

25
J. Rameph Vincent

28th March 1887

Aylesbury.

THE PRAISE OF JEHOVAH,

(Jubilee Cantata)

THE ENGLISH VERSION BY

F. W. ROSEER,

Composed by

CARL MARIA VON WEBER.

ENT. STA. HALL.

OP. 58.

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George. W. W. Jarvis & W. Jackson (New Coll. Original).

GIFT OF IRVING MORROW.

THE PRAISE OF JEHOVAH.

THE ENGLISH VERSION BY F. W. ROSIER.

THE MUSIC BY CARL MARIA VON WEBER.

No. 1.—CHORUS.

Let all on high their voices raise,
To sing with joy Jehovah's praise :
Loud let the rolling organ swell,
And joyful ring the pealing bell.
Let the glad sound on high
Float through the azure sky,
Jehovah's praise to sing,
Of earth and heaven the mighty king.

TRIO—S. T. AND B.—AND CHORUS.

Lowly we bend before Thy throne,
And bow with adoration down :
Lord, Thou alone dost comfort send,
Thou art our Father and our friend.
Thou keepest us with outstretch'd arm,
From danger free, and safe from harm.

No. 2.—RECITATIVE.—TENOR SOLO.

The blossoms round us sweetly blooming,
Though first conceal'd from sight,
Were by His pow'r brought to life and light.
The laden trees all glowing
With rip'ning fruits for man's delight,
That bend inviting to his gathering haud,
Created were by His divine command.
And, as in silv'ry current thro' the vale
The streamlet unremitting flows,
So never does His loving-kindness fail ;
His goodness no cessation knows.
Then praise the Lord who showers from
above
So bountiful, the treasures of His love.

AIR.—TENOR.

Oh ! bend before His heav'nly power,
Whose immutable decree
Brought to life the op'ning flower,
And the fruit upon the tree.

Who the sun to man has giv'n
And the moon with silv'ry light ;
Who high has rais'd the arch of Heav'n
Fashion'd by His wondrous might.

Then joyful let our praises ring
To Heav'n and Earth's Almighty King :
Let the joyful sound on high
Upward ascend to yonder sky.

No. 3.—RECITATIVE.—SOPRANO SOLO.

Of all Heav'n's gifts for man's possessing
Life is the first and chiefest blessing.
How few look back thro' years bygone,
When seeds of hope were early sown,
And find they blossom'd into light
Without some with'ring cank'ring blight !
Who does not in the time of need,
When dark misfortunes round him lower,
By trusting in God's helping power
Find balm for wounds that truly bleed ?
Call to mind the days of sorrow
And of sickness all have past,
When e'en life seemed ebbing fast,
And night seem'd to know no morrow.
When for mother,
Child, or brother,
Before God's altar prostrate falling,
With burning tears for mercy calling.

“ Gracious Lord of Earth and Heav'n,
Spare the life that thou hast giv'n ;
In Thy hand are life and death ;
Spare, oh ! spare our fleeting breath.”

And the All-Good hath hearken'd to our pray'r,
And straight from out His overflowing hand,
The cup of life has bade His angels bear,
And Death retreateth at His dread command.

AIR.—SOPRANO.

O praise the Lord for all His wonders done ;
Place all your hope—trust but in Him alone.
His people's love alone can Him requite,
His sceptre mercy, and His throne is right.

RECITATIVE.—TENOR SOLO.

But turn we now and look upon the face of
nature,
Where man is but at best a helpless worm ;
Behold God's hand supporting ev'ry creature,
In sunny calm or dark and raging storm !

No. 4.—CHORUS.

See ! murky clouds begin to lower !
'Tis the storm with rushing power.
Where shall we
For safety flee !
Now the sun his face concealing,
Scarce to us his light revealing.
Lightning flashing,
Thunder crashing,
See the corn in waving fields,
To the roaring tempest yields !

No. 5.—BASS SOLO.

And see, with downcast eyes and hearts of fear,
The peasants half distracted stand ;
And gaze, with bosoms torn by fell despair,
Upon the bleak and wasted land.

DUET SOPRANOS.

But soon devotion in their warm hearts
burning,
Their supplications to high heaven turning,
Their pious voices rise upon the air,
And to God's throne ascends their humble
prayer.

CHORUS.

“ Lord of power and of grace,
Turn not away from us Thy face.”

BASS SOLO AND CHORUS.

Send Thy angels down to guard us,
From Thy high eternal throne ;
Thou canst punish or reward us,
Still, O Lord, “ Thy will be done.”

No. 6.—RECITATIVE—BASS SOLO.

When least we dream of aid our help is nigh ;
The Lord has heard their cry
From out His holy dwelling-place on high.

At once the heav'nly rainbow swift began
With radiant hues the breaking clouds to
span.

Firm and immutable is His good will to man !
Let praises thro' the arch of heav'n resound,
And earth re-echo with the joyful sound
Of songs to Him whose mercy doth abound.

No. 7.—QUARTET AND CHORUS.

Praise ye the Lord, who all sorrow and sadness
And all our affliction has taken away.
Come ye before Him with joy and with glad-
ness,
And voices uniting devout homage pay.
Loud let your voices the song of joy raise ;—
Loud let your harmony sound in His praise.
Jehovah's praise record,
Of Heav'n the mighty Lord.

No. 8.—RECITATIVE—TENOR SOLO.

Oh let the pious heart its gratitude
Express to Him, who makes the clouds His
throne :—
Him, who with plenteous hand has us endued.
Oh let us bend in holy fear
Before the Lord our Maker down ;
And all His bounty, all His care,
And all His goodness to us own.

RECITATIVE.—SOPRANO SOLO.

Lord, to Thee our hymns ascend ;
Thou art our Father and our Friend ;
In all our trouble, all our pain,
Thou dost our truest hope remain.
Hear, oh Lord, our fervent pray'r,
And grant us still a Father's care.

