

# Jubilate Deo (Psalm 100)

Roger Teichmann

(♩ = 63)

Musical score for Jubilate Deo (Psalm 100) by Roger Teichmann. The score is in 3/2 time and includes parts for Soprano, Alto, Tenor, Bass, Mezzo-soprano, Organ, Pedal, Violin 1, Violin 2, Viola, and Violoncello. The tempo is marked as *mp calmo*. The score consists of two measures. The vocal parts (Soprano, Alto, Tenor, Bass, Mezzo-soprano) and the Organ and Pedal parts are currently blank, indicated by a horizontal line with a small square. The Violin 1 part has a whole note rest in the first measure and a half note in the second measure. The Violin 2 part has a melodic line starting with a half note and followed by eighth notes. The Viola and Violoncello parts are currently blank.

*mp calmo*

5

The musical score is arranged in two systems. The first system consists of six staves, all of which are mostly empty, containing only rests. The second system consists of four staves. The top staff of the second system is in treble clef and contains a melodic line with a *poco cresc.* marking and accents. The second staff of the second system is also in treble clef and contains a line with a *poco cresc.* marking and accents. The third staff of the second system is in bass clef and contains a line with a *poco cresc.* marking and accents. The fourth staff of the second system is in bass clef and contains a line with a *poco cresc.* marking and accents.

The musical score is written for piano and consists of 12 staves. The first 10 staves are mostly empty, with only a few notes in the first two staves. The last two staves (11 and 12) contain a complex melodic and harmonic passage. The key signature has one sharp (F#) and the time signature is 3/4. The piece ends with a fermata over the final notes.

10

The musical score consists of five systems of staves. The first four systems are empty. The fifth system contains musical notation for the piano part, including treble and bass clefs, a 2/2 time signature, and dynamic markings of 'mp'. The notation includes various note values, rests, and phrasing slurs.

The musical score consists of two systems. The first system features five staves: four for the string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) and one grand staff for piano. The piano part begins with a treble clef and a key signature of one flat (B-flat). The second system also features five staves: two for the string quartet and three for piano. The piano part continues with a bass clef and includes dynamic markings such as *pizz.* (pizzicato), *marcato*, and *più f* (more forte). A crescendo hairpin is present in the piano part of the second system.

14

Musical score for piano and voice, measures 14-17. The score is written for piano and voice. The piano part consists of a grand staff (treble and bass clefs) and a separate bass line. The voice part is written in a single staff with a treble clef. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The score is divided into four systems. The first system (measures 14-15) shows the piano accompaniment with rests in the voice part. The second system (measures 16-17) shows the voice part with a melodic line and the piano accompaniment. The third system (measures 18-19) shows the voice part with a melodic line and the piano accompaniment. The fourth system (measures 20-21) shows the voice part with a melodic line and the piano accompaniment. The dynamic marking *più f* is present in the third system.

*più f*

This musical score page contains measures 16 and 17 for a string quartet. The first five staves (Violin I, Violin II, Violin III, Viola, and Violoncello) are mostly empty, with only measure 17 showing some notes in the Cello part. The sixth and seventh staves form a grand staff for the Double Bass, with the right hand playing a melodic line and the left hand providing harmonic support. The eighth and ninth staves are for the Violin I and Violin II parts, both featuring intricate, sixteenth-note passages with slurs and accents. The bottom two staves are for the Violoncello and Double Bass, with the Cello part playing a simple harmonic line and the Bass part providing a steady bass line. The score includes various musical notations such as clefs, time signatures, accidentals, and performance instructions like 'arco'.



