble me from the un-god-ly that trou - - ble me.

me from the un-godly that trouble me from the un-god-ly that trou - - ble me.

*Tutti.* Grave The sorrows of death en - compas'd me: en-compas'd me: the sorrows of death en-

*Tutti* The sor - - - rows of death en-compas'd me: en-compas'd me: of death en-com - - pas'd

Grave The sorrows of death en = compas'd me: en = compas'd me: of death en = com - pas'd

*Figured Bass:* b 6 7 6b 7b 5# #

-compas'd me en = compas'd me: the sorrows of death encompas'd me en = compas'd me:

me en - - compas'd me: of death en - com - - pas'd me en - - compas'd me:

me en - - compas'd me: of death en - com - + pas'd me en - - compas'd me:

*Figured Bass:* 6 # #6 #6 #

**Presto**

And un - - - godlinefs like as a tor-rent

And un - godlinefs like as a tor-rent like as a tor - - -

And un - - godlinefs like as a tor-rent like as a tor-rent

Tafo solo Tutti

like as a tor-rent mademe a-fraid like as a tor - - -

- - - rent mademe a-fraid like as a

like as a tor-rentmademe a-fraid like as a torrent

Tafo solo Tutti

- - - rent like as a tor-rent like as a tor - - -

tor - - - rent like as a tor--rent made me a - - -fraid

like as a tor - - - rent made me a - - -fraid like as a

9 8 4 3 4 2 # # #



rent made me a - - fraid

like as a torrent like as a tor - -

tor - - - rent like as a tor - -

76 Tasto solo tutti

like as a torrent like as a torrent like as a torrent.

rent like as a tor - - - rent.

rent made me a - - fraid like as a tor - - - rent.

76 Tasto solo Tutti 76

Adagio.

made me a - fraid made me a - fraid made me a - fraid made me a - - fraid. Segue Subito

made me a - fraid made me a - fraid made me a - fraid made me a - - fraid. Segue Subito

made me a - fraid made me a - fraid made me a - fraid made me a - - fraid. Segue Subito

Adagio

5 6 # # 5 6 #3

came round me, came round me came round me. came round me

*Rifoluto.* The pains of hell came round me the pains of hell came.

The pains of hell came round - - - - -

5 6 5 6

the pains of hell came round me the pains of hell came round me

round me came round me came round me came round me the pains of hell came

me

6 5 5 6 Tafto folo

came round me came round me came round me came round me the pains of hell came.

round - - - - - me came round me came round me.

the pains of hell came round me the pains of hell came round me came round me

tutti



round me .      came round me    came round me .      the snares of death fur -

came round me .      the snares of death surprised me .

the pains of hell came round me .      the snares of death surprised me .

- prised me .      the snares of death surprised me      the snares of .

the snares of death surprised me .      the snares of death fur -

the snares of death surprised me .      the snares of death fur -

death fur - - prif - ed      me .

- prised me    surprised      me .

- prised me    surprised      me .

## Adagio

For the op - pref - fion of the un - - god - - ly hath come up - - on me

For the op - pref - fion of the un - - god - - ly hath come up - - on me

Adagio of the un - - god - - ly fear and great trembling and dead - ly

hath o - - ver - - whelmed me. fear and great trembling

hath o - ver - whelmed me. hath come up - on me.

hor - - ror hath o - ver - whelmed me. and dead - ly

hath o - ver - - whelmed me. fear and great trembling

hath o - - ver - - whelmed me. hath come up -

hor - ror hath o - - ver - - whelmed me.



hath o - - ver - whelmed me. and dead - ly

- on me. fear and great trembling

and dead - ly hor - ror hath come up - - on me.

hor - ror hath come up - - on me. hath. hath

hath o - - ver - whelmed me. and dead - ly hor - ror

fear and great trembling

o - - ver - - whelmed me.

hath o - - ver - - whelmed me.

hath o - - ver - - whelmed me.

Adagio affai Solo In

my distrefs I called up - on the Lord Je - hovah and cried un - to my God and cried .

un-to my God up -- on the Lord Je -- ho-vah in my distrefs I called up -

- on the Lord Je = ho-vah and cried un-to my God and cried un-to my God I called up -

- on the Lord Je-hovah up - on the Lord Je-ho=vah in my distrefs I called and .

cri - - ed and cried unto - - - my God.



Solo

And he did hear my voice out of his ho-ly temple: and my complaint came be-

- fore him, it enter'd e-ven in-to his ears. **Segue Subito**

Grave Tutti.

At the fierceness of the wrath of the Al - - migh - ty at the

At the fierceness of the wrath of the Al - - migh - ty at the

**Tutti.** of the wrath of the Al - - migh - ty at the

fierceness of the wrath of the Al - - migh - ty of the Al - - migh - ty.

fierceness of the wrath of the Al - - migh - ty of the Al - - migh - ty.

fierceness of the wrath of the Al - - migh - ty of the Al - - migh - ty.

*Handwritten markings below the staff: b5, b6, #4, 6, #, 6*

the earth trembled the earth trembled trembled and

the earth trembled the earth trembled trembled and

the earth trembled the earth trembled trembled and

#4 6 3  $\frac{4}{2}$  6 6

quak - - ed trem - - bled and quak - - ed trembled and quak - ed

quak - - ed trembled and quak - - - - ed trembled and quak - - ed

quak - ed trem-bled and quak - - - - ed trembled and quak - ed

7 5 9 6 5 6 7 5

trem - - bled and quak

trem-bled and quak - - - - ed trembled and quak - -

trem - bled and quak - - - - ed and quak - - -

9 5



Adagio

ed: at the pre-sence of Je - - ho - vah

Adagio

ed: at the pre-sence of Je - - ho - vah the foun -

Adagio

ed: at the pre-sence of Je - - ho - vah

5/3 b4 b3

Tafo folo

the foundations of the e - ver - lasting moun - -

- dations of the e - ver - lasting moun - - - - - tains the foun -

the foun -

Tutti

- - - - - tains the e - - - - - ver - lasting mountains.

- dations of the e - ver - lasting mountains the e - ver - lasting mountains. Segue subito.

- dations of the e - ver - lasting mountains the e - ver - lasting mountains.

h

*Largo* Shook fhook and were re -

*Staccato* Shook fhook and were re - moved fhook fhook and were re -

Shook fhook and were re - - - - mov - - - - ed were re -

6 6 2 6 2 b 6 3 5 6 4 4 b 5 3 b 4 b 5

- moved. were re-mov - - - - ed fhook fhook and were re -

- moved fhook fhook and were re - moved fhook fhook and were re -

- moved fhook fhook and were re - - - - mov - - - - ed were re -

6 b 4 2 6 b 4 2 b 4 6 5 6 6 4 5 3 b 4

- moved were re - - mov - - ed fhook fhook and were re - moved fhook fhook.

- moved were re - - moved. were remov - - - - ed fhook

- moved were re - mov - - ed fhook fhook and were re - moved were remov - - -

b 5 3 b 6 2 6 4 b 6 5 6 b



and were re-moved were re-mov-ed were re-moved were re-

hook and were re-moved were re-moved were re-moved were removed

-----ed were re-mov-----ed hook hook and were re-

*b6 5 b6 5 b4 3 b6 6*

- moved were re-moved were re-moved hook hook and were re-moved hook

were removed were removed hook hook and were re-moved were remov-----

- moved hook hook and were re-moved hook hook

*4 b 5 b6 6 b4 2 6*

hook and were re-moved were re-moved and were re-mov-ed.

-----ed were re-moved were re-mov-----ed.

and were re-moved were re-mov-----ed were re-mov-----ed.

*4 2 6 b4 6 5 6 5*

Largo

There went up a cloud of smoak out of his nostrils

There went up a cloud of smoak out of his

Largo

out of his nostrils there went

Tasto solo

tutti

a cloud of smoak there went up a cloud of smoak out of his nostrils out

nostrils out of his nostrils out of his nostrils there went up a cloud of

up a cloud of smoak out of his nostrils out of his nostrils his nof - - -

of his nostrils:

and a consuming

smoak out of his nostrils: and a consuming fire out of his mouth consuming.

- - - trils:

and a consuming fire out of his

Tasto solo

Tutti

64  
2



fire out of his mouth out of his mouth, so that coals were kind-led by it

fire out of his mouth, so that coals were kind-led.

mouth out of his mouth out of his mouth, so that coals were

*Tafo solo* *Tutti*

5 # 5

hot burning coals and lightnings went out be -

by it hot burning coals and lightnings went out be -

kindled by it hot burning coals and lightnings

7#6 4

- fore him went out be - fore him went out be - - fore him

- fore him went out be - fore him fo that coals were

went out be - fore him went out be - - fore him went out be - fore him

went out be - - fore him hot burning coals and lightnings

kind - led by it hot burning coals and lightnings went out be -

went out be - fore him went out be - fore him went out be -

7/5

went out be - - fore him hot burning coals and lightnings went out be - -

- fore him went out be - - fore him went out be - - fore him went out be - -

- fore him hot burning coals and lightnings went out be - - fore him went out be - -

- fore him went out be - - fore him. The hea - - - - - vens the hea - -

- fore him went out be - - fore him. He bow'd the heavens and came down he bow'd the

- fore him. went out be - - fore him. He bow'd the heavens and came down he bow'd the

4/6



he bow'd the heavens and came down:  
 heavens and came down he bow'd the heavens and came down:  
 heavens and came down. he bow'd the hea - - vens and came down: and there was

56 #

and there was darknefs darknefs un-der his feet un - - der his feet.  
 and there was darknefs darknefs un-der his feet under his feet.  
 darknefs darknefs under his feet un - - der his feet.

6 4 6 43

He rode upon the Cheru-bins upon the Che - - - ru - - bins:  
 He rode upon the Cheru-bins up - - on the Che - ru - - bins:  
 Grave.  
 He rode upon the Cheru - - - - - bins up-on the Che - - ru - - bins:

5 6 #4 6 7#6

Presto

He rode upon the Cheru-bins up - - on the Che - ru - - bins: on the wings of the.