No. 9.—CHORUS.

Father, hear our supplication
Rising to Thy starry throne ;
Look from Thy exalted station
With an eye of pity down ;
Lord and king of all creation,
We acknowledge Thee alone.
Praise the Lord with heart and voice,
In His holy name rejoice.
Oh praise His great and mighty name,
Who was, shall be, and is the same.

AMEN.

THE PRAISE OF JEHOVAH.

C. M. VON WEBER.

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The Praise of Jehovah.

WORDS BY F. W. ROSIER.

MUSIC BY
C. M. VON WEBER, Op: 58.

N^o 1. Introduction }
Trio and Chorus } "LET ALL ON HIGH!"

Allegro maestoso.

PIANO.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music begins with a piano (*p*) dynamic. The right hand features a melodic line with eighth-note patterns, while the left hand provides a harmonic accompaniment with chords and single notes.

The second system continues the musical piece. The right hand has a more active melodic line with eighth-note runs, while the left hand maintains a steady accompaniment with chords and single notes.

The third system shows the continuation of the piano introduction. The melodic line in the right hand remains prominent, with the left hand providing a consistent harmonic support.

The fourth system continues the piano introduction. The right hand's melodic line is characterized by eighth-note patterns, and the left hand provides a steady accompaniment.

The fifth system concludes the piano introduction. The right hand features a melodic line with eighth-note patterns, and the left hand provides a steady accompaniment. The system ends with a *tr* (trill) marking over a note in the right hand.

SOPRANI.

ALTI.

TENORI.

BASSI.

p

Let

p

Let

p

Let

p

Let

cres - - - - - *cen* - - - - - *do.*

cres:

all on high their voi - - - - - ces

cres:

all on high their voi - - - - - ces

cres:

all on high their voi - - - - - ces

cres:

all on high their voi - - - - - ces

po - - - - - *co*

a *po* - - - - - *co.*

raise, To sing with joy Je

raise, To sing with joy Je

raise, To sing with joy Je

raise, To sing with joy Je

ho... vah's praise; Loud let the

ho... vah's praise; Loud let the

ho... vah's praise; Loud let the

ho... vah's praise; Loud let the

The first system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "ho... vah's praise; Loud let the". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

roll... ing Or... gan swell,..... And

roll... ing Or... gan swell,..... And

roll... ing Or... gan swell,..... And

roll... ing Or... gan swell,..... And

The second system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "roll... ing Or... gan swell,..... And". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The dynamic marking *ff* is present at the end of the system.

joy... ful ring the peal... ing Bell.....

joy... ful ring the peal... ing Bell.....

joy... ful ring the peal... ing Bell.....

joy... ful ring the peal... ing Bell.....

The third system of music consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are "joy... ful ring the peal... ing Bell.....". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

.....

ff Let the glad sound on

Let the glad sound on high,

ff Let the glad sound on high, Let the sound on high Float

high, Let the sound on high, the sound on high Float

Let the glad sound on high, Let the sound on high Float

thro' the a - - - - zure sky,

thro' the a - - - - zure sky,

thro' the a - - - - zure sky,

thro' the a - - - - zure sky,

(G. 947)

Let the glad sound on high,
 Float thro' the a --- zure

Let the glad sound on high,
 Float thro' the a --- zure

sky,
 Je - - ho - vah's praise.

sky,
 Je - - ho - vah's praise.

sky,
 Je - - ho - vah's praise.

Je - - ho - vah's praise...

... to sing of earth, of earth... and

... to sing of earth, of earth... and

... to sing of earth, of earth... and

... to sing of earth, of earth... and

heav'n the migh - ty King, Je - ho - vah's praise to
 heav'n the migh - ty King.
 heav'n the migh - ty King.
 heav'n the migh - ty King. Je - ho - vah's

sing, of earth and heav'n the mighty King, the mighty King of
 of earth and heav'n the mighty King, the mighty King of
 of earth and heav'n the mighty King, the mighty King of
 praise to sing of heav'n the mighty King, the mighty King of

earth and heav'n, the migh - ty, migh - ty King.
 earth and heav'n, the migh - ty, migh - ty King.
 earth and heav'n, the migh - ty, migh - ty King.
 earth and heav'n, the migh - ty, migh - ty King. Let

ff

(G. 947)

Let all their voi - - - - - ces
 Let all their voi - - - - - ces
 Let all their voi - - - - - ces

all their voi - - - - - ces raise,

raise, to sing Je - -
 raise, to sing Je - -
 raise, to sing Je - -

to sing Je - - ho - -

ho - - - - vah's praise
 ho - - - - vah's praise to sing Je - ho - vah's praise
 ho - - - - vah's praise to sing Je - ho - vah's praise
 - - vah's praise

SOLO.

Low - - - ly we bend be - - - fore Thy

SOLO.

Low - - - ly we bend be - - - fore Thy

SOLO.

Low - - - ly we bend be - - - fore Thy

throne, and bow, and bow with a-do - ration a-do

throne, and bow with a-do - ra - tion, bow with a-do

throne, and bow with a-do - ra - tion, and bow with a - do -

--ra-- --tion down. Lord.....

--ra-- --tion down. Lord.....

--ra-- --tion down. Lord.....

CHORUS.

We bow, we bow with a-do-ra-tion down.

We bow, we bow with a-do-ra-tion down.

We bow, we bow with a-do-ra-tion down.

We bow, we bow with a-do-ra-tion down.

Lord..... Thou a-lone dost comfort send.....

Lord..... Thou a-lone dost comfort send.....

Lord..... Thou a-lone dost comfort send.....