18

This musical score page contains ten systems of staves. The first four systems (1-4) each consist of a single staff with a whole rest in every measure. The fifth system (5) is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The upper staff contains a melodic line starting with a whole note chord (F#4, C#5), followed by a quarter rest, and then a series of eighth notes: Bb4, A4, G4, F#4, E4, D4, C4, Bb3, A3, G3, F#3, E3, D3, C3, Bb2, A2, G2, F#2, E2, D2, C2, Bb1, A1, G1, F#1, E1, D1, C1, Bb0, A0, G0, F#0, E0, D0, C0, Bb-1, A-1, G-1, F#-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F#-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F#-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F#-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F#-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F#-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F#-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F#-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F#-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F#-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F#-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F#-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F#-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F#-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F#-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F#-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F#-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F#-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F#-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F#-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F#-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F#-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F#-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F#-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F#-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F#-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F#-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F#-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F#-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F#-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F#-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F#-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F#-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F#-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F#-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F#-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F#-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F#-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F#-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F#-40, E-40, D-40, C-40, 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A-186, G-186, F#-186, E-186, D-186, C-186, Bb-187, A-187, G-187, F#-187, E-187, D-187, C-187, Bb-188, A-188, G-188, F#-188, E-188, D-188, C-188, Bb-189, A-189, G-189, F#-189, E-189, D-189, C-189, Bb-190, A-190, G-190, F#-190, E-190, D-190, C-190, Bb-191, A-191, G-191, F#-191, E-191, D-191, C-191, Bb-192, A-192, G-192, F#-192, E-192, D-192, C-192, Bb-193, A-193, G-193, F#-193, E-193, D-193, C-193, Bb-194, A-194, G-194, F#-194, E-194, D-194, C-194, Bb-195, A-195, G-195, F#-195, E-195, D-195, C-195, Bb-196, A-196, G-196, F#-196, E-196, D-196, C-196, Bb-197, A-197, G-197, F#-197, E-197, D-197, C-197, Bb-198, A-198, G-198, F#-198, E-198, D-198, C-198, Bb-199, A-199, G-199, F#-199, E-199, D-199, C-199, Bb-200, A-200, G-200, F#-200, E-200, D-200, C-200, Bb-201, A-201, G-201, F#-201, E-201, D-201, C-201, Bb-202, A-202, G-202, F#-202, E-202, D-202, C-202, Bb-203, A-203, G-203, F#-203, E-203, D-203, C-203, Bb-204, A-204, G-204, F#-204, E-204, D-204, C-204, Bb-205, A-205, G-205, F#-205, E-205, D-205, C-205, Bb-206, A-206, G-206, F#-206, E-206, D-206, C-206, Bb-207, A-207, G-207, F#-207, E-207, D-207, C-207, Bb-208, A-208, G-208, F#-208, E-208, D-208, C-208, Bb-209, A-209, G-209, F#-209, E-209, D-209, C-209, Bb-210, A-210, G-210, F#-210, E-210, D-210, C-210, Bb-211, A-211, G-211, F#-211, E-211, D-211, C-211, Bb-212, A-212, G-212, F#-212, E-212, D-212, C-212, Bb-213, A-213, G-213, F#-213, E-213, D-213, C-213, Bb-214, A-214, G-214, F#-214, E-214, D-214, C-214, Bb-215, A-215, G-215, F#-215, E-215, D-215, C-215, Bb-216, A-216, G-216, F#-216, E-216, D-216, C-216, Bb-217, A-217, G-217, F#-217, E-217, D-217, C-217, Bb-218, A-218, G-218, F#-218, E-218, D-218, C-218, Bb-219, A-219, G-219, F#-219, E-219, D-219, C-219, Bb-220, A-220, G-220, F#-220, E-220, D-220, C-220, Bb-221, A-221, G-221, F#-221, E-221, D-221, C-221, Bb-222, A-222, G-222, F#-222, E-222, D-222, C-222, Bb-223, A-223, G-223, F#-223, E-223, D-223, C-223, Bb-224, A-224, G-224, F#-224, E-224, D-224, C-224, Bb-225, A-225, G-225, F#-225, E-225, D-225, C-225, Bb-226, A-226, G-226, F#-226, E-226, D-226, C-226, Bb-227, A-227, G-227, F#-227, E-227, D-227, C-227, Bb-228, A-228, G-228, F#-228, E-228, D-228, C-228, Bb-229, A-229, G-229, F#-229, E-229, D-229, C-229, Bb-230, A-230, G-230, F#-230, E-230, D-230, C-230, Bb-231, A-231, G-231, F#-231, E-231, D-231, C-231, Bb-232, A-232, G-232, F#-232, E-232, D-232, C-232, Bb-233, A-233, G-233, F#-233, E-233, D-233, C-233, Bb-234, A-234, G-234, F#-234, E-234, D-234, C-234, Bb-235, A-235, G-235, F#-235, E-235, D-235, C-235, Bb-236, A-236, G-236, F#-236, E-236, D-236, C-236, Bb-237, A-237, G-237, F#-237, E-237, D-237, C-237, Bb-238, A-238, G-238, F#-238, E-238, D-238, C-238, Bb-239, A-239, G-239, F#-239, E-239, D-239, C-239, Bb-240, A-240, G-240, F#-240, E-240, D-240, C-240, Bb-241, A-241, G-241, F#-241, E-241, D-241, C-241, Bb-242, A-242, G-242, F#-242, E-242, D-242, C-242, Bb-243, A-243, G-243, F#-243, E-243, D-243, C-243, Bb-244, A-244, G-244, F#-244, E-244, D-244, C-244, Bb-245, A-245, G-245, F#-245, E-245, D-245, C-245, Bb-246, A-246, G-246, F#-246, E-246, D-246, C-246, Bb-247, A-247, G-247, F#-247, E-247, D-247, C-247, Bb-248, A-248, G-248, F#-248, E-248, D-248, C-248, Bb-249, A-249, G-249, F#-249, E-249, D-249, C-249, Bb-250, A-250, G-250, F#-250, E-250, D-250, C-250, Bb-251, A-251, G-251, F#-251, E-251, D-251, C-251, Bb-252, A-252, G-252, F#-252, E-252, D-252, C-252, Bb-253, A-253, G-253, F#-253, E-253, D-253, C-253, Bb-254, A-254, G-254, F#-254, E-254, D-254, C-254, Bb-255, A-255, G-255, F#-255, E-255, D-255, C-255, Bb-256, A-256, G-256, F#-256, E-256, D-256, C-256, Bb-257, A-257, G-257, F#-257, E-257, D-257, C-257, Bb-258, A-258, G-258, F#-258, E-258, D-258, C-258, Bb-259, A-259, G-259, F#-259, E-259, D-259, C-259, Bb-260, A-260, G-260, F#-260, E-260, D-260, C-260, Bb-261, A-261, G-261, F#-261, E-261, D-261, C-261, Bb-262, A-262, G-262, F#-262, E-262, D-262, C-262, Bb-263, A-263, G-263, F#-263, E-263, D-263, C-263, Bb-264, A-264, G-264, F#-264, E-264, D-264, C-264, Bb-265, A-265, G-265, F#-265, E-265, D-265, C-265, Bb-266, A-266, G-266, F#-266, E-266, D-266, C-266, Bb-267, A-267, G-267, F#-267, E-267, D-267, C-267, Bb-268, A-268, G-268, F#-268, E-268, D-268, C-268, Bb-269, A-269, G-269, F#-269, E-269, D-269, C-269, Bb-270, A-270, G-270, F#-270, E-270, D-270, C-270, Bb-271, A-271, G-271, F#-271, E-271, D-271, C-271, Bb-272, A-272, G-272, F#-272, E-272, D-272, C-272, Bb-273, A-273, G-273, F#-273, E-273, D-273, C-273, Bb-274, A-274, G-274, F#-274, E-274, D-274, C-274, Bb-275, A-275, G-275, F#-275, E-275, D-275, C-275, Bb-276, A-276, G-276, F#-276, E-276, D-276, C-276, Bb-277, A-277, G-277, F#-277, E-277, D-277, C-277, Bb-278, A-278, G-278, F#-278, E-278, D-278, C-278, Bb-279, A-279, G-279, F#-279, E-279, D-279, C-279, Bb-280, A-280, G-280, F#-280, E-280, D-280, C-280, Bb-281, A-281, G-281, F#-281, E-281, D-281, C-281, Bb-282, A-282, G-282, F#-282, E-282, D-282, C-282, Bb-283, A-283, G-283, F#-283, E-283, D-283, C-283, Bb-284, A-284, G-284, F#-284, E-284, D-284, C-284, Bb-285, A-285, G-285, F#-285, E-285, D-285, C-285, Bb-286, A-286, G-286, F#-286, E-286, D-286, C-286, Bb-287, A-287, G-287, F#-287, E-287, D-287, C-287, Bb-288, A-288, G-288, F#-288, E-288, D-288, C-288, Bb-289, A-289, G-289, F#-289, E-289, D-289, C-289, Bb-290, A-290, G-290, F#-290, E-290, D-290, C-290, Bb-291, A-291, G-291, F#-291, E-291, D-291