He rode upon the Cheru-bins. upon the Che - - - ru - - bins:

He rode upon the Cheru - - - - bins upon the Che - - ru - - bins:

Presto Tafto solo

tempest he came fly - - - - ing on the wings of the.

on the wings of the tempest on the wings of the tempest he came fly - - - -

on the wings of the tem - - - - pest on the wings of the

Tutti

6

5

tempest the wings of the tempest the wings of the tempest the wings of the tempest

- - - - ing on the wings of the tempest on the wings of the

tempest the wings of the tempest the wings of the tem - pest he came flying he came fly - - - -

#



on the wings of the tem-pest he came flying on the wings of the tem - - - pest the wings of the

tempest the wings of the tempest the wings of the tem-pest on the wings of the tem - - -

ing

4 2 6 #

tem - - - pest the wings of the tempest the wings of the tempest the wings of the tempest

- pest the wings of the tem - - - pest the wings of the tempest on the wings of the.

on the wings of the tem - - - pest on the wings of the

98 #

and he came flying and he came flying came flying on the wings of the tem - - - pest.

tempest and he came flying came flying on the wings of the tem - - - pest.

tempest and he came flying and he came flying came flying on the wings of the tem - - - pest.

6 6 4 76

He made darknefs his

*Largo*

He made darknefs his fe - - cret place:

fe - - cret place:

He made darknefs his fe - - cret place:

his pa -

his pa - - vilion round a - bout him were dark wa - ters,

and thick

- vilion round a - bout him were dark wa - - ters,



and thick clouds of the skies were his covering his cover - ing and thick clouds

clouds of the skies were his covering his co - ver - - ing and thick.

and thick clouds of the skies were his covering his co - ver - - ing and thick.

of the skies were his covering his co - ver - ing. At the splendor be -

clouds of the skies were his covering his cover - ing. At the splendor be -

clouds of the skies were his covering his co - ver - ing. At the splendor be -

Grave

Grave

Grave

5 43 #5 #3

- fore him, be - fore him, and coals of fire were kindled,

- fore him, be - fore him, his clouds at once disperfed: and coals were kindled,

- fore him, be - fore him, his clouds at once disperfed: and coals were kindled,

5 # 6 # 43 ##

he thun - - dred out of heaven, and the highest gave his .

he thundred out of heaven, and the highest gave his

The Lord al-so thundred out of heaven out of heaven, and the highest gave his .

#5 7#6 6 #

thunder and the high--est gave his thunder and the highest gave his .

thunder and the highest gave his thunder and the highest gave his .

thunder and the highest gave his thunder and the high-est gave his

#5 #6 5 4 #3

thunder: the voice of the Lord was heard from on high,

thunder: the voice of the Lord was heard from on high, and the

thunder: the voice of the Lord was heard from on high, and the high-est gave his

#6 4#3 # 6 7 #



and the higheft gave his thun - - der and the higheft gave his thunder: and coals of.

higheft gave his thun - - der and the higheft gave his thun - - der: and coals of

thun - - der and the higheft gave his thun - - der: hail - - - stones

fire and coals of fire and coals of fire hail-stones and coals of fire

fire and coals of fire and coals of fire hail-stones and coals of fire

hail - - - stones hail - - - stones hail-stones and coals of fire hail-stones and

hail-stones and coals of fire hail-stones and coals of fire and coals of fire.

hail-stones and coals of fire hail-stones and coals of fire and coals of fire.

coals of fire hail-stones and coals of fire and coals of fire.

And he sent out his ar - - - rows and he sent out sent out

Presto

And he sent out his ar - - - rows and he sent out his ar - - -

Presto

And he sent out his ar - - - rows and he sent out his ar - - - rows and.

sent out his ar-rows and scatter'd them he darted lightnings darted lightnings and de - - stroyed .

- rows sent out his ar-rows and scatter'd them he dart - - ed lightnings

he sent out his ar-rows and scatter'd them

them darted lightnings and destroyed them darted lightnings and de -

darted lightnings and de - - stroyed them

he dart - - ed lightnings darted lightnings and destroyed them he darted light - - - nings



-stroyed them      darted lightnings and destroyed them      darted lightnings and destroyed them

he dart - - ed light - - nings      darted lightnings and de - - stroyed them      darted lightnings and de -

darted lightnings and de - - stroyed them      he dart - - ed lightnings      he dart - - ed

# 6

he dart - - ed      darted lightnings and destroyed them      darted lightnings & destroyed them      darted lightnings

-stroyed them      he dart - - ed      darted lightnings and destroyed them      he dart - -

lightnings darted lightnings and      de - stroyed them      he dart - - ed light - - - -

# 98 5

darted lightnings and destroyed them      and      de - - stroyed them.

ed      light - - - - nings      and de - - stroyed them.

4 4 3      5      9      8      5      9      8      5      6

Largo

Then the springs were laid o - - - pen, and the channels of wa - - -

- ters, and the channels of wa - - - ters, then the springs were laid o - - -

- pen, and the channels of wa - - - ters and the channels of wa - - -



- ters. springs were laid o - - - - - pen, springs were laid o - - - - -  
 springs were laid o - - - - - pen, springs were laid o - - - - -  
 - ters and the channels of wa - ters and the channels of.  
 6 6 6 6

- pen, and the channels of wa - - - - - ters and the channels the channels of .  
 - pen, and the channels of wa - - - - - ters and the channels of waters the channels of .  
 wa - ters and the channels of wa - - - - - ters and the channels of .  
 b b b b

wa - - - - - ters were feen .  
 wa - - - - - ters were feen .  
 wa - - - - - ters were feen .  
 b b b b b b b b b b

Then were dis-cover'd then were dis-co - - - ver'd

*Largo*

Then were dis - - co - - ver'd then were dis-co - - - ver'd *Adagio!*

Then were dis-cover'd then were dis - - co - - ver'd the foundations of the

*Adagio*

were dis - - co - ver'd the foundations of the world the foun-

the foundations of the world the foundations of the world were dis-co - - ver'd

world the foundations of the world were dis - co - ver'd were dis - co - ver'd were dis -

- dations of the world the foundations of the world the foundations of the

were dis - co - ver'd were dis - co - ver'd the foundations of the world were dis - co - ver'd

- co - - ver'd were dis - - co - - ver'd were dis - - - co - - - - -

6 56



world were dif- - co - ver'd      the foundations of the world were dif-co-ver'd      the foundations of the .

the foundations of the world were dif-co - ver'd      were dif-co-ver'd

ver'd      were      dif -      co -

world      the foundations of the world the foundations of the world the foundations of the world

the foundations of the world the foundations of the world the foundations of the world the foundations of the

then were dif-co-ver'd were dif-co - - - - ver'd were dif - - co - - - - ver'd.

world then were dif-co - - - - ver'd were dif - - - - co - - - - ver'd.

ver'd.

*Largo* At thy chiding, O Lord: at thy chiding, O Lord: segue subito

At thy chid - - - ing, O Lord: at thy chid - - - ing, O Lord: segue subito

At thy chiding, O Lord: at thy chiding, O Lord: segue subito

6 4 6 4 6

*Largo* of thy displea - - - - - fure and at the blasting.

*Largo* and at the blasting of the breath

And at the blast-ing of the breath of thy displea - - - - - fure

6 5 6 6 3 5

of the breath of thy dis-plea - fure thy dis- - plea - fure

of thy displea - - - - - fure of thy displea - - - - - fure of thy dis-

and at the blasting of the breath of thy displea - - - - -

6 Tafto solo tutti 7 #



of thy dif-plea - - - - - fure of thy displeasure and at the blasting.

- plea - fure and at the blasting of the breath

- - fure of thy displea - - - - - fure of thy displeasure and.

*Tafo solo* *tutti*

of the breath of thy dif- - - - - plea - - - - - fure of thy dif-pleasure thy displea - - -

of thy dif- - - - - plea - - - - - fure of thy dif- - - - - plea - - - - - fure of thy dif-

at the blast - - - ing of the breath of thy displea - - - - - fure

- - - - - fure of thy dif- - - - - plea - - - - - fure

- - - - - plea - - - - - fure of thy displeasure and at the blast - - - - - ing.

and at the blast - - - ing of the breath the breath of thy dif-plea-fure thy dif-

*tutti*

*Tafo solo* 4 3 6 5 4 #

of thy dif-plea - - - - fure of thy dif-plea - - - - fure of thy dif-

of the breath of thy dif-plea - - - -

- plea-fure of thy dif-plea - - - - fure of thy dif - - - -

*b* *#*

- plea - - - - fure of thy dif-plea - - - - fure of thy dif-plea - -

- - - - fure of thy dif-plea - - - - fure of thy dif - - - - plea - -

- - - - plea - fure the breath of thy dif-plea - - - - fure of thy dif-

*#* Solo tutti *Tasto solo* tutti

fure.

fure.

- plea - fure of thy dif - - - - plea - - - - fure.

76 76 5



Solo

He shall send down from on high to fetch me: and shall take me out of many waters.

Tutti

Largo, e Staccato He shall de-li-ver me from my strongest e-ne-my, from my

strongest e-ne-my, from my strongest e-ne-my, and them which hate me: for they are too mighty too migh-

Tutti

- - - ty for me. They prevented me in the day of my

trouble they pre-vented me in the day of my trou - - - - - ble: but the

Lord, my God, but the Lord, my God, was my support, was my support, and my stay..

Tutti

He brought me forth in--to a place of li-ber-ty he

brought me forth in--to a place of li-ber-ty. he de-li-ver'd me be-cause he had a favour

un-to me. he de-li-ver'd me because he had a fa - - - - - your un-to me. he

de-li-ver'd me because he had a fa-vour un-to me. Segue Subito

shall re-ward me he shall re--ward me ac-cording to my

Tutti  
shall re-ward me he shall re--ward me ac-cording to my  
He shall re-ward me he shall re--ward me ac--cord-ing to my.



*ma*

righteous deal - - ing: ac - - cording to the cleanness the cleanness of my .

righteous deal - - ing: ac - cording to the cleanness the cleanness of my .

righteous deal - ing: *ma* ac - cording to the cleanness of my hands to the .

*cres* *for*

hands according to the cleanness of my hands shall he re - com - pence me .

hands to the cleanness of my hands shall he recom - - pence me .

cleanness of my hands shall he re - com - pence me . For I have .

*cres* *for*

*116*

For I have kept the ways of the Lord the ways of the Lord: .

For I have kept the ways of the Lord. have kept the ways of the Lord: .

kept the ways of the Lord. have kept the ways the ways of the Lord: and .

*6*  
*5*

and have not for - - fa - - - ken my

have not for - fa - - ken my God have not for - - fa - ken my God not for fa - ken my .

have not for - fa - - ken my God have not for - - fa - ken my God not for - fa - ken my .