Thou a-

Thou a-

Thou a-

Thou a-

.... Thou art our father and our friend,

- lone dost comfort send, Thou art our father and our
 - lone dost comfort send, Thou art our father and our
 - lone dost comfort send, Thou art our father and our
 - lone dost comfort send, Thou art our father and our

Thou art our father and our friend,

Thou
 Thou
 Thou

friend, Thou art our father and our friend.
 friend, Thou art our father and our friend.
 friend, Thou art our father and our friend.
 friend, Thou art our father and our friend.

OBOE.
 CORN.

keep - est us with out - - stretch'd arm From.

keep - est us with out - - stretch'd arm From.

keep - est us with out - - stretch'd arm

f Thou keepest us with outstretch'd arm,

f Thou keepest us with outstretch'd arm,

f Thou keepest us with outstretch'd arm,

f Thou keepest us with outstretch'd arm,

Thou keepest us with outstretch'd arm,

. danger free, and safe from harm.

. danger free, and safe from harm.

From danger free, and safe from harm.

pp From danger free, and safe from harm.

pp From danger free, and safe from harm.

pp From danger free, and safe from harm.

pp From danger free, and safe from harm.

Let

cres ----- *cen*

all on high their voi - ces

cres ----- *cen*

To sing with joy Je - - -

do. ----- *po* ----- *co.*

raise, To sing with joy Je - - -

do. ----- *po* ----- *co*

The musical score is arranged in three systems. The first system includes vocal staves and piano accompaniment. The piano part features a melodic line with dynamics *a*, *poco*, and *f*. The second system continues the vocal lines with the word "praise" and dotted lines indicating sustained notes. The piano accompaniment continues with a similar melodic pattern. The third system introduces English lyrics: "Let the glad sound on high, Let... the glad". The piano part continues with a melodic line and dynamics *ff*.

System 1:
 Vocal 1: Sing Je...
 Vocal 2: Sing Je... ho...
 Vocal 3: ho... vah's praise Je... ho...
 Piano: *a* *poco* *f*

System 2:
 Vocal 1: ho... vah's
 Vocal 2: - vah's
 Vocal 3: - vah's
 Vocal 4: - vah's
 Piano: praise... praise... praise... praise...

System 3:
 Vocal 1: Let the glad
 Vocal 2: Let the glad sound on high, the glad
 Vocal 3: Let the glad sound on high, Let... the glad
 Piano: *ff*

ff Let the glad sound on high, Float thro' the a - - - - zure

sound on high,

sound on high,

sound on high, Float thro' the

sky, Je - ho - vah's praise to... sing, Of earth and heav'n... the

ff Je - ho - vah's praise to... sing, Of earth and heav'n the

Je - ho - vah's praise to... sing, Of earth and heav'n... the

sky, Je - ho - vah's praise to... sing, Of earth and heav'n... the

migh - ty, migh - ty King. *ff*

migh - ty, migh - ty King. Let all their

migh - ty, migh - ty King.

migh - ty, migh - ty King. Let all their

Let all their voi - - - ces raise,
voi - - - ces... raise, to
Let all their voi - - - ces raise,
voi - - - ces raise, to

sing Je - - ho - - vah's
sing Je - - ho - - vah's
sing Je - - ho - - vah's
sing Je - - ho - - vah's

praise.....
praise.....
praise.....
praise.....

(G. 947.)

Detailed description: This is a musical score for a hymn, page 15. It features four vocal staves and two piano accompaniment systems. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are: "Let all their voices raise, voices... raise, to Let all their voices raise, voices... raise, to sing Jehovah's sing Jehovah's sing Jehovah's sing Jehovah's praise... praise... praise... praise...". The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with simple chords. The score concludes with a double bar line.

N^o 2. Recitative & Air. TENOR.

FLAUTO.

The first system of the piano accompaniment consists of four measures. The right hand (treble clef) features a melodic line with a flute part indicated by a 'FLAUTO.' marking above the staff. The left hand (bass clef) provides harmonic support with chords and moving lines. The key signature is one sharp (F#) and the time signature is common time (C).

Recit: TENOR.

The second system shows the vocal recitative part for the tenor. The vocal line is written in a single staff with a treble clef. The piano accompaniment is in two staves (treble and bass clefs). The lyrics are: "The blossoms round us sweetly blooming, Tho'". The key signature remains one sharp (F#) and the time signature is common time (C).

first... cancel'd from sight, were by His pow'r brought to life and light.

FLAUTO. OBOE. FAG: Recit:

The laden trees all glowing With ripning

a rigore.

fruits for man's de - light, That bend, in - viting to his gath'ring

a rigore.

hand, Cre - - a - ted were by His di - vine com - mand. And

as in silv'ry current thro' the vale The streamlet un - re - mitting

Recit:

flows, So ne - - ver does His lov - - ing kind - ness

Recit:

fail, His goodness no ces - sa - tion knows.

a Tempo.

Then praise the Lord, who showers from a -

Recit:

Andante.

-bove, So boun - ti - ful, the treasures of His Love.

Allegro.

CELLO.

Oh..... bend be -

- fore His heav'n-ly power, Whose im - - mu - - ta - -

- ble... de-cree Brought to life the op'-ning flow - - er, And the

fruit upon the tree, Brough... to life the op'-ning

flower, brough to life the op'- - - ning flower, And..

..... the fruit up - - on the tree.

Who the

sun to man... has giv - en, And the moon with silv'ry light; Who has

rais - - ed, rais - - ed high the arch of Heav'n Fashion'd by... His

wond'rous might; Who the Sun to man has giv'n, ... who the

Sun to man has giv'n, And the moon with silv'ry

light, . . . Who has rais - ed high the arch . . . the arch of hea - ven

Fash - - ion'd by His wond'rous might.

Let the

joy - - - ful sound on high . . . Up - - ward as - -

- cend to yon - - - der sky: Let the joy - - - ful

sound on high Upward as - cend to yon - der sky: Let the

joy - ful sound on high Up - ward as - - cend... to yon - der

sky.