Musical score for a piano piece, page 10, measure 21. The score consists of eight staves. The first four staves are empty. The fifth staff has a melodic line in the right hand. The sixth and seventh staves are empty. The eighth staff has a melodic line in the left hand. The key signature has one flat (B-flat) and the time signature is 4/4.

Staff 1: Treble clef, 4/4 time signature, empty staff.

Staff 2: Treble clef, 4/4 time signature, empty staff.

Staff 3: Treble clef, 4/4 time signature, empty staff.

Staff 4: Bass clef, 4/4 time signature, empty staff.

Staff 5: Treble clef, 4/4 time signature, melodic line with slurs and accents.

Staff 6: Bass clef, 4/4 time signature, empty staff.

Staff 7: Bass clef, 4/4 time signature, empty staff.

Staff 8: Bass clef, 4/4 time signature, melodic line with slurs and accents.

23

Make a joy\_ ful noise un-to the Lord, all ye

Make a joy\_ ful noise un-to the Lord, all ye

Make a joy\_ ful noise un-to the Lord, all ye

Make a joy\_ ful noise un-to the Lord, all ye

*f*

*f*

*f*

*f*

Detailed description: This page of a musical score contains four vocal parts and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the lyrics 'Make a joy\_ ful noise un-to the Lord, all ye'. The piano accompaniment includes a grand staff with treble and bass clefs, and a separate section with four staves (two treble and two bass clefs) featuring sustained chords and melodic lines. The score is divided into three measures with time signatures of 4/4, 3/4, and 3/2. The key signature has one flat (B-flat). The piano part includes dynamic markings such as *f* (forte) and *mf* (mezzo-forte).

The musical score is arranged in two systems. The first system consists of four staves, each labeled "lands." (likely for strings). The second system consists of a grand staff (treble and bass clefs) and a piano part (treble and bass clefs). The piano part includes dynamic markings such as *mf* and *mf*, and features a melodic line with slurs and a crescendo hairpin.

lands.

lands.

lands.

lands.

*mf*

*mf*

*mf*

Poco più mosso

28 poco accelerando

(♩ = 74)

The musical score consists of two systems. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Make a joy - - ful" with a triplet of notes. The piano accompaniment features a triplet in the right hand and a single note in the left hand. The second system continues the piano accompaniment with a melodic line in the right hand and a bass line in the left hand, both marked *mp*.

*piu p*  
Make a joy - - ful

Man. I

Man. II  
(♩) 8:  
8:  
*p*

*mp*

*mp*

*mp*

Make a joy - ful  
noise un - to the Lord.

This system contains the first vocal line and the beginning of the piano accompaniment. The vocal line starts with a whole rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5 with a sharp sign. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both starting with whole rests.

This system continues the vocal line and piano accompaniment. The vocal line has a whole rest, followed by a quarter note D5 with a sharp sign, a quarter note E5, and a quarter note F5. The piano accompaniment continues with whole rests in both hands.

*(simile)*

*(simile)*

*(simile)*

*(simile)*

This system contains four staves of piano accompaniment. Each staff begins with the word *(simile)* in italics. The top two staves are in treble clef, and the bottom two are in bass clef. The music consists of rhythmic patterns of eighth and quarter notes with accents.

34

noise un - to the Lord.

Servethe Lord with glad-ness:

*poco a poco cresc*

*poco a poco cresc*

*poco a poco cresc*

*poco a poco cresc*

*crescendo* - - - - -

come be-fore his pre - sence with sing-ing.

come be-fore his pre - sence with sing-ing.

*f*

*f*

*f*

*f*

Detailed description: This page of a musical score, numbered 16 and 37, features a vocal line and piano accompaniment. The vocal part consists of two staves, with the upper staff containing the lyrics 'come be-fore his pre - sence with sing-ing.' and the lower staff containing the same lyrics. A 'crescendo' marking is placed above the vocal line. The piano accompaniment includes a grand staff with treble and bass clefs, and a separate bass line. The piano part features a series of chords and melodic lines, with a 'f' (forte) dynamic marking appearing in the lower right section of the page.