5

God. For all his judgments have been be - fore me. for all his judgments have been be -

God. For all his judgments have been be - fore me. for all his judgments have been have been.

God. For all his judgments have been be - fore me. for all his judgments have been have.

5

- - fore me. and I have not cast out I have not cast out his com - - mand - - ments.

be - fore me. and I have not cast out I have not cast out his commandments his com -

been be - fore me. and I have not cast out I have not cast out his com -

6 5 4 5 # 5



from me I was al--fo un--cor-rupt be-fore him: and kept my  
 - mandments from me I was al--fo un--cor-rupt be-fore him: and kept my  
 - mandments from me I was al--fo un--cor-rupt be--fore him: and kept my

6 5 5

self from mine i--ni--quity. There--fore shall the Lord re-ward me re-ward me ac--  
 self from mine i--ni--quity. There--fore shall the Lord re-ward - - - - - me ac-cord -  
 self from mine i--ni--quity. There--fore shall the Lord re-ward - - - me ac--

45 56 5

- cording to the cleanness of my hands be--fore his eyes be--fore his eyes.  
 - - ing to the , clean - - - - - ness of my hands be--fore his eyes  
 - cording to the cleanness of my hands be--fore his eyes be--fore his eyes

6 5

## Solo

With the holy man thou shalt be holy: and with a perfect man thou shalt be perfect.

## Solo

With the clean thou shalt be clean: and with the froward thou shalt learn frowardness.

## Solo

For thou wilt save the afflicted people: but wilt bring down wilt bring down the high looks of the proud.

## Solo. Largo

For thou, O Lord, wilt al - - - fo light my candle, thou art my salvation thou

art my salvation, thy light and truth shall ever lead me shall ever lead me thy.

light and truth shall ever lead me, the Lord my God will en-lighten my darknes.



# Intonation of the Spanish Jews upon the Hymn

אחר נוגנים וגו'

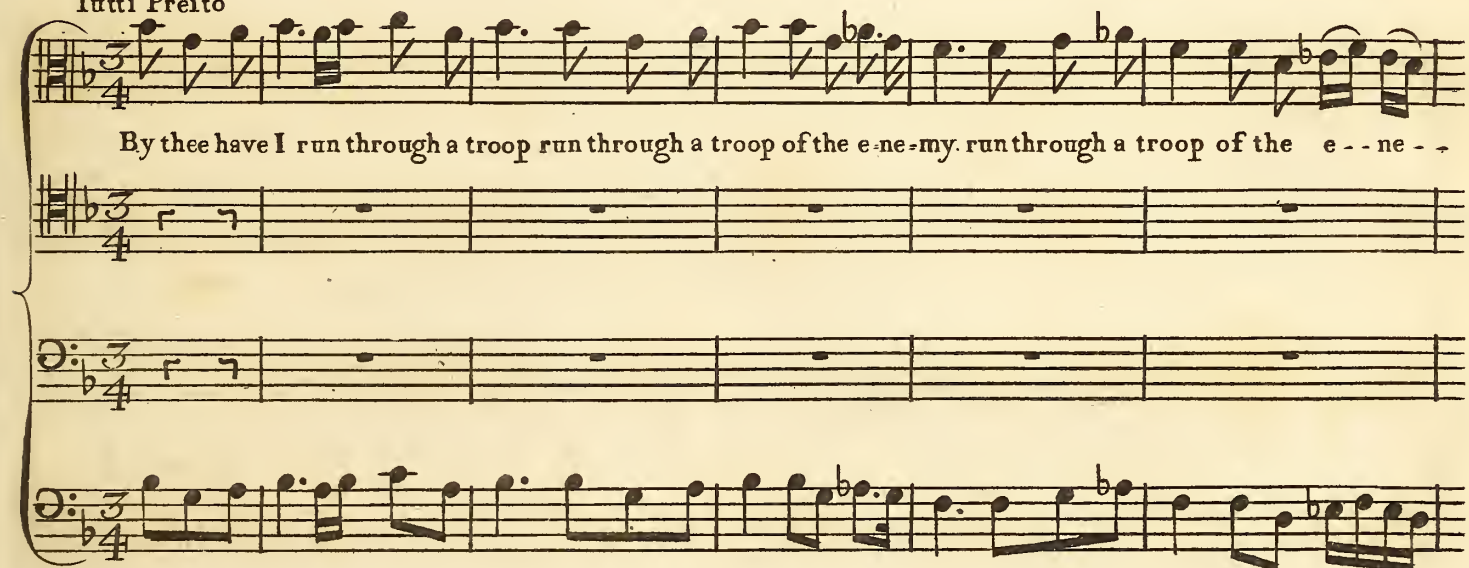


אחר נוגנים אשר שירה על יעלת חן גם אעירה:

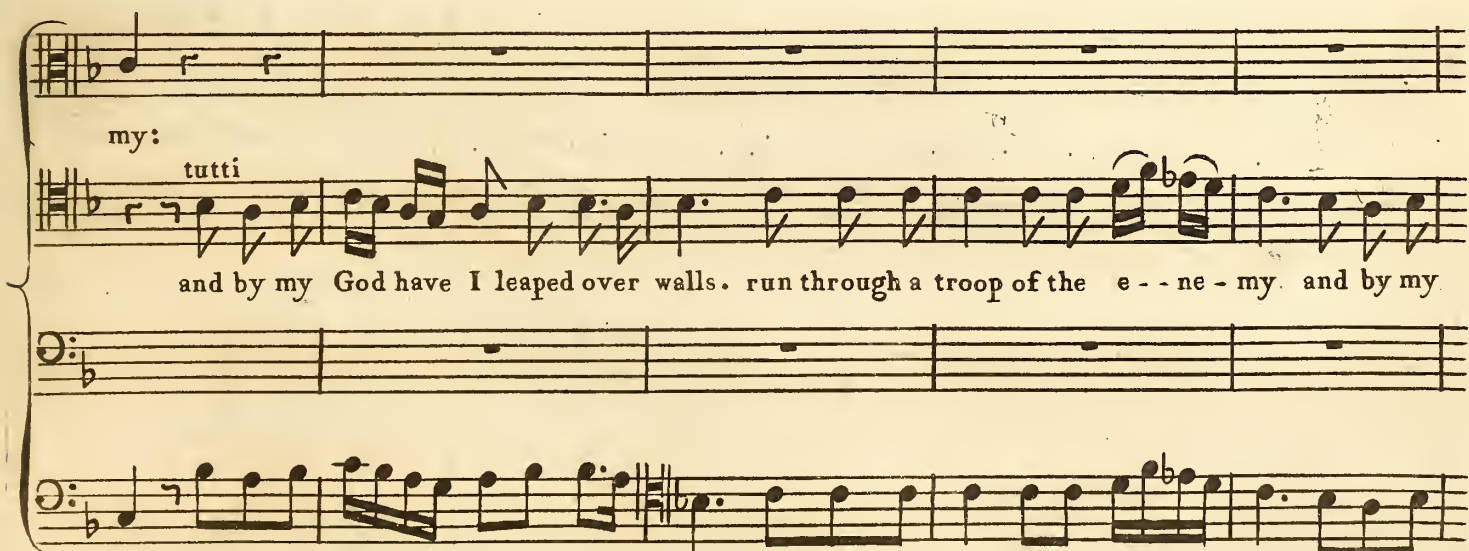
שחר למנצח אומרה קום רורי הנבל עורה: שחר

למנצח אומרה קום רורי הנבל עורה:

*Tutti Presto*



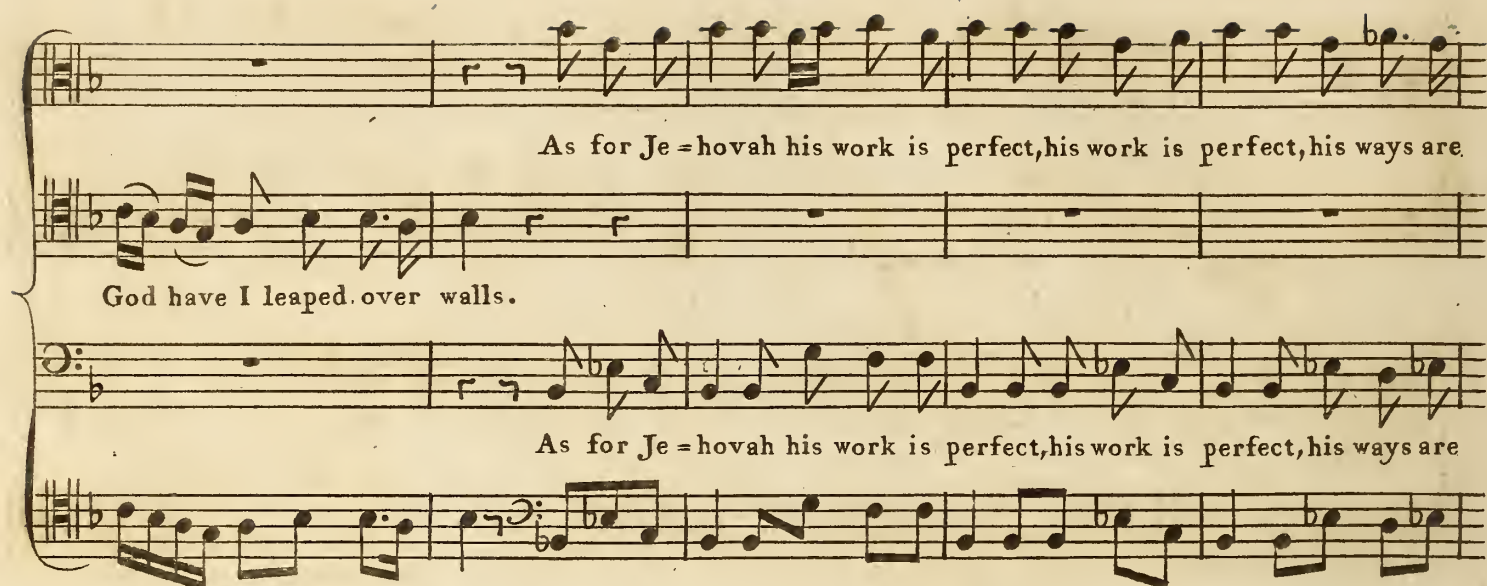
By thee have I run through a troop run through a troop of the e-ne-my. run through a troop of the e - - ne - -



my:

*tutti*

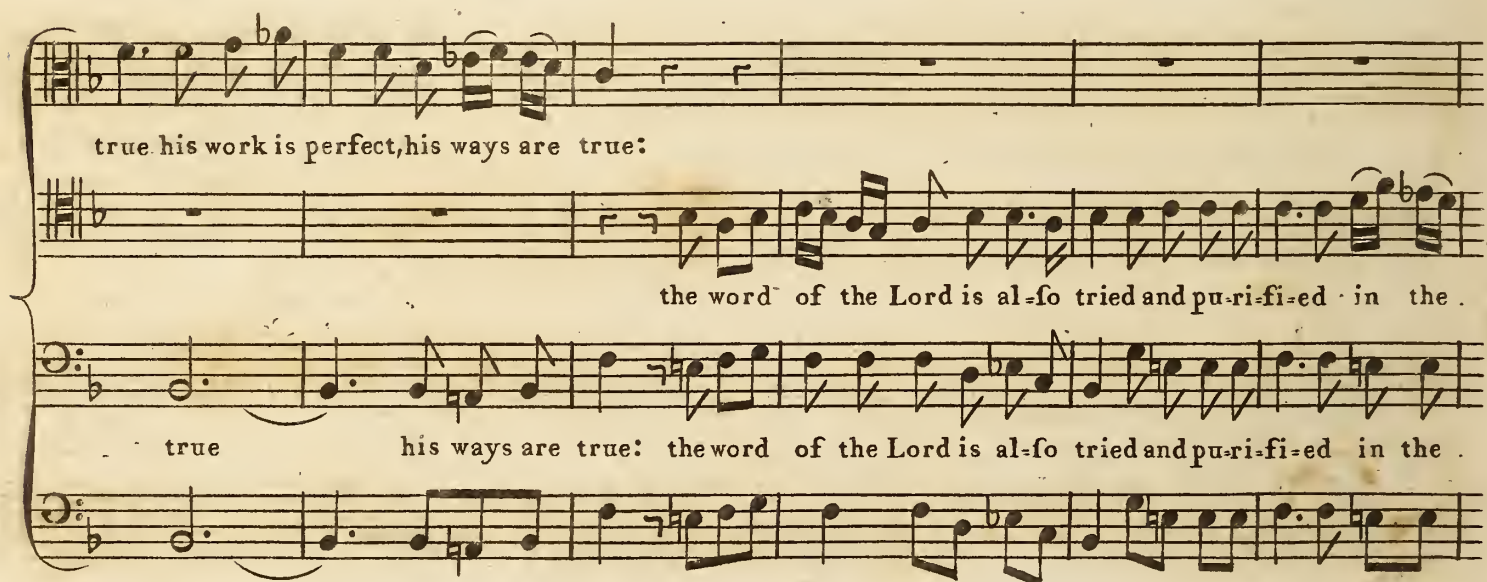
and by my God have I leaped over walls. run through a troop of the e - - ne - my. and by my



As for Je-hovah his work is perfect, his work is perfect, his ways are

God have I leaped over walls.

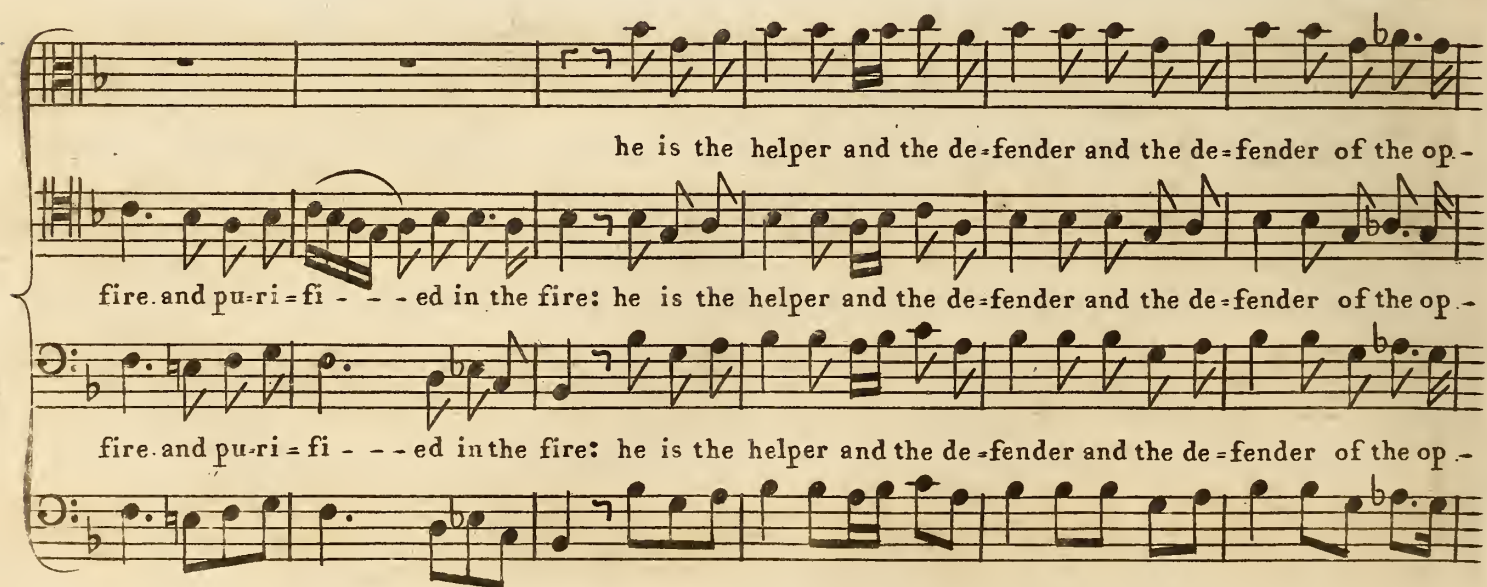
As for Je-hovah his work is perfect, his work is perfect, his ways are



true his work is perfect, his ways are true:

the word of the Lord is also tried and pu-ri-fi-ed in the

true his ways are true: the word of the Lord is also tried and pu-ri-fi-ed in the



he is the helper and the de-fender and the de-fender of the op-

fire and pu-ri-fi - - - ed in the fire: he is the helper and the de-fender and the de-fender of the op-

fire and pu-ri-fi - - - ed in the fire: he is the helper and the de-fender and the de-fender of the op-





-preft and the de-fender of the op-preft.

-preft, and the de-fender of the op-preft. the Lord is nigh to them that call up-on him he is a

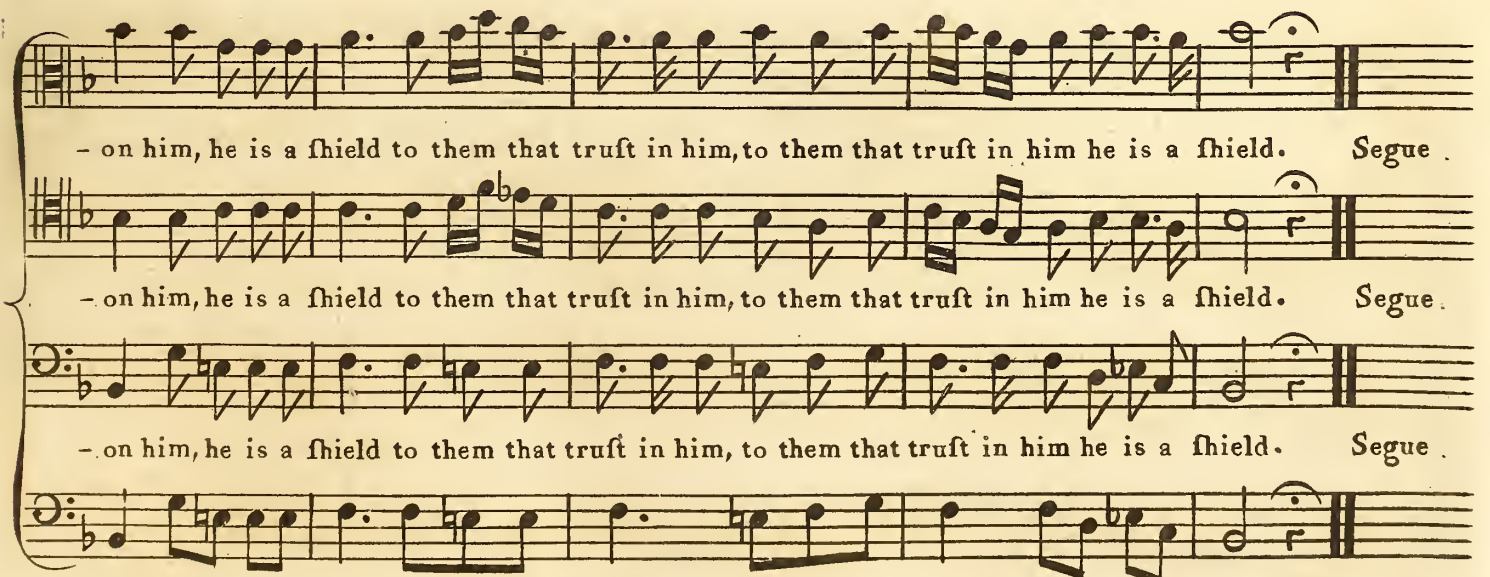
-preft. and the de-fender of the op-preft. the Lord is nigh to them that call up-on him. he is a



the Lord is nigh to them that call up-

shield to them that trust in him to them that trust in him. he is a shield. the Lord is nigh to them that call up-

shield to them that trust in him. to them that trust in him. he is a shield. the Lord is nigh to them that call up-



- on him, he is a shield to them that trust in him, to them that trust in him he is a shield. Segue.

- on him, he is a shield to them that trust in him, to them that trust in him he is a shield. Segue.

- on him, he is a shield to them that trust in him, to them that trust in him he is a shield. Segue.



*Largo*

For who is God but the Lord? or who hath any strength except our God! who is God but the.

For who is God but the Lord! or who hath a - - - ny strength except our God! but the.

For who is God but the Lord? or who hath any strength except our God! who is God but the.

Lord! who hath any strength who hath any strength who hath any strength except our God.

Lord! who hath any strength who hath any strength who hath any strength except our God.

Lord! who hath any strength who hath any strength who hath any strength except our God.