Oh bend be - fore His heav'n - ly

pow - er Whose im - - - mu - - - ta - - - ble de - - -

- cree Brought to life the op'n-ing flower and the fruit up-on the

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has one sharp (F#) and the time signature is 4/4. The vocal line begins with a half note 'cree' followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and moving lines in both hands.

tree, and the fruit... up - - on the tree, Then

The second system continues the vocal line with 'tree, and the fruit...' and 'up - - on the tree, Then'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more static accompaniment in the left hand.

joy-ful let our prai - - ses ring, To Heav'n and earth's Al-

The third system contains the vocal line 'joy-ful let our prai - - ses ring, To Heav'n and earth's Al-'. The piano accompaniment continues with similar rhythmic patterns.

- migh - ty King, to Heav'n and earth's Al - - - migh - - -

The fourth system shows the vocal line '- migh - ty King, to Heav'n and earth's Al - - - migh - - -'. The piano accompaniment features a more active right hand with eighth-note patterns.

- - - - ty King.

The fifth system concludes the vocal line with '- - - - ty King.'. The piano accompaniment features a final flourish with sixteenth-note patterns in the right hand.

Nº 3. Recitative & Air. SOPRANO.

Allegro.

VIOL: *pp*

CORNI E FAG:

Of all Heav'n's gifts for man's possess-ing,

Life is the first and chiefest blessing; How few look back thro' years by-

poco in misura.

-gone When seeds of hope were ear-ly sown, And find they

poco in misura.

blossom'd in-to light without some with'ring cank'ring blight!

ff

Who does not in the time of need, When dark misfortunes o'er him

hr
p
Accel:

lour By trust-ing to God's helping pow-er Find balm for

f

wounds, for wounds that in-ly bleed?

ff
hr
p

Con moto.

FAG:

Call to mind the days of sor- row And of

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'Call to mind the days of sor- row And of'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

sick- ness all have pass'd, When e'en life seem'd ebb- ing fast, OBOE.

The second system continues the vocal line with the lyrics 'sick- ness all have pass'd, When e'en life seem'd ebb- ing fast, OBOE.'. The piano accompaniment continues with similar rhythmic patterns. An Oboe part is indicated by the label 'OBOE.' and a melodic line in the upper right of the piano staff.

And night seem'd to know no mor- row; When for

FLAUTO.

The third system continues the vocal line with the lyrics 'And night seem'd to know no mor- row; When for'. The piano accompaniment includes a Flauto part, indicated by the label 'FLAUTO.' and a melodic line in the upper right of the piano staff.

mo- - - ther, child, or brother, low be- fore God's Al tar fall- ing,

The fourth system continues the vocal line with the lyrics 'mo- - - ther, child, or brother, low be- fore God's Al tar fall- ing,'. The piano accompaniment continues with similar rhythmic patterns.

Thus, with tears, with burn- - ing tears for mer- cy calling.

The fifth system concludes the vocal line with the lyrics 'Thus, with tears, with burn- - ing tears for mer- cy calling.'. The piano accompaniment continues with similar rhythmic patterns.

Andantino. Gra - - cious Lord of

Earth and Heav'n, Spare the life... that Thou hast giv'n;

In Thy hand are life... and death,... spare, oh spare our

fleeting breath! spare, oh spare our fleet - ing breath! Lord of

Heav'n, Lord of Heav'n, spare, oh spare our fleeting breath!

a piacere.

colla parte.

Allegro.

Recit:
And the All - good has hearken'd to our pray'r, And

Recit:

straight from out His overflowing hand, The cup of life, has bade His angels

bear, And death retreateth at His dread command.

Air.
Allegro vivace.

Oh! praise the Lord, oh! praise the Lord for

all His wonders done, Place all your hope,

WIND INST:

trust but in Him a - - lone, Place all your hope, trust..

. . . . but in Him a - - lone, His people's love a - -

- - lone can Him re-quite, His Scep - - tre

mer - - - cy, His Scep - - - tre mer - - - cy, And His

The first system of music features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has three sharps (F#, C#, G#). The vocal line begins with a half note 'mer' followed by a dotted half note 'cy', then a quarter note 'His', a dotted quarter note 'Scep', a dotted quarter note 'tre', another dotted half note 'mer', a dotted half note 'cy', and finally a half note 'And' followed by a dotted half note 'His'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simpler bass line in the left hand. Dynamics include a forte 'f' marking.

Throne...
Throne, His Throne is right, and His Throne is right, His Throne

The second system continues the vocal line with a dotted half note 'Throne...', followed by a quarter note 'Throne', a dotted quarter note 'His', a dotted quarter note 'Throne', a dotted quarter note 'is', a dotted quarter note 'right,', a quarter note 'and', a dotted quarter note 'His', a dotted quarter note 'Throne', a dotted quarter note 'is', a dotted quarter note 'right,', a dotted quarter note 'His', and a dotted half note 'Throne'. The piano accompaniment features a more complex texture with chords and moving lines in both hands. Dynamics include a forte 'f' marking.

... is right.
is right.

The third system shows the vocal line with a dotted half note '... is right.' followed by a dotted half note 'is right.'. The piano accompaniment is highly rhythmic and complex, featuring a dense pattern of chords and sixteenth notes in the right hand, and a bass line with chords in the left hand. Dynamics include a forte 'f' and fortissimo 'ff' marking.

Oh praise the Lord! oh praise the

The fourth system features a vocal line with a dotted half note 'Oh', a dotted quarter note 'praise', a dotted quarter note 'the', a dotted quarter note 'Lord!', a dotted half note 'oh', a dotted quarter note 'praise', and a dotted half note 'the'. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand. Dynamics include a piano 'p' marking.