40

come be - fore\_ his pre - sence with sing - ing.

come be - fore\_ his pre - sence with sing - ing.

come be - fore\_ his pre - sence with sing - ing.

come be - fore\_ his pre - sence with sing - ing.

*mf*

*mp*

*mf*

*mf*

*mf*

18 **Tempo 1mo**

43 (♩ = 63)

The musical score is arranged in 11 staves. The first seven staves are mostly empty, with a few rests. The eighth staff contains a melodic line in treble clef with eighth notes and slurs. The ninth and tenth staves are empty. The eleventh staff contains a bass line in bass clef with quarter notes and slurs. Dynamics include 'mp' (mezzo-piano) and accents.

45

This musical score page contains measures 45 through 48. Measures 45, 46, 47, and 48 are marked with rests in all staves. Measures 49 through 52 contain active musical notation. Measure 49 features a melodic line in the upper staff with accents and a bass line with a half note. Measure 50 continues the melodic line with accents and the bass line with a half note. Measure 51 shows the melodic line with a dynamic marking of *p* and a slur, while the bass line has a slur. Measure 52 concludes the melodic line with a slur and the bass line with a slur.

Four empty musical staves, two with treble clefs and two with bass clefs, arranged in a system. Each staff contains a whole rest in every measure.

A vocal line in treble clef with lyrics: "Knowye thatthe Lord\_ is God: it is he that hath". The melody consists of quarter and eighth notes with a final half note. The lyrics "it is he" and "that hath" are underlined.

Piano accompaniment for the vocal line, consisting of a treble and bass staff. The treble staff has a large slur over the notes corresponding to the lyrics "it is he that hath". The bass staff has a large slur over the notes in the same section.

A single bass staff with a large slur over the notes, continuing the accompaniment from the previous system.

A system of four musical staves. The top two staves (treble clef) have a large slur over the first two measures. The bottom two staves (bass clef) have a large slur over the first two measures. The rest of the system contains various musical notes and rests.

Four empty musical staves, two in treble clef and two in bass clef, with a brace on the left side.

Musical score for a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and contains the lyrics: "made us and not we our - selves;". The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef. The right-hand part features a melodic line with many sharps, and the left-hand part features a bass line with many naturals and sharps.

Musical score for three staves, each starting with the instruction "con sord.". The top two staves are in treble clef and the bottom staff is in bass clef. The music consists of long, sustained notes with a fermata over the final note of each line.

it is he that hath made\_ us

The musical score consists of several systems. The first system includes four staves: three treble clefs and one bass clef, all containing whole rests. The second system features a vocal line with lyrics 'it is he that hath made\_ us' and a piano accompaniment. The piano part includes a grand staff (treble and bass clefs) and a separate bass staff. The vocal line begins with a rest, followed by a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment provides harmonic support with chords and moving lines. The third system continues the vocal line with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment continues with chords and moving lines. The fourth system continues the vocal line with a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C#5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). The piano accompaniment continues with chords and moving lines.

60

and not we our - selves;

senza sord.

senza sord.

senza sord.

63

*p sostenuto*

we are his peop-ple, and

*p sostenuto*

we are his peop-ple, and

*p sostenuto*

we are his peop-ple, and

*p sostenuto*

we are his peop-ple, and

we are his peo ple, and the

*pizz.*

*pizz.*

*pizz.*

*pizz.*



68

*cresc.*

— the sheep of his pas - ture, of his pas - ture.

*cresc.*

— the sheep of his pas - ture, of his pas - ture.

*cresc.*

— the sheep of his pas - ture, of his pas - ture.

*cresc.*

— the sheep of his pas - ture, of his pas - ture.

sheep of his pas - ture, of his pas - ture.

Più mosso

(♩ = 90)

74

arco  
*mp*  
arco  
*mp*  
arco  
*mp*  
arco  
*mp*

77

Musical score for page 77, measures 77-81. The score consists of seven staves. The first six staves (treble and bass clefs) contain rests for measures 77-81. The seventh system (measures 80-81) contains musical notation for the piano part, including eighth notes, quarter notes, and rests in both treble and bass clefs.

*f*

En-ter in -

En-ter in -

En-ter in -

En-ter in -

*f*

*f*

*cresc.* *f*

*cresc.* *f*

*cresc.* *f*

*f*

87

- to his gates, En - ter in - - to his

- to his gates, En - ter in - - to his

- to his gates, En - ter in - - to his

- to his gates, En - ter in - - to his

Violin I

Violin II

Viola

Cello/Double Bass

gates with thanks - giv-ing, and in - to \_\_\_\_\_ hiscourts with

gates with thanks - giv-ing,

gates with thanks - giv-ing, and in - to \_\_\_\_\_ hiscourts with

gates with thanks - giv-ing,

pizz.

pizz.

pizz.

pizz.

95

praise.

praise.

*meno f*

Be thank-ful un -

*meno f*

Be thank-ful

*arco*

*arco*

*meno f*

*allarg.*

Bethank-ful and bless his name.

*allarg.*

Bethank-ful un - to him, and bless his name.

*allarg.*

- to him, and bless his name.

un - to him, be thank - ful, and bless his name.