He is the God that girdeth me with strength of war: and maketh my way perfect. *Segue Subito.*

*Solo*

*Solo Allegro*

swift as the Roes swift as the Roes up-on the

He that is mighty up-on the mountains up-on the mountains the.

*Solo*

maketh my feet up-on the mountains up-on the



mountains; maketh me stand up-on high places

mountains; up-on high pla - - - ces and maketh me stand

mountains; and maketh me stand upon high pla - - - ces mak-eth me.

mak-eth me stand up-on high pla-ces up-on high pla - - - ces

mak-eth me stand up-on high pla-ces maketh me stand

stand mak-eth me stand up-on high pla-ces and maketh me stand upon high

and maketh me stand mak-eth me stand up-on high pla-ces.

up-on high places mak-eth me stand up-on high pla-ces.

pla - - - - ces mak-eth me stand mak-eth me stand up-on high pla-ces.

*Tutti*

The Lord most migh - ty! he teacheth my .

*tutti*

The Lord most migh - ty! he teacheth my .

*tutti*

The Lord most migh - ty! he teacheth my .

*Allegro*

The Lord most migh - ty! he teacheth my .

hands he teacheth my hands to war he teach - eth my hands to war .

hands he teacheth my hands to war he teach - - eth he teach - - eth my hands to .

hands he teacheth my hands to war he teach - - eth he teach - - eth my hands to .

he teach - - eth my hands to war:

war my hands to war:

war he teach - - eth my hands to war:



and maketh my arms  
to break a bow of steel to break a bow of  
to break a bow of steel

and maketh my arms to break a bow of steel and maketh my arms to break a bow of  
steel and maketh my arms to break a bow of steel to break a bow of  
and maketh my arms to break a bow of steel to break a bow of

steel a bow of steel.  
steel a bow of steel.  
steel a bow of steel.

Thou givest me the shield of thy fal--va--tion of thy fal--va--tion thou givest me the .

Thou givest me the shield of thy fal--va--tion of thy fal--va--tion thou givest me the .

Thou givest me the shield of thy fal--va--tion of thy fal--va--tion thou givest me the .

shield of thy fal--va--tion thou givest me the shield thou givest me the shield of thy fal--va--

shield of thy fal--va--tion thou givest me the shield thou givest me the shield of thy fal--va--

shield of thy fal--va--tion thou givest me the shield thou givest me the shield of thy fal--va--

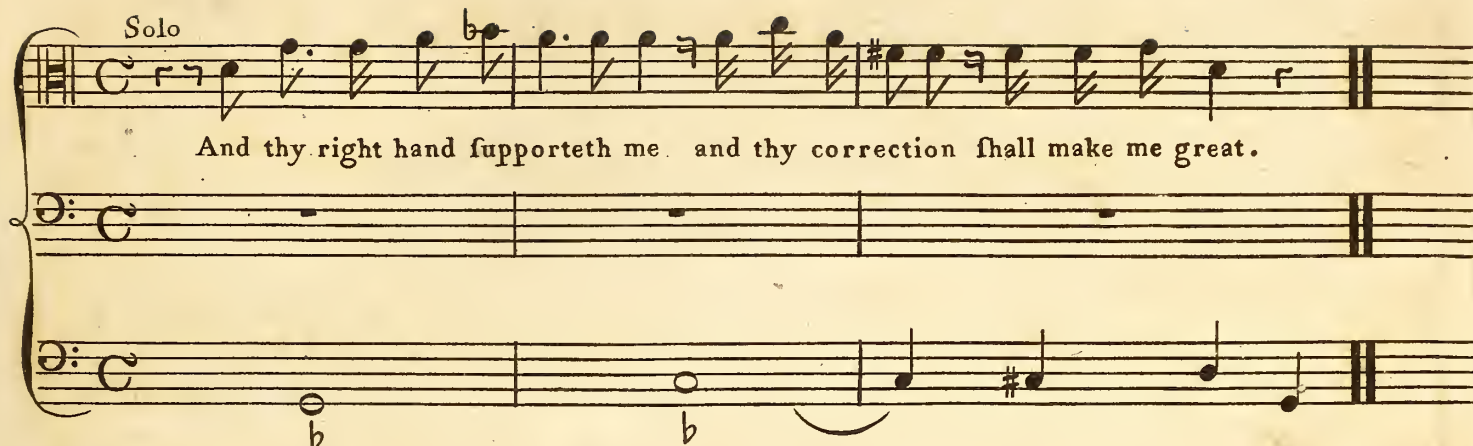
- tion thou givest me the shield of thy fal--va--tion.

- tion thou givest me the shield of thy fal--va--tion.

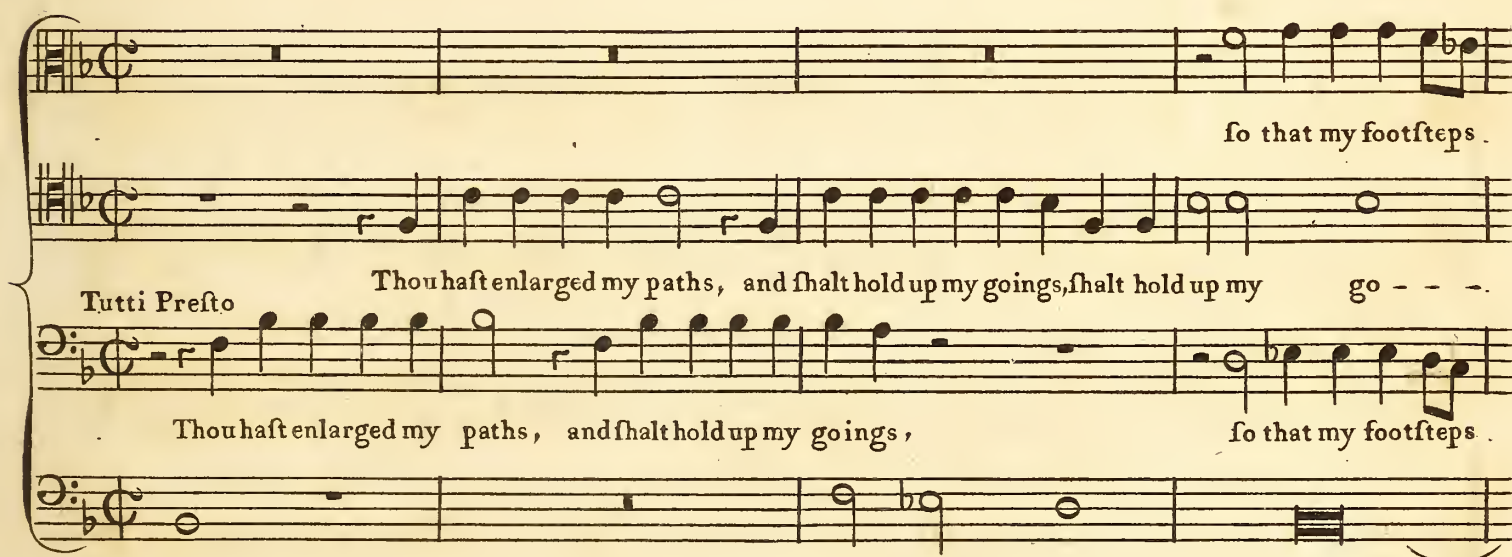
- tion thou givest me the shield of thy fal--va--tion.



Solo



And thy right hand supporteth me. and thy correction shall make me great.



fo that my footsteps.

**Tutti Presto** Thou hast enlarged my paths, and shalt hold up my goings, shalt hold up my go - - - .

Thou hast enlarged my paths, and shalt hold up my goings, fo that my footsteps.



flip not. shalt hold up my go - - - ings fo that my footsteps flip not. fo

- - - ings, fo that my footsteps flip not. fo that my footsteps flip not. fo

flip not. fo that my footsteps flip not. fo that my footsteps flip not. shalt hold up my

that my footsteps slip not. so that my footsteps slip not. so that my footsteps slip not. that my foot - - go - - - - ings, shalt hold up my go - - - - ings so that my footsteps.

flip not. Thou hast enlarged my paths, and shalt hold up my - steps slip not. flip not. Thou hast enlarged my paths, and shalt hold up my go - ings, shalt hold

goings, so that my footsteps slip not, shalt hold up my go - - - - ings, so that so that my footsteps slip not, so that my footsteps slip not, so up my go - - - - ings, so that my footsteps slip not, so



my footsteps slip not.

tutti

that my footsteps slip not. Thou hast enlarged my paths, and

tutti

that my footsteps slip not. Thou hast enlarged my paths and shalt hold up my

shalt hold up my go - - - - - ings, so

shalt hold up my goings, so that my footsteps slip not, shalt hold up my

goings, so that my footsteps slip not. so

that my footsteps slip not. so that my footsteps slip not. so that my footsteps slip not.

go - - - ings, so that my footsteps slip not. so that my foot-steps slip not.

that my footsteps slip not. so that my footsteps slip not. so that my footsteps slip not.

## Solo Largo

I have pur-su-ed have pur-su-ed have pur-su-ed have pur-su-ed mine e-ne-

- mies and o-ver ta--ken them neither did I turn a-gain till they were de-stroy-ed.

I will crush them to pieces, that they shall not be a=ble to stand: but fall, but fall, un-

- der my feet. Thou hast girded me with strength un-to the battle: thou hast sub-du-ed

un-der me those that rose up a--gainst me. thou hast sub-du-ed un-der me thou hast sub-du-ed

un-der me those that rose up a - - - - - gainst - - - - - me.



## Allegro.

And thou hast made all those that are mine e - - - ne - - - mies to turn their

And thou hast made all those that are mine e - - - ne - - - mies to turn their backs to turn

backs to turn their backs up--on - - me: that I might de=stroy them that

their backs to turn their backs up--on me: that I might de=stroy them. that I might de -

I might de=stroy them might de=stroy them that without a = ny cause that without a = ny cause

- froy them that I might de=stroy them that without a = ny cause that without a = ny

cease not cease not to hate - - - me.

cause cease not cease not to hate me.

*Tutti Presto*

for fuc - - - cour for fuc - - - cour for .

They cry for fuc - - cour they cry for fuc - - - cour they cry for fuc -

for fuc - - - cour for fuc - - - cour for .

#6 #6

fuc - cour but there is none but there is none to save them they .