Lord! for all His wonders done, Place all your

The fifth system continues the vocal line with a dotted half note 'Lord!', a dotted quarter note 'for', a dotted quarter note 'all', a dotted quarter note 'His', a dotted quarter note 'wonders', a dotted quarter note 'done,', a dotted half note 'Place', a dotted half note 'all', a dotted half note 'your'. The piano accompaniment features a complex texture with chords and moving lines in both hands. Dynamics include a forte 'f' and piano 'p' marking.

hope, trust but in Him a - lone, His people's Love a -

- lone will Him re-quite, His Scep-tre, mer-cy, His

Throne... is right, His... Throne... is right, His

cres - - - cen - - - do.

Throne... is right.

Throne, His Throne is right.

marcato.

Allegretto.

CLAR: *p* VIO: *pp*

Recit: TENOR SOLO.

But turn we now and look upon the face of nature, Where

Recit:

man is but at best a help-less worm; Be-hold God's

hand supporting ev'ry creature, In sunny calm, or dark and raging storm.

Attacca subito il Coro.

Nº 4. Chorus.

Allegro.

tremolo.
TIMPANI.

pp

SOPRANI.

ALTI.

TENORI.

BASSI.

p

Ah

p

Ah

p

Ah

p

Ah

fp

see!

Ah

see!

see!

Ah

see!

see!

Ah

see!

see!

Ah

see!

f fp

mur - - - - - ky clouds be - gin to low'r

mur - - - - - ky clouds be - gin to low'r

mur - - - - - ky clouds be - gin to low'r

mur - - - - - ky clouds be - gin to low'r

The piano accompaniment consists of a right-hand part with triplets and a left-hand part with chords and triplets. A dynamic marking of *f* is present.

Ah see!

Ah see!

Ah see!

Ah see!

The piano accompaniment continues with a melodic line in the right hand and chords in the left hand.

Allegro vivace.

ff 'Tis the storm... with

ff 'Tis the storm... with

ff 'Tis the storm... with

ff 'Tis the storm... with

Allegro vivace.

ff

The piano accompaniment features a driving eighth-note pattern in the right hand and chords in the left hand.

rush - - - ing pow - - - er, the storm with

rush - - - ing pow - - - er, the storm with

rush - - - ing pow - - - er, the storm with

rush - - - ing pow - - - er, the storm with

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "rush - - - ing pow - - - er, the storm with". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand.

rush - - ing pow - - er, Where shall we for

rush - - ing pow - - er, Where shall we for

rush - - ing pow - - er, Where shall we for

rush - - ing pow - - er, Where shall we for

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "rush - - ing pow - - er, Where shall we for". The piano accompaniment continues with a similar rhythmic pattern to the first system.

safe - - - ty flee ? Now the

safe - - - ty flee ? Now the

safe - - - ty flee ? Now the

safe - - - ty flee ? Now the

The third system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "safe - - - ty flee ? Now the". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand.

Sun his face con - - - ceal - - - ing,
 Sun his face con - - - ceal - - - ing,
 Sun his face con - - - ceal - - - ing,
 Sun his face con - - - ceal - - - ing,

Scarce to us His light re - - -
 Scarce to us His light re - - -
 Scarce to us His light re - - -
 Scarce to us His light re - - -

- veal - - - ing. *ff* Light - - - ning
 - veal - - - ing. *ff* Light - - - ning
 - veal - - - ing. *ff* Light - - - ning
 - veal - - - ing. *ff* Light - - - ning

flash - - - ing, Thun - - - - der

flash - - - ing, Thun - - - - der

flash - - - ing, Thun - - - - der

flash - - - ing, Thun - - - - der

crash - - ing, See the corn in wav - ing

crash - - ing, See the corn in wav - ing

crash - - ing, See the corn in wav - ing

crash - - ing, See the corn in wav - ing

fields, To the roar - - - ing

fields, To the roar - - - ing

fields, To the roar - - - ing

fields, To the roar - - - ing

(G.947.)

tem - - - pes yields, To the

tem - - - pes yields, To the roar - - ing

tem - - - pes yields, To the roar - - - ing, the

tem - - - - pes yields, To the roar - - - ing, the

roar - - - - ing tem - - - - pest yields, To the

roar - - - - ing tem - - - - pest yields, To the

roar - - - - ing tem - - - - pest yields, To the

roar - - - - ing tem - - - - pest yields, To the

roar - - ing tem - - pest yields

roar - - ing tem - - pest yields

roar - - ing tem - - pest yields

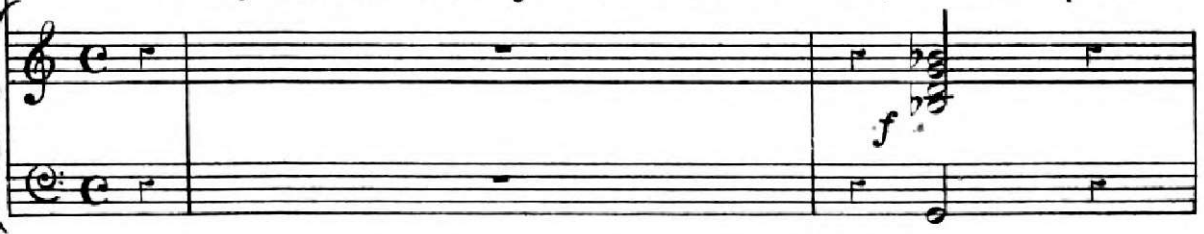
roar - - ing tem - - pest yields

roar - - ing tem - - pest yields

cres: *ff*

Nº 5. Recitative.

BASS.  *And see, with down-cast eyes and hearts of fear, The peasants*

PIANO. 

a tempo moderato.

half distract - ed stand And gaze, with bo - - - - - soms

a tempo moderato.



torn by fell des - - - - - pair Up - - - - - on the



DUET. SOPRANOS.