*allarg.*

*allarg.*

*sost.*

*sost.*

arco

*sost.*



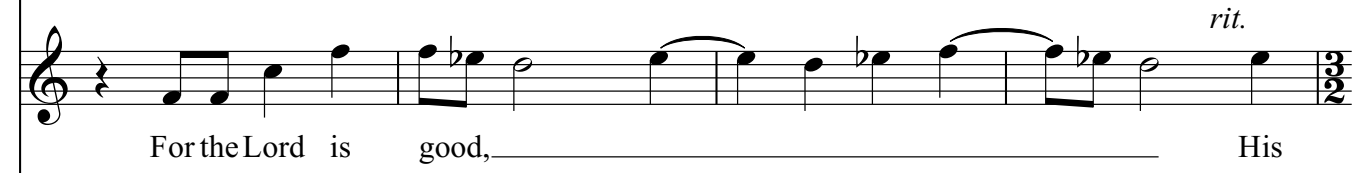
Poco meno mosso

(♩ = 80)

103

The musical score consists of seven systems of staves. The first system contains four staves (treble, alto, tenor, bass) with rests. The second system contains four staves with rests. The third system contains four staves with rests. The fourth system contains a vocal line and a piano accompaniment. The vocal line has the lyrics: "For the Lord is good, \_\_\_\_\_ is good, \_\_\_\_\_". The piano accompaniment features a melody in the right hand and a bass line in the left hand, both with long notes and slurs. The dynamic marking *mp* is present. The fifth system contains four staves with rests. The sixth system contains four staves with rests. The seventh system contains four staves with rests.

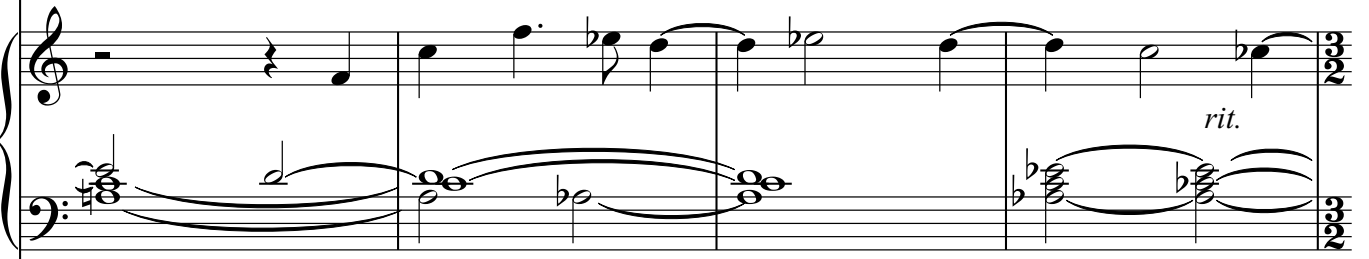
Four empty musical staves, each with a treble clef and a common time signature. The staves are grouped by a brace on the left and end with repeat signs on the right.



For the Lord is good, His

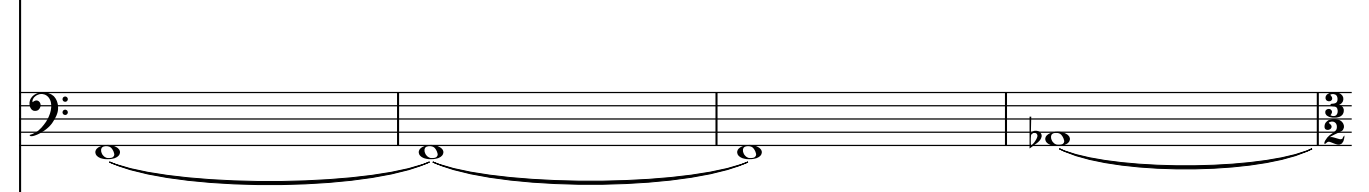
*rit.*

A vocal line in treble clef with lyrics. The melody consists of quarter and eighth notes. The word "good," is followed by a long horizontal line indicating a sustained note. The word "His" is followed by a quarter note. The tempo marking *rit.* is placed above the final note.