- - cour for fuc - - - cour for fuc - - - - - cour

fuc - cour but there is none but there is none to save them

6.

cry for fuc - - - - - cour but there is none but .

but there is none but there is none to save them but there is none but .

but there is none but there is none to save them they cry for

5



there is none to save them but there is none but there is none to save

there is none to save them but there is none but there is none to save

fuc - - - - - cour they cry for fuc - - - - -

them: but he doth not an - - - - - fwer.

them: they cry un-to Je - - ho - - vah but he doth not an - fwer.

- cour un-to Je - - ho - - vah they cry but he doth not an - - - - - fwer

them they cry un-to Je - - ho - - vah but he doth not answer them.

them un-to Je - - ho - - vah they cry but he doth not an - - - - - fwer them.

them but he doth not an - - - - - fwer them.

*Presto* Then will I beat them small  
as dust before the wind then will I beat them small as dust be -

*Presto* as dust before the wind then will I beat them small

then will I beat them small as dust before the wind then will I beat them.

- - - fore the wind

then will I beat them small as dust before the wind then will I beat

small as dust before the wind as dust be-fore the wind then will I beat them

as dust be-fore the wind then will I beat them.

them small as dust be - - - fore the



small then will I beat them small  
small as duft be - - - fore the wind as duft be - -  
wind then will I beat them small

This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The piano part has a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

as duft be - - - fore the wind - - -  
- - - fore the wind - - -  
as duft be - - - fore the

This system contains measures 5 through 8. The vocal line continues with the lyrics, and the piano accompaniment maintains its rhythmic pattern. There are some rests in the vocal line in measures 6 and 7.

and I will cast them  
and I will cast them out  
wind and I will cast them out

This system contains the final four measures of the page. The vocal line concludes with the lyrics, and the piano accompaniment ends with a final chord. The lyrics 'and I will cast them out' are repeated in the vocal and piano parts.

out will cast them out as the clay will cast them.

and I will cast them out will cast them out as the clay

will cast them out as the

out and I will cast them out as the

will cast them out and I will cast them out as the

clay and I will cast them.

clay as the clay in the streets.

clay as the clay in the streets.

out as the clay in the streets.



Solo

Thou shalt de-li-ver me from the strivings of the people: and thou shalt

make me the head of the heathen.

Solo

A people whom I have not known: shall serve me. As soon as they

hear of me, they shall o - - bey me: but the strange children shall dif-fem-ble

with me. The strange children shall fade a - - - way: and be a - -

- fraid out of their clofe pla - - - ces. Segue

*Tutti Allegro*

Live Je - - - - ho - - - -

Live Je - - ho - - vah and blefsed be my

let the God of my fal - vation let the God of my fal -

*Taſto ſolo* *tutti*

- vah and blefsed be my

rock Live Je - - - - ho - - - -

- va - tion be ex - alt - ed let the God of my fal - - va - tion let the God of my fal -

rock let the God of my fal - vation let the God of my fal - vation let the God of my fal -

- vah let the God of my fal - vation let the God of my fal - vation let the God of my fal -

- vation be ex - - alt - - ed Live Je - - - - ho - - - -



- vation be ex - alt - - - ed let the God of my fal - - va - - - tion be ex -

- vation be ex - alt - - - ed let the God of my fal - - va - - - tion be ex - alt - ed be ex -

- - vah let the God of my fal-va-tion let the God of my fal-va-tion be ex - - - - alt - - -

- alt-ed be ex - - alt - - - - ed Live Je - - - - ho - - -

- - - alt - - - - - ed and blefsted be my

- - - - - ed Live

Tasto solo Tutti

- - vah It is God that hath a-veng'd me that hath a - - - veng'd me:

rock. It is God that hath a - veng'd me that hath a - - veng'd - - - me: Segue subito

Je - - - ho - - - - vah It is God that hath a - - - veng'd me:

And by his power sub -

And

And by his power sub - - dued the peo - - - - ple

dued the peo - - - - ple sub - - dued the people

by his power sub - - dued the peo - - - - ple

and by his power sub - - dued the

Tasto solo tutti

sub - - dued the peo - - - - ple sub - - dued the

sub - - dued the peo - - - - ple sub - - dued the

peo - - - - ple subdued the people sub - - dued the peo - - - - ple



peo - ple un - - der me. he hath de - - li-ver'd me he hath de -

peo - ple un - - der me. he hath de - - li-ver'd me he hath de -

un - - - - der me. he hath de - - li-ver'd me from all mine e - ne-mies

*Solo*

- li-ver'd me from all mine e - - - - ne - - mies from

- li-ver'd me from all mine e - - - - ne - mies from all mine

from all mine e - ne-mies from all from all mine e - - - - ne - - mies from all from

all mine e - - - - ne - mies.

e - - - - ne - mies.

all mine e - - - - ne - mies.

*Tutti Allegro* Live Je - - -

Live Je - - - ho - - - vah and blefsed be

let the God of my fal - -

*Taſto ſolo* tutti

ho - - - vah and blefs - - ed be

my rock Live Je - - -

-vation let the God of my fal - - va-tion be ex - - alt - - ed let the God of my fal - -

my rock let the God of my fal - - va-tion let the

ho - - - vah let the God of my fal - - va-tion let the

-va-tion let the God of my fal - - va-tion be ex - - alt - - ed Live



God of my fal - - va - tion let the God of my fal - - va - tion be ex - - - alt - - -

God of my fal - - va - tion let the God of my fal - - va - tion be ex - - - alt - - -

Je - - - - - ho - - - - - vah let the

- - - ed let the God of my fal - - va - - - - tion be ex -

- - - ed let the God of my fal - - va - - - - tion be ex - alt - ed be ex -

God of my fal - va - tion let the God of my fal - va - tion be ex - - - - - alt - - - - -

alt - ed be ex - - - alt - - - - ed.

- - - alt - - - - - ed. Segue Subito

- - - - - ed

Thou shalt rid me thou shalt rid me

Thou shalt rid me thou

Thou haft fet, me a - - bove mine ad - - - ver - - - fa - - - ries thou shalt

thou shalt rid me thou shalt rid me thou shalt rid me

haft fet me a - - bove mine ad - - - ver - - - fa - - - ries thou shalt.

rid me thou shalt rid me thou shalt rid me thou shalt rid

thou shalt rid me from the wick - - - ed man

rid me from the wick - - - ed man thou shalt.

me from the wick - - - ed man thou shalt rid



thou shalt rid me from the wick - - - ed man. Segue Subito

rid me from the wick - - - - - ed man. Segue Subito

me from the wick - - - - - ed man. Segue Subito.

Solo

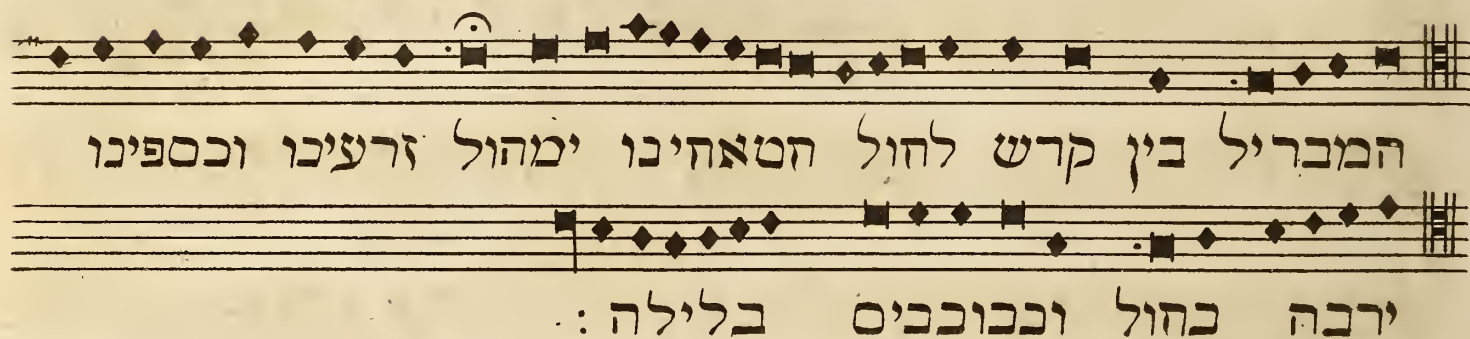
Therefore will I give thanks therefore will I give thanks un-to the Lord my.

Lento

God, for this cause will I con-fess un-to thee a - - mong the Gentiles.

# Intonation of the German Jews upon

המבריל וגו'



המבריל בין קרש לחול הטאחינו ימהול זרעינו וכספינו  
 ירבה בחול ונכוכבים בלילה :

*Tutti Presto.*

And I will sing and I will sing, will sing praises sing praises un-to thy name. and I will sing and

and I will sing and

and I will sing and

*Tafo solo.*

*Tutti*

I will sing will sing praises sing praises un-to thy name. for thou hast given victory un-to thy King and

I will sing will sing praises sing praises un-to thy name.

I will sing will sing praises sing praises un-to thy name.

*Tafo solo*



hast ordained a lantern for thine a-nointed, for thou hast given vic-to-ry un-to thy King and.

for thou hast given vic-to-ry un-to thy King and.

for thou hast given vic-to-ry un-to thy King and.

Tutti

hast ordained a lantern for thine a-noint-ed.

hast ordained a lantern for thine a noint-ed. and hast deliver'd Da-vid thy servant from the peril.

hast ordained a lantern for thine a-noint-ed.

Tasto solo 6

of the sword. the Lord hath chofen Ja-cob un-to himself and Israel for his own in-he-ri-tance.

6

and haft de-li-ver'd Da-vid thy fervant from the pe-ril of the sword. and haft de-li-ver'd

and haft de-li-ver'd

and haft de-li-ver'd

tutti 6 6 6

Da-vid thy fervant from the pe-ril of the sword. the Lord hath chofen Ja-cob un-to him-self and.

Da-vid thy fervant from the pe-ril of the sword.

Da-vid thy fervant from the pe-ril of the sword.

5 6 5 6 6 6 5 4 3 Tasto folo

Israel for his own in-he-ri-tance. the Lord hath chofen Ja-cob un-to him-self and.

the Lord hath chofen Ja-cob un-to him-self and.

the Lord hath chofen Ja-cob un-to him-self and.

Tutti



Largo assai.