Andante con moto.

bleak and was - - - - - ted Land. But

CLAR: Andante con moto.



soon de - vo - - tion in their warm hearts burn - ing, their sup - - pli -

soon de - vo - - tion in their warm hearts burn - ing, their sup - - pli -

CLAR:

FAG:

- ca - tion, their sup - pli - ca - tions to high heaven turning, Their pi - - ous

- ca - tion, their sup - pli - ca - tions to high heaven turning, Their pi - - ous

voi - - ces e - cho thro' the air, and to God's throne is

voi - - ces e - cho thro' the air, and to God's throne is

f *bs*

borne their hum - ble pray'r, is borne their hum - ble pray'r.

borne their hum - ble pray'r, is borne their hum - ble pray'r.

più lento.

ff Lord of pow-er and of grace! *pp*

ff Lord of pow-er and of grace! *pp*

ff Lord of pow-er and of grace! *pp*

ff Lord of pow-er and of grace! *pp*

Lord of pow-er and of grace!

ff *pp*

ff turn not a-way from us Thy

ff turn not a-way from us Thy

ff turn not a-way from us Thy

ff turn not a-way from us Thy

Turn not a-way from us Thy face a-way from us Thy

ff

face, turn not a-way from us Thy face,

face, turn not a-way from us Thy face,

face, turn not a-way from us Thy face,

face, turn not a-way from us Thy face, turn not a-

Turn not a way from us Thy face, turn not a
Turn not a way from us Thy face, turn not a
Turn not a way from us Thy face, turn not a
way from us Thy face, turn not a way from

-- way from us Thy face Oh! Lord.
-- way from us Thy face Oh! Lord.
-- way from us Thy face Oh! Lord.
us Thy face oh Lord.

Andante con moto.
SOLO.
Send Thy An----- gels down to guard us, from Thy

(G.947)

Send Thy An...gels
 Send Thy An...gels
 Send Thy An...gels

high E...ter...nal throne; Send Thy An...gels

down to guard us, from Thy high e...ter...nal
 down to guard us, from Thy high e...ter...nal
 down to guard us, from Thy high e...ter...nal

down to guard us, from Thy high e...ter...nal

Throne;
 Throne;
 Throne; SOLO
 Throne; Thou canst pun...ish or re...ward us,

Thou canst pun...ish or re...ward us, still, oh

FACB

f Tutti.
Thou canst pun...ish,
Thou canst pun...ish,
Thou canst pun...ish,
Lord.... Thy will be done; Thou canst pun...ish,

or re...ward us, Thou canst pun...ish or re...
or re...ward us, Thou canst pun...ish or re...
or re...ward us, Thou canst pun...ish or re...
or re...ward us, Thou canst pun...ish or re...

(G.9+7)

- ward us, Still, Oh Lord, Thy will be

- ward us, Still, Oh Lord, Thy will be

done, Thou canst pun - ish or re - ward us, Still, oh Lord, Thy

done, Thou canst pun - ish or re - ward us, Still, oh Lord, Thy

done, Thou canst pun - ish or re - ward us, Still, oh Lord, Thy

done, Thou canst pun - ish or re - ward us, Still, oh Lord, Thy

will be done.....

will be done.....

will be done.....

will be done.....

N^o 6. Recitative. BASS.

BASS.

When least of aid we dream, our help is

PIANO

pp *tremolo*

nigh; The Lord has heard their cry From out His

dwelling place on high. And see! the

Adagio.

Heav'n-ly Rain-bow swift be-gan, With Ra-diant

ten ten

hues The Clouds to span Firm and im-mu-ta-ble is His good.

WIND INST:

-will to man! *RECIT:*
mezza voce. Loud let our voi-ces thro' the

RECIT:

TIM: *ff*

arch of Heav'n resound, *Agitato.* And earth re-echo with the

TIM: *pp* *Allegro.*

joy-ful sound, To sing His praise Whose love and mercy so a-bound.

Nº 7. Soli e Chorus.

Molto vivace

TROMBE. FLAUTI.

pp TIMPANI *cres*

gva *loco*

leggermente.

SOLO

Praise ye the Lord, chas - ing sor - - - - row and

Praise ye the Lord, chas - ing sor - - - - row and

Praise ye the Lord, chas - ing sor - - - - row and

tr Praise ye the Lord, chas - ing sor - - - - row and

leggermente

sad - - - - ness, Who our af - - - - flic - - - - tion hath ta - - - - ken a -

sad - - - - ness, Who our af - - - - flic - - - - tion hath ta - - - - ken a -

sad - - - - ness, Who our af - - - - flic - - - - tion hath ta - - - - ken a -

sad - - - - ness, Who our af - - - - flic - - - - tion hath ta - - - - ken a -

-way, a way

-way,

-way, a way

-way,

ff **TUTTI.**

Praise ye the Lord, chasing sorrow and sadness,

ff **TUTTI.**

Praise ye the Lord, chasing sorrow and sadness,

ff **TUTTI.**

Praise ye the Lord, chasing sorrow and sadness,

ff **TUTTI.**

Praise ye the Lord, chasing sorrow and sadness,

gva

Praise ye the Lord, chasing sorrow and sadness,

Who our affliction hath taken away

Who our affliction hath taken away

Who our affliction hath taken away

gva

Who our affliction hath taken away

who our af ... flic ... tion hath ta ... ken a ... way.....

who our af ... flic ... tion hath ta ... ken a ... way.....

who our af ... flic ... tion hath ta ... ken a ... way.....

who our af ... flic ... tion hath ta ... ken a ... way.....