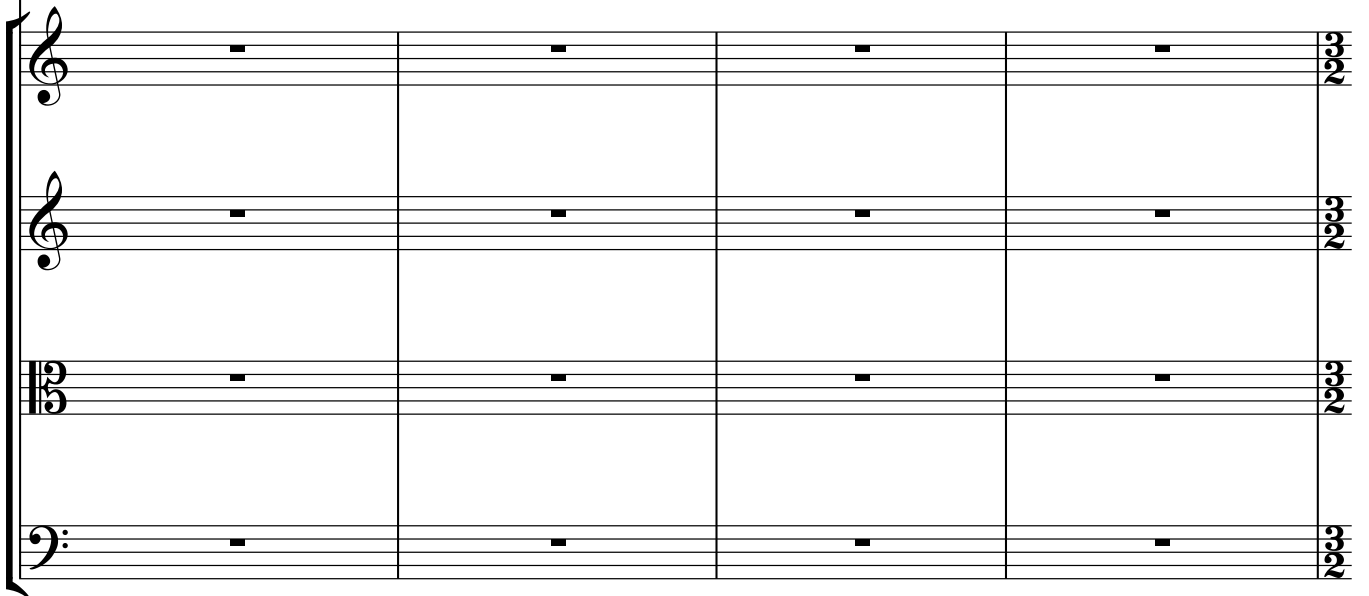


*rit.*

Piano accompaniment for the vocal line. The right hand has a treble clef and the left hand has a bass clef. The music features long, flowing lines with many ties, suggesting a slow, sustained accompaniment. The tempo marking *rit.* is placed above the right hand.



An empty bass line staff with a bass clef and a common time signature, ending with a repeat sign.



Four empty musical staves, each with a treble clef and a common time signature. The staves are grouped by a brace on the left and end with repeat signs on the right.

112

The musical score consists of several systems. The first system contains four staves (treble, alto, tenor, and bass clefs) with whole rests. The second system features a vocal line with lyrics: "mer-cy is e-ver-last-ing, e-ver-last-ing." The tempo marking *a tempo* is placed above the first measure. The piano accompaniment begins in the third measure of this system, with a *a tempo* marking above the first measure. The piano part includes chords and melodic lines in both hands. The final system contains four staves with whole rests.

Tempo 1mo

(♩ = 63)

116

The musical score for page 36, measures 116-118, is as follows:

- Violin I:** Rests in measures 116 and 117. In measure 118, it plays a half note G4.
- Violin II:** Rests in measures 116 and 117. In measure 118, it plays a half note G4.
- Viola:** Rests in measures 116 and 117. In measure 118, it plays a half note G4.
- Cello:** Rests in measures 116 and 117. In measure 118, it plays a half note G4.
- Double Bass:** Rests in measures 116 and 117. In measure 118, it plays a half note G2.
- Flute:** Rests in measures 116 and 117. In measure 118, it plays a half note G4.
- Clarinet:** Rests in measures 116 and 117. In measure 118, it plays a melodic line: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F3 (quarter), E3 (quarter), D3 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter).
- Bassoon:** Rests in measures 116 and 117. In measure 118, it plays a half note G4.
- Piano:** Rests in measures 116 and 117. In measure 118, it plays a half note G4. The word "arco" is written below the staff.

119

The musical score on page 119, system 37, consists of 11 staves. The first five staves are mostly empty with rests. The sixth and seventh staves form a grand staff with some notes in the right hand. The eighth staff has a bass clef and a key signature change to one flat. The ninth and tenth staves are grand staves with active melodic lines in the right hand. The eleventh staff is a bass line with a key signature change to one flat.

This musical score consists of two systems of staves. The first system includes five staves: four individual staves for strings (Violin I, Violin II, Viola, and Cello/Double Bass) and one grand staff for piano (treble and bass clefs). The second system includes four staves: two for strings (Violin I and Violin II) and two for piano (treble and bass clefs). The piano part features a melodic line in the right hand with slurs and a bass line in the left hand. The string parts are mostly silent, with some activity in the lower strings in the second system.

123

*poco a poco cresc.*

The musical score consists of several systems of staves. The first system shows two empty vocal staves. The second system features a vocal line with the lyrics: "And his truth en-du - reth to all ge - ne - ra - tions,". The piano accompaniment includes a right-hand part with a melodic line and a left-hand part with a bass line. The score is marked with *poco a poco cresc.* in several places, indicating a gradual increase in volume. The key signature has one sharp (F#), and the time signature is 3/8.

And his truth en-du - reth to all ge - ne - ra - tions,  
to all ge - ne - ra - tions.

The musical score consists of several staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The second staff is a blank treble clef staff. The third staff is a vocal line in treble clef with a '8' below the staff, indicating an octave shift. The lyrics continue below. The fourth staff is a blank bass clef staff. The fifth and sixth staves are a grand piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The piano part features a melodic line with slurs and a bass line with chords and moving lines. The seventh staff is a blank bass clef staff. The final section of the score consists of four staves: two treble clef staves and two bass clef staves, containing chordal accompaniment and a bass line.



127

to all ge - ne - ra - tions.

and his truth en-du-reth to all ge - ne - ra - tions,

*mf*

*mf*

*mf*

*mf*

*mf*

The musical score is arranged in a system with multiple staves. At the top, there are two empty vocal staves. Below them are two vocal lines with lyrics: "to all ge - ne - ra - ti - ons." The first vocal line is marked *mp* and features a melodic line with a slur over the first two notes. The second vocal line is also marked *mp* and features a more rhythmic line. Below the vocal lines is a grand staff for piano, consisting of a right-hand treble clef and a left-hand bass clef. The piano accompaniment includes a flowing right-hand melody and a left-hand accompaniment with sustained chords and a rhythmic pattern. The lyrics "to all ge - ne - ra - ti - ons." are positioned between the two vocal lines.