Israel for his own in -- he - ri - tance. He giveth great de -- li - - - - v'rance de --

Israel for his own in -- he - ri - tance. He giveth great de -- li - - - - v'rance de --

Israel for his own in -- he - ri - tance. He giveth great deliv'rance de -

- - liv'rance he giveth great de -- li - - - v'rance de - - - - li - - v'rance

- li - v'rance he giveth great de - li - - - - v'rance de - - li - - v'rance un-to his

- li - - v'rance he giveth great de - liv'rance de - li - - - v'rance un -

un-to his King un-to his King, and great prof-pe - ri - - ty:

King un-to his King and great prof - - pe - - ri - - ty: Segue Subito

- to his King un-to his King and great prof - - pe - - ri - - ty:

Intonation of the fifth  
Ecclesiastical Tone.

to his a - - noint - ed to his a - - nointed he

He sheweth lov - - - - - ing kind - - -

sheweth lov - - - - - ing kind - - - nefs to his a - nointed. and to his

to his a - - - - - noint - - - - - ed and to his feed for

- nefs to his a - noint - - ed to his a - noint - ed he sheweth lov - - - - - ing kindness

feed to his a - noint - ed he sheweth lov - - - - - ing kind - - nefs he sheweth

e - - - - - ver more for e - - - - - ver he sheweth lov - - - - - ing kindness for e - -

to his a - - - - - noint - - - - - ed and to his feed for

76 65



lov - - - ing kindnefs for e - - - ver - - more he fheweth lov - - - ing.

- - - ver to his a - noint - ed and to his feed for e - - - ver

e - - - ver - - - more he fheweth lov - - - ing.

kind - nefs to his a - - noint - - - ed and to his feed

- more to his a - noint - ed he fheweth lov - - - ing kind - nefs for e - -

kind - nefs to his a - - nointed he fheweth lov - - - ing.

for e - - - ver - - more he fheweth lov - - - ing

- - - ver - more to his a - - - noint - - - ed and to his

kind - - nefs to his a - noint - ed to his a - - noint - ed and to his feed for

- ing kind - - - nefs to his a - noint-ed he sheweth lov-ing kind - - nefs to his a -  
 feed for e - - - ver - - - more  
 e - - ver - - more to his a - - noint - - ed and to his

nointed he sheweth lov-ing kind - - nefs to his a - - noint-ed and to his feed for ever he .  
 he shew - - - eth lov - - - ing kind - -  
 feed for e - - - ver - - - more to his a - noint-ed

sheweth lov - - - - ing kindness to his a - noint-ed and to his feed for  
 - - nefs to his a - noint-ed and to his feed for  
 and to his feed to his a - - noint - - ed and to his feed



e -- vermore he sheweth lov - - - ing kind - nefs to his a - - - noint - -

e - - - - ver - more he sheweth lov - ing kind - nefs to his a - noint - ed and to his

for e - - vermore to his a - - noint - ed he sheweth lov - - - -

- - - - - ed and to his feed he sheweth loving kind - - nefs he sheweth

- feed for e - ver - - more to his a - -

- - - - - ing kind - - - - - nefs to his a - - noint - - ed and to his feed

lov - - - - - ing kind - - - - - nefs to his a - - - nointed to his a -

- - - - - noint - - - - - ed and

to his a - - - - noint - - ed and to his feed to his

- nointed to his a -- nointed to his a -- nointed he sheweth lov - - -

to his feed for e - - -

a - - - nointed to his a -- nointed to his a - noint-ed to his a -

- - ing kind - - nefs to his anointed and to his feed for e -

- - noint - - - ed and to his feed to his a - - - noint - - - ed and to his feed for

- - - ver - - - more.

- - - ver - - - more.

e - - - ver - - - more.



## PSALM XIX

A QUATTRO

*ALTO, DUE TENORI, E BASSO.**Cæli enarrant &c.*

*Solo*

*Allegro*

The heav'ns declare the glo-ry the glo-ry of Je-ho-vah the

*Allegro*

heav'ns declare the glo-ry the glo-ry of Je-ho-vah declare the glo-ry of Je-ho-vah. The

*tutti*

*tutti*

*tutti*

*tutti*

*tutti*

heav'ns declare the glo = ry the glo-ry of Je = ho-vah the heav'ns declare the glory the glory of Je = ho-vah de -

heav'ns declare the glo = ry the glo-ry of Je = ho-vah the heav'ns declare the glory the glory of Je = ho-vah

heav'ns declare the glo = ry the glo-ry of Je = ho-vah the heav'ns declare the glo - - - ry

heav'ns declare the glo = ry the glo-ry of Je = ho-vah the heav'ns declare the glory the glory of Je = ho-vah

Solo

- clare the glo -- ry of Je - ho - - - vah: the fir - - - - - mament the

the glory of Je - - ho - - vah: proclaims - - his handy-work

the glory of Je - - ho - - vah: proclaims - - his handy-work

the glory of Je - - ho - - vah: pro-claims his handy-work

7



fir - - - mament the fir - - - mament pro-  
 proclaims - his handy-work the heav'ns de=clare his glo - -  
 proclaims - his handy-work the fir - - - mament pro-  
 pro-claims his handy-work the firmament pro-  
 Tafto folo Tutti

- claims - his handy-work the firmament the firmament proclaims his handy-work his handy-work. the  
 - - ry the firmament the firmament proclaims his handy-work his handy-work.  
 - claims - his handy-work the firmament the firmament proclaims his handy-work his handy-work.  
 - claims his handy-work the firmament the firmament proclaims his handy-work his handy-work.  
 Tafto folo

heav'ns de-clare his glo-ry the firmament the firmament pro-

the fir-mament proclaims - his handy-work the firmament the firmament pro-

the fir-mament proclaims - his handy-work the firmament the firmament pro-

the fir-mament proclaims his handy-work the firmament the firmament pro-

Tutti

-claims his handy-work his handy-work. declare his glory the firmament proclaims his.

-claims his handy-work his handy-work. the heav'ns declare his glo-ry the firmament

-claims his handy-work his handy-work. declare his glory the firmament

-claims his handy-work his handy-work. declare his glory the firmament

Tafto folo 5#6 tutti



handy-work the heav'ns de=clare his glo - - - ry the

proclaims his handy-work the fir - - - mament proclaims - his handy-work the

proclaims his handy-work the fir - - - mament proclaims - his handy-work the

proclaims his handy-work the firmament proclaims his handy-work the

Tafto solo Tutti

firmament the firmament proclaims his handy-work his handy-work.

firmament the firmament proclaims his handy-work his handy-work.

firmament the firmament proclaims his handy work his handy-work.

firmament the firmament proclaims his handy-work his handy-work.

Tafto solo Tutti

One day telleth a - no - - ther telleth a - no - - - ther One day tell -

**Tutti**

One day telleth a - no - - - - - ther telleth a - - no - - - - - ther One.

One day telleth a - no - - - - - ther

One day telleth a - no - - - - - ther

Taſto folo # Tutti # Taſto folo

- eth a - - no - - - - - ther telleth a - - no - - - - - ther

day telleth a - - no - - - - - ther telleth a - no - - - - - ther telleth a - no -

One day telleth a - no - - - - - ther tell-eth a - no - - - - -

One day telleth a - no - - - - - ther

**Tutti**



tellet a - - no - - ther: and one night cer -

ther: and one night cer - ti - fi - eth a - - nother certi -

ther: and one night cer - ti - fieth a - no - - ther certifi = eth .

tellet a - - no - - ther and one .

Tafto folo Tutti Tafto folo Tutti

ti - fieth a - no - - - - - ther cer - ti - - fi - - eth a - - no - - - - - ther a -

fieth a no - - - - - ther cer - - ti - - fi - - eth

a - nother certi - fieth a - - no - - ther cer - - ti - - fi - - eth a - nother

night cer - ti - - fieth a - - no - - - - - ther cer - ti - - fi - eth a -

# Tafto folo Tutti b'





*Tutti*

*Allegro* There is nei - - ther *f*speech  
*tutti* speech nor lan - - -

*Allegro*

- guage  
*Tutti*

There is nei - - ther *f*speech  
*Tutti* speech nor lan - - -

but their voices are heard their voi - ces are heard their voi - - ces are heard.

but their voices are heard their voi - ces are heard their voi - - ces are

but their voices are heard their voices are heard their voi - - ces are heard are

-guage but their voices are heard their voi - ces are heard their voi - - ces are

a - mong them

heard a - mong them Their found is gone out

heard a - mong them in - - to all the

heard a - mong them



in - - to all the earth and their words in - - to the ends of the world.  
 and their words in - - to the ends of the world.  
 earth and their words in - - to the ends of the world.  
 and their words in - - to the ends of the world.

their found is gone out in - - to all the earth and their words in - - to the ends of the world their found  
 their found is gone out and their words in - - to the ends of the world  
 in - - to all the earth and their words in - - to the ends of the world  
 their found is gone out in - - to all the earth and their words in - - to the ends of the world.

is gone out and their words in-to the ends of the

and their words in-to the ends of the

and their words in-to the ends of the

in - - - to all the earth in - - to all the earth and their words in -

world - - - the ends of the world. Segue Subito

world - - - the ends of the world.

world - - in - to the ends the ends - - - of the world.