SOLO Come ye be ... fore Him with

SOLO Come ye be ... fore Him with

SOLO Come ye be ... fore Him with

SOLO Come ye be ... fore Him with

..... Come ye be ... fore Him with

joy and with glad ... ness, Voi ... ces u ... ni ... ting de ...

joy and with glad ... ness, Voi ... ces u ... ni ... ting de ...

joy and with glad ... ness, Voi ... ces u ... ni ... ting de ...

joy and with glad ... ness, Voi ... ces u ... ni ... ting de ...

vout ho-mage pay; Voi...ces u...ni...ting de...vout ho-mage

TUTTI. *ff*

pay. TUTTI. *ff* Let all ap...proach Him with joy and with

pay. TUTTI. *ff* Let all ap...proach Him with joy and with

pay. TUTTI. *ff* Let all ap...proach Him with joy and with

pay. TUTTI. *ff* Let all ap...proach Him with joy and with

ff *cresc.* *ff*

glad ness and low .. ly kneel .. ing their dread homage pay

glad ness and low .. ly kneel .. ing their dread homage pay

glad ness and low .. ly kneel .. ing their dread homage pay

glad ness and low .. ly kneel .. ing their dread homage pay

cresc. *ff*

and low...ly kneel...ing their dread homage pay.

and low...ly kneel...ing their dread homage pay.

and low...ly kneel...ing their dread homage pay.

and low...ly kneel...ing their dread homage pay.

loco

ff

SOLO

SOLO Praise ye the Lord chas...ing sor...row and

SOLO Praise ye the Lord chas...ing sor...row and

SOLO Praise ye the Lord chas...ing sor...row and

SOLO Praise ye the Lord chas...ing sor...row and

Praise ye the Lord chas...ing sor...row and

pp

sad...ness Who our af...flic...tion hath ta...ken a...way,

sad...ness Who our af...flic...tion hath ta...ken a...way,

sad...ness Who our af...flic...tion hath ta...ken a...way,

sad...ness Who our af...flic...tion hath ta...ken a...way,

sad...ness Who our af...flic...tion hath ta...ken a...way,

(G.947)

ff TUTTI.
 Let all ap- - - proach Him with joy and with glad- - - ness,
ff TUTTI.
 Let all ap- - - proach Him with joy and with glad- - - ness,
ff TUTTI.
 Let all ap- - - proach Him with joy and with glad- - - ness,
ff TUTTI.
 Let all ap- - - proach Him with joy and with glad- - - ness,

and low- - - ly kneel- - - ing their dread ho- - - mage pay.
 and low- - - ly kneel- - - ing their dread ho- - - mage pay.
 and low- - - ly kneel- - - ing their dread ho- - - mage pay.
 and low- - - ly kneel- - - ing their dread ho- - - mage pay.

pp SOLO.
 Loud let your voi- - - ces the song of joy raise
pp SOLO.
 Loud let your voi- - - ces the song of joy raise
pp SOLO.
 Loud let your voi- - - ces the song of joy raise

Loud let your har..... mo.. ny sound in His praise

Loud let your har..... mo.. ny sound in His praise

Loud let your Har..... mo.. ny sound in His praise

Loud let your Har..... mo.. ny sound in His praise

Loud let your voi.... ces the song of joy raise,

Loud let your voi.... ces the song of joy raise,

Loud let your har ... mo ... ny sound in His praise.

Loud let your har ... mo ... ny sound in His praise.

Loud let your har ... mo ... ny sound in His praise.

Loud let your har ... mo ... ny sound in His praise.

ff Je ... ho ... vah's praise re ... cord, Of

ff Je ... ho ... vah's praise re ... cord, Of

ff Je ... ho ... vah's praise re ... cord, Of

Je ... ho ... vah's praise re ... cord, Of

Heav'n the migh ... ty Lord, Je ... ho ... vah's praise re ...

Heav'n the migh ... ty Lord, Je ... ho ... vah's praise re ...

Heav'n the migh ... ty Lord, Je ... ho ... vah's praise re ...

Heav'n the migh ... ty Lord, Je ... ho ... vah's praise re ...

_cord, of Heavn the migh --- ty, migh --- ty, migh --- ty,
 _cord, of Heavn the migh --- ty, migh --- ty, migh --- ty,
 _cord, of Heavn the migh --- ty, migh --- ty, migh --- ty,
 _cord, of Heavn the migh --- ty, migh --- ty, migh --- ty,

Lord, of Heavn the migh -- ty Lord; Je -
 Lord, of Heavn the migh -- ty Lord; Je -
 Lord, of Heavn the migh -- ty Lord; Je -
 Lord, of Heavn the migh -- ty Lord; Je -

Lord, of Heavn the migh -- ty Lord; Je -

ho --- vah's praise re -- cord, of Heavn the
 ho --- vah's praise re -- cord, of Heavn the
 ho --- vah's praise re -- cord, of Heavn the
 ho --- vah's praise re -- cord, of Heavn the

migh - - - ty Lord, Je - ho - vah's praise re - cord of heav'n the

migh - - - ty Lord, Je - ho - vah's praise re - cord of heav'n the

migh - - - ty Lord, Je - ho - vah's praise re - cord of heav'n the

migh - - - ty Lord, Je - ho - vah's praise re - cord of heav'n the

migh - - - ty, migh - - - ty, migh - - - ty Lord, Je -

migh - - - ty, migh - - - ty, migh - - - ty Lord, Je -

migh - - - ty, migh - - - ty, migh - - - ty Lord, Je -

migh - - - ty, migh - - - ty, migh - - - ty Lord, Je -

ho - - - vah's praise re - cord, the

ho - - - vah's praise re - cord, the

ho - - - vah's praise re - cord, Of Heav'n the migh - ty, migh - - - ty

ho - - - vah's praise re - cord Of Heav'n the migh - ty, migh - - - ty

migh...ty Lord, Je...ho...vah's praise re...cord Of

migh...ty Lord, Je...ho...vah's praise re...cord

migh...ty Lord, Je...ho...vah's praise re...cord Of

migh...ty Lord, Je...ho...vah's praise re...cord Of

The migh...ty Lord, of

The migh...ty Lord, of

heavn the migh...ty, migh...ty, migh...ty Lord, of

heavn the migh...ty, migh...ty, migh...ty Lord, of

Heavn the migh...ty Lord, the migh...ty Lord, the

Heavn the migh...ty Lord, the migh...ty migh...ty Lord, the

Heavn the migh...ty Lord the migh...ty Lord the migh...ty

Heavn the migh...ty Lord the migh...ty Lord the

migh ty Lord, the migh ty Lord.

migh ty Lord, the migh ty Lord.

migh ty Lord, the migh ty Lord.

migh ty Lord, the migh ty Lord.

migh ty Lord, the migh ty, migh ty Lord.

ff

Nº 8. Recitatives. TENOR & SOPRANO.