The musical score is arranged in two systems. The first system contains four staves: a vocal line (treble clef) with lyrics "to all ge - ne - ra - ti - ons.", a piano line (treble clef) with a dynamic marking of *mp* and lyrics "to all ge - ne - ra - ti - ons.", and two empty bass staves. The second system contains six staves: a vocal line (treble clef), a piano line (treble clef) with a melodic line and a sustained bass line, a bass line (bass clef) with a melodic line and a sustained bass line, and two empty bass staves. The score is in 2/2 time and features a key signature of one flat.

This musical score page contains measures 135, 136, and 137. It features a piano part and a string quartet. The piano part begins in measure 135 with a melodic line in the right hand and a bass line in the left hand, both marked with a *pp* dynamic. The string quartet consists of four staves (Violin I, Violin II, Viola, and Cello/Double Bass), each with a whole note chord in every measure. The key signature has two flats, and the time signature is 4/4. Measure 137 includes a crescendo hairpin in the piano part and a *p* dynamic marking above the first staff of the string quartet.

138

*mp*

Musical score for the first system, measures 138-141. It consists of four staves: three treble clefs and one bass clef. The first three staves have a whole rest in each measure. The fourth staff (bass clef) has a whole note E in the first measure, which is tied to the second measure. The dynamic *mp* is written above the first measure of the bass staff.

Musical score for the second system, measures 142-145. It consists of four staves: three treble clefs and one bass clef. The first three staves have a whole rest in each measure. The fourth staff (bass clef) has a whole rest in the first measure, followed by a melodic line in the second measure starting with a half note E (marked *mp*), then a quarter note D, a quarter note C, and a quarter note B. The dynamic *mp* is written above the first note of the melodic line.

Musical score for the third system, measures 146-149. It consists of four staves: two treble clefs and two bass clefs. The first two staves have a whole rest in each measure. The third staff (treble clef) has a half note E in the first measure, which is tied to the second measure. The dynamic *p* is written below the first measure. The fourth staff (bass clef) has a half note E in the first measure, which is tied to the second measure. The dynamic *p* is written below the first measure.

ter-nal Ru-ler of the cease-less round of cir-cling pla-nets sing-ing on their

ter-nal Ru-ler of the cease-less round of cir-cling pla-nets sing-ing on their

8 ter-nal Ru-ler of the cease-less round of cir-cling pla-nets sing-ing on their

ter-nal Ru-ler of the cease-less round of cir-cling pla-nets sing-ing on their

147

way; guide of the na - tions from the night pro - found in -

way; guide of the na - tions from the night pro - found in -

way; guide of the na - tions from the night pro - found in -

way; guide of the na - tions from the night pro - found in -

to the glo - ry of the per - fect day; rule in our hearts, that

to the glo - ry of the per - fect day; rule in our hearts, that

to the glo - ry of the per - fect day; rule in our hearts, that

to the glo - ry of the per - fect day; rule in our hearts, that



155

we may e - ver be gui - ded and streng-thened and up - held by

we may e - ver be gui - ded and streng-thened and up - held by

we may e - ver be gui - ded and streng-thened and up - held by

we may e - ver be gui - ded and streng-thened and up - held by

thee.  
thee.  
thee.  
thee.

This section contains four vocal staves, each with a treble clef and a key signature of one flat. The lyrics 'thee.' are written below each staff. The music consists of a single note with a fermata in each measure, repeated across four measures.

We are of thee, the child-ren of thy

This section features a vocal line and piano accompaniment. The vocal line has a treble clef and a key signature of one flat. The lyrics 'We are of thee, the child-ren of thy' are written below the notes. The piano accompaniment includes a grand staff with treble and bass clefs, a key signature of one flat, and a 3/4 time signature. It features a long melisma in the first measure, followed by chords and moving lines in the subsequent measures.

pizz.  
pizz.

This section contains two piano staves for pizzicato strings. Both staves have a treble clef and a key signature of one flat. The lyrics 'pizz.' are written above the first staff. The music consists of rhythmic patterns of eighth and sixteenth notes, with some slurs and accents.



Four empty musical staves, each with a treble clef and a key signature of one flat (Bb). The staves are grouped by a brace on the left. Each staff contains a whole rest in each of the three measures.

Son; de - scend, O Ho - ly Spi - rit, like a

A single vocal staff with a treble clef and a key signature of one flat. It contains the lyrics "Son; de - scend, O Ho - ly Spi - rit, like a" with corresponding musical notation: a whole note G4, a quarter rest, a quarter note A4, a quarter note Bb4, a quarter note C5, a dotted half note G4, a quarter note A4, a quarter note Bb4, a quarter note C5, a quarter note Bb4, and a quarter note A4.

Piano accompaniment for the vocal line. It consists of two staves: a treble clef staff and a bass clef staff, both with a key signature of one flat. The treble staff contains chords and moving lines, while the bass staff contains a simple bass line.

A single empty bass staff with a key signature of one flat, containing whole rests in all three measures.

Piano accompaniment for the second system. It consists of four staves: a treble clef staff, two middle staves (likely for strings or woodwinds), and a bass clef staff, all with a key signature of one flat. The top treble staff contains a melodic line with slurs and ties, while the other three staves contain whole rests.

169

Four empty musical staves, two in treble clef and two in bass clef, with a brace on the left side.

Musical notation for a vocal line and piano accompaniment. The vocal line is in treble clef with lyrics: "dove, in - to our hearts, that we may be as one: as". The piano accompaniment consists of two staves (treble and bass clef) with chords and a melodic line.

One empty musical staff in bass clef.

Musical notation for a piano accompaniment consisting of four staves (two treble and two bass clefs) with a melodic line in the top treble staff and chords in the other three staves.