- - - to the ends of the world. Segue Subito



*Tutti*

In them he hath plac - - ed

*Tutti*

In them he hath plac - - - ed hath plac - - - ed a taber -

*tutti*

In them he hath plac - - - ed hath plac - - ed hath plac - ed

*tutti*

In them he hath plac - - ed hath plac - ed

*Tafo solo* *Tutti* *Tafo solo*

a taber-nacle a ta-ber - - na - - cle forthe fun forthe fun forthe fun:

- nacle a ta - - ber - na - cle forthe fun forthe fun forthe fun:

a taber - na - cle for the fun:

a taber - nacle a ta - ber - na - cle forthe fun:

*76* *6* *5* *Tutti* *76*

who cometh forth as a bridegroom.

who cometh forth as a bridegroom out of his cham - - - ber as a

who cometh forth

out of his cham - - - ber

who cometh forth as a bridegroom out of his cham - - - ber

bride--groom out of his cham - - - ber

5 6 #



as a bridegroom out of his cham-ber. and rejoyceth as a giant to run his

out of his cham - - ber and rejoyceth as a

as a bridegroom out of his cham - - ber

out of his cham - - ber

Tafto solo Tutti Tafto solo

courfe - - - as a giant to run his courfe.

giant to run his courfe to run his courfe.

and rejoyceth as a giant to run his courfe.

and rejoyceth as a giant to run his courfe his courfe.

tutti 4#3

His going forth is

His going forth is from the uttermost part of the

His going forth is from the uttermost part of the hea - - - - -

His going forth is from the uttermost part of the hea - - - - - ven,

from the uttermost part of the hea - - - - - ven,

hea - - - - - ven,

ven,



and his

and his circuit to the end of the.

and his circuit to the end of the hea - - - - -

and his circuit to the end of the hea - - - - -

Piano

circuit to the end of the hea - - ven of the hea - - - ven of the hea - - - ven,

hea - - - - - ven of the hea - - ven of the hea - - - ven,

- - - - - ven of the hea - - ven of the hea - - - ven,

- - - - - ven of the hea - - ven of the hea - - ven, and his

#

Piano

6

7#

and his circuit to the.

and his circuit to the end of the hea - - -

and his circuit to the end of the hea - - -

circuit to the end of the hea - - -

end of the hea - - - ven:

ven:

ven:

ven:

ven:



Solo  
 from the heat thereof  
 concealed  
 there is .  
 Solo  
 concealed  
 from the heat thereof .  
 Solo  
 And there is nothing  
 there is .  
 Solo  
 And there is nothing  
 Allegro

tutti  
 Solo  
 nothing conceal'd from the heat thereof nothing concealed  
 there is .  
 tutti  
 and there is nothing  
 from the heat thereof .  
 tutti  
 nothing conceal'd from the heat thereof  
 and there is nothing  
 from the heat thereof .  
 tutti  
 nothing concealed no no

no - - - - thing con - - ceal'd from the heat there - - of and there is.

*Solo* there is no - - - - thing con - - ceal'd from the heat there-of there is no - -

*Solo* nothing concealed nothing concealed from the heat thereof there is

and there is nothing and there is nothing nothing concealed from the heat thereof

*tutti*

nothing and there is nothing nothing concealed from the heat thereof there is

- thing con - - ceal'd from the heat there - - of there is

no - - - - thing con - - ceal'd from the heat there - - of there is

*tutti* nothing concealed nothing concealed from the heat thereof there is



no -- thing con -- -- ceald from the heat there -- of no -- thing con.

no -- thing con -- -- ceald from the heat there -- of no -- thing con.

no -- thing con -- -- ceald from the heat there -- of no -- thing con.

no -- thing con -- -- ceald from the heat there -- of no -- thing con.

no -- thing con -- -- ceald from the heat there -- of no -- thing con.

-- ceald from the heat there -- of.

-- ceald from the heat there -- of.

-- ceald from the heat there -- of.

-- ceald from the heat there -- of.

-- ceald from the heat there -- of.

## Intonation of the Spanish Jews upon

שער אשר נסגר וגו'

מה קו ר נס גר ש א ש  
מה ה ה ו ו עבי אשר נרה אל  
ו שלהה ו

Solo.

Largo.

Violoncello.

The law of Je -

- ho - vah is pure and un - de - filed is pure and un - de - filed convert = ing the soul converting the



foul: the faithful tes-ti-mo-n-y of the Lord is e-ver sure and giveth wif-

- dom unto the fim - - ple. *Tutti* The statutes of the Lord are ex-ceeding true and righteous  
*tutti* The statutes of the Lord are ex-ceeding true and righteous

exceeding true and righteous and re-joycethe heart re-joycethe heart: the commandment of the.  
 exceeding true and righteous and re-joycethe heart re-joycethe heart: the commandment of the.

Lord is ve-ry pure and giveth light, and giv - - - eth light un = to the eyes.  
 Lord is ve-ry pure and giveth light, and giv - - - eth light un = to the eyes.



Violoncello

Solo

The fear of Je-ho-vah is clean, and giv-eth wis-dom. is clean and giv-eth wis-dom.

Violoncello

and e-ver shall endure and e-ver shall en--dure the judgments of the Lord are full of

truth, are full of truth, and full of righteousness and full of righteousness.



Tutti

More precious far than fil-ver and more to be de = fir = ed, yea, more to be de = fir = ed

Tutti

More precious far than fil-ver and more to be de = fir = ed yea, more to be de = fir = ed

Tutti

than much re = fined gold than much re - - fined gold: the ho = ney and the droppings of ho - ney -

than much re = refined gold than much re - - refined gold: the ho = ney and the droppings of ho - ney -

- combs are not so sweet are not so sweet as they are not so sweet as they.

- combs are not so sweet are not so sweet as they are not so sweet as they.

# 6#6

#6

6#6



Tutti

More-o-ver by them is thy servant instructed thy servant is in-structed moreo - - - ver by .

tutti

More-o-ver by them is thy servant instructed thy servant is in-structed moreo - - - ver by .

tutti

More-o-ver by them is thy servant instructed thy servant is in-structed more - o - - ver by

them moreo - - - ver by them: and in the faithful keeping the faithful keeping of the same

them moreo - - - ver by them: and in the faithful keeping the faithful keeping of the same

them more-o - - ver by them: and in the faithful keeping the faithful keeping of the same

there shall be great reward there shall be great reward. there shall be great reward there shall be great reward.

there shall be great reward there shall be great reward. there shall be great reward there shall be great reward.

there shall be great reward there shall be great reward. there shall be great reward there shall be great reward.



## Solo Adagio

Who can tell how oft he offendeth how oft he offendeth: O cleanse thou me from my secret

Solo

Who can tell how oft he offendeth how oft he offendeth:

Solo

Who can tell how oft he offendeth how oft he offendeth:

Solo

Who can tell how oft he offendeth how oft he offendeth:

Adagio

6

faults.

Primo solo.

Keep thy servant also from presumptuous sins, let them not have dominion over

6

me: then shall I be upright, and I shall be innocent from the great transgression.

Primo solo.

136 Part of a Greek Chant of the Hypolydian  
Mode upon a Hymn of Homer to Ceres.

Ι Ι Ι Ε Ζ Ι Ι Ζ Ζ Ε Υ Ε Ε Ε Ζ C  
 < < < u < < < κ κ u z u u u < c  
 Δημότρ' ἠΰχομον, σεμνήν Θεὸν ἄρχον' αἶδεν.  
 Θ υ υ Ε Ε Ε Ε Ζ Ι Ι Ι υ υ Ζ  
 η z z u u u u u < < < z z κ  
 Αὐτήν καὶ κούρην περιχαλλέα Περσεφονείαν.  
 Ζ Ζ Ζ Ζ Ζ Ζ Ζ Ε Ε Ε Ε Ζ Ζ Ζ Ζ Ζ C  
 κ κ κ κ κ κ κ u u u u < < < < < c  
 Χαῖρε Θεὰ, καὶ σὴνδε σὰς πόλιν ἄρχε δ' αἰοιδης.

*Presto Tutti*

*Presto* O let the words O let the words

of my mouth O let the words of my

mouth and the me - di - ta - tion of my heart, be

al - - way ac - - cep - ta - - ble in thy fight,



**Tutti**

O let the words O let the words of my mouth O

O let the words O let the words of my mouth O

O let the words O let the words of my mouth O

let the words of my mouth and the me-di-ta-tion of my

let the words of my mouth and the me-di-ta-tion of my

let the words of my mouth and the me-di-ta-tion of my

heart, be al-way ac-cep-ta-ble in thy fight,

heart, be al-way ac-cep-ta-ble in thy fight, *Segue subito*

heart, be al-way ac-cep-ta-ble in thy fight,

Intonation of the eighth  
Ecclesiastical Tone.

**Largo**

**Tutti**

O Lord my strength my strength and my re = deemer O Lord my

**Largo**

**Tafo solo**

**7<sup>b</sup>67 Tutti**

O Lord my strength

**Tutti**

O Lord my strength my strength and my redeem - - er O Lord my.

strength O Lord my strength and my re - deem - - - - er O Lord my strength O Lord

O Lord my strength

my strength and my redeem = er. O Lord my strength my strength and my re -

**7<sup>b</sup>6**

**7<sup>b</sup>6**



strength my strength O Lord my strength my  
my strength and my re - - deem - er O Lord my strength O Lord my  
my strength and my re - - deem - - er O Lord my strength my  
- deem - er and my re - - deem - - - er O Lord my strength my strength and

7

strength and my re-deem - - er O Lord my strength my strength and my re -

strength and my re - - deem - - - - er O Lord my strength O Lord my strength

strength and my re - - deem - - er O Lord my strength O Lord my strength and my re -

my re - deem - - - er O Lord my strength my strength and

deem - - - - er and my re - deem - er O

O Lord my strength my strength and my re - deem - - er and my re - deem - - - er

- deem - er and my redeemer and my re - deemer my re - deem - - er

my re - - deem - - er O Lord my strength O Lord my strength and my re - - deem - - er

# Tafto folo

Lord my strength my strength and my re - - deem - - - er

and my redeem - - - - - er O Lord my strength my strength

O Lord my strength my strength and my re - deem - - - - - er

and my re - deem - - - - - er O Lord my

tutti #



and my re-deem - - - er O Lord my strength my strength

O Lord my strength and my re - - deem - - er O Lord my strength my strength

and my re - - deem - er my re - - - deem - er O

strength my strength and my re - - - deem - er and

O Lord my strength my strength O Lord my strength my strength

and my re-deem - - - er and my re-deem - - - er

Lord my strength my strength O

my re-deemer and my re-deemer O Lord my strength O Lord my strength O Lord my strength my

O Lord my strength my strength and.

and my re-deem - - - er

Lord my strength my strength O Lord my strength my strength and my re-

strength and my re-deem - - - er and

Tafo solo Tutti

my re-deem - - - er O Lord my strength and my re-deemer

O Lord my strength my strength and my re-

- deem - - - er O Lord my strength my strength and my re-deem - - - er

my re-deem - - - er O Lord my.

Tafo solo b Tutti



and my re-deem - - - er

- deem - - - er and my re-deem-er my re-deem - - - er

O Lord my strength O Lord my strength and my re-deem - - - er O Lord my

strength - - - my strength O Lord my strength my

O Lord my strength O Lord my strength and my re - - deem - - - er

O Lord my strength my strength O Lord my

strength my strength and my re-deem - - - er

strength and my re - - deem - - - er

Tafo folo

O Lord my strength O Lord my strength and my re - - deem - er O Lord my  
strength my strength and my re - deem - er and my re - - deem - er O Lord my

Tutti

strength my strength and my re - - - deem - - - er.  
strength my strength and my re - - - deem - - - er.  
er.

End of the Third Volume.



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# P R O P O S A L S

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