TENOR.

Oh let the pi...ous heart Its

PIANO

Vivace.

pp

RECIT.:

grati...tude express to Him, who makes the cloudsHis throne, Him, who with hand so

PIANO

poco in tempo.

plen_teous has us en...dued Oh let us bend in ho_ly fear Be_ fore the

PIANO

Andante.

p

Lord our Ma -- ker down; And all His boun - ty, all His

PIANO

f

care, And all His good-ness to us own.

ff *Vivace.*

SOPRANO SOLO. RECIT:

Lord, to Thee our hymns as-cend, Thou art our Fa-ther and our Friend; In

RECIT: *p*

all our trouble, all our pain, Thou dost our tru-est hope re-main,

f

Hear, hear, oh Lord, our heart - felt prayer And

f

grant us still, and grant us still a Fa-ther's care.

f *ff*

Nº 9. Chorus.

Maestoso con moto.

Adagio.

SOPRANI. Fa... ther, hear our sup... pli.

ALTI. Fa... ther, hear our sup... pli.

TENORI. Fa... ther, hear our sup... pli.

BASSI. Fa... ther, hear our sup... pli.

PIANO *Adagio.* *pp* *ff* Fa... ther, hear our sup... pli.

-- ca... tion, ris... ing to Thy star... ry throne,

-- ca... tion, ris... ing to Thy star... ry throne,

-- ca... tion, ris... ing to Thy star... ry throne,

-- ca... tion, ris... ing to Thy star... ry throne,

f Look from Thy ex... al... ted sta... tion, With an eye of pi... ty

f Look from Thy ex... al... ted sta... tion, With an eye of pi... ty

f Look from Thy ex... al... ted sta... tion, With an *p* eye of pi... ty

Look from Thy ex... al... ted sta... tion, With an eye of pi... ty

ff *p*

(G. 947)

down. Thee the Lord of all cre...a--tion

down. Thee the Lord of all cre...a--tion,

down. Thee the Lord of all cre...a--tion,

down. Thee the Lord of all cre...a--tion,

trem

cres.

f We ac...knowledge, we *cres* ac...knowledge Thee a--

f We ac...knowledge, we *cres* ac...knowledge Thee a--

f We ac...knowledge, we *cres* ac...knowledge Thee a--

We ac...knowledge, we ac...knowledge Thee a--

cen *do* *f* *ff*

Presto. *ff*

lone! Praise the Lord

lone! Praise the Lord

lone! Praise the Lord

lone! Praise the Lord with heart and

Presto. *ff*

with heart and voice, Praise the Lord with heart and
 with heart and voice, Praise the Lord with heart and
 with heart and voice, Praise the Lord with heart and
 voice, Praise the Lord with heart and

voice, Praise the Lord with heart and voice;
 voice, Praise the Lord with heart and voice;
 voice, Praise the Lord with heart and voice;
 voice, Praise the Lord with heart and voice;

In His Ho...ly Name re...
 In His Ho...ly Name re...
 In His Ho...ly Name re...
 In His Ho...ly Name re...joice, His Ho...ly Name re...

(G. 647)

-- joice, In His ho -- ly Name re -- joice. Oh

-- joice, In His ho -- ly Name re -- joice. Oh

-- joice, In His ho -- ly Name re -- joice. Oh

-- joice, In His ho -- ly Name re -- joice. Oh

Praise His Ho.....ly name,

Praise His Ho.....ly name,

Praise His Ho.....ly name,

Praise His Ho.....ly name,

pp *ff*

Oh praise His

Oh praise His

Oh praise His

Oh praise His

Oh praise His

Ho ... ly Name, Oh

Ho ... ly Name, Oh

Ho ... ly Name, Oh

Ho ... ly Name, Oh

praise His Ho ... ly Name, Who was, shall

praise His Ho ... ly Name, Who was, shall

praise His Ho ... ly Name, Who was, shall

praise His Ho ... ly Name, Who was, shall

be And is the same. A ...

be And is the same. A ...

be And is the same. A ...

be And is the same. A ...

men! A men! A

men! A men! A

men! A men! A

men! A men! A

This system contains the first four staves of vocal parts. Each staff begins with the word 'men!' followed by a fermata and then the letter 'A'. The music is marked with a forte dynamic (*ff*).

ff

The piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. It includes a forte dynamic marking (*ff*) and various musical notations such as chords and melodic lines.

-men! A men...

-men! A men...

-men! A men...

-men! A men...

This system contains the second four staves of vocal parts. The lyrics are '-men!' followed by a fermata and then 'men...'. The music is marked with a forte dynamic (*ff*).

A men...

The piano accompaniment for the second system, featuring a grand staff with treble and bass clefs. It includes a forte dynamic marking (*ff*) and various musical notations such as chords and melodic lines.

....

....

....

....

This system contains the third four staves of vocal parts. Each staff begins with four dots (....) followed by a fermata. The music is marked with a forte dynamic (*ff*).

(G.947)

The piano accompaniment for the third system, featuring a grand staff with treble and bass clefs. It includes a forte dynamic marking (*ff*) and various musical notations such as chords and melodic lines.