Four empty musical staves, two in treble clef and two in bass clef, with a brace on the left side.

one with thee, to whom we e - ver tend; as one with him, our

Musical score for a vocal line with lyrics and piano accompaniment. The vocal line is in treble clef with lyrics: "one with thee, to whom we e - ver tend; as one with him, our". The piano accompaniment consists of two staves in bass clef.

Musical score for a piano introduction or accompaniment. It features a treble clef staff with a melodic line and three empty bass clef staves below it.

177

*più f*

We  
*più f*

We  
*più f*

We  
*più f*

We

Bro - ther and our Friend.

arco

arco

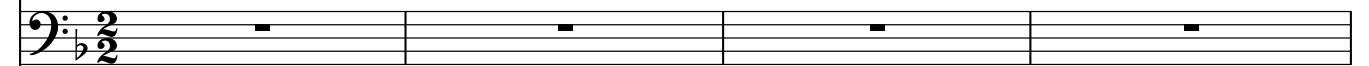
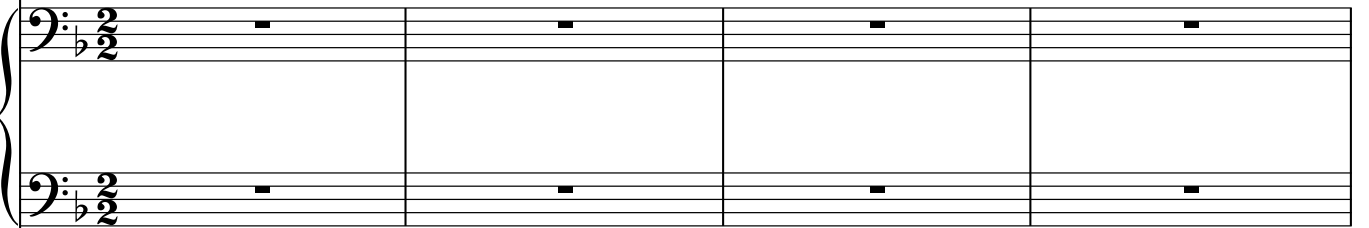
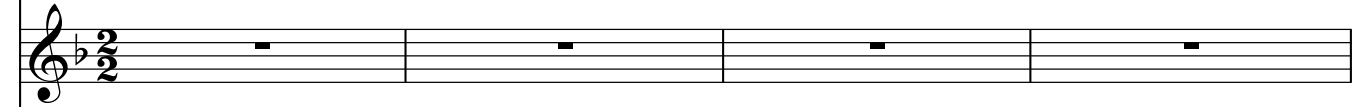


would be one in ha - tred of all wrong, one in our love of

would be one in ha - tred of all wrong, one in our love of

would be one in ha - tred of all wrong, one in our love of

would be one in ha - tred of all wrong, one in our love of





184

all things sweet and fair, one with the joy that

all things sweet and fair, one with the joy that

all things sweet and fair, one with the joy that

all things sweet and fair, one with the joy that

The musical score consists of four vocal parts (Soprano, Alto, Tenor, Bass) and three piano accompaniment staves. The lyrics are: "all things sweet and fair, one with the joy that". The score is in a common time signature and features various musical notations including treble and bass clefs, time signature changes, and dynamic markings.

break - eth in - to song, one with the grief that trem - bles in - to

break - eth in - to song, one with the grief that trem - bles in - to

break - eth in - to song, one with the grief that trem - bles in - to

break - eth in - to song, one with the grief that trem - bles in - to

prayer, one in the power that makes thy child-ren free to

prayer, one in the power that makes thy child-ren free to

prayer, one in the power that makes thy child-ren free to

prayer, one in the power makes thy child-ren free to

*cresc.*

*cresc.*

*cresc.*

*cresc.*

foll - low truth, and thus to foll - low thee.

foll - low truth, and thus to foll - low thee.

foll - low truth, and thus to foll - low thee.

foll - low truth, and thus to foll - low thee.

*marcato*

199

The musical score for page 61, measures 199-202, is presented across seven staves. The first six staves are mostly empty, with some notes in the final measure of the sixth staff. The seventh staff contains a melodic line with dynamic markings *p espress.* and hairpins.

Measure 199: All staves are empty.

Measure 200: All staves are empty.

Measure 201: All staves are empty.

Measure 202: The first staff has a melodic line starting with a dotted quarter note, followed by eighth notes, and ending with a half note. The second staff has a melodic line starting with a quarter note, followed by eighth notes, and ending with a half note. The third staff has a melodic line starting with a quarter note, followed by eighth notes, and ending with a half note. The fourth staff has a melodic line starting with a quarter note, followed by eighth notes, and ending with a half note. The fifth staff has a melodic line starting with a quarter note, followed by eighth notes, and ending with a half note. The sixth staff has a melodic line starting with a quarter note, followed by eighth notes, and ending with a half note. The seventh staff has a melodic line starting with a quarter note, followed by eighth notes, and ending with a half note. The dynamic marking *p espress.* is present above the first staff, and *p espress.* is present above the second, third, fourth, and fifth staves.

This musical score consists of several staves. The top four staves are for string instruments (Violin I, Violin II, Viola, and Cello/Double Bass), each with a dynamic marking of *f* at the end. The fifth and sixth staves are for the Organ, with the instruction "Org. pleno" and a dynamic marking of *f*. The bottom four staves are for woodwinds (Flute, Clarinet, Bassoon, and Contrabassoon), each with a dynamic marking of *molto*. The score includes various musical notations such as rests, notes, and slurs.

clothe us with thy heav'-nly ar-mour, Lord, thy trus - ty shield,thy

clothe us with thy heav'-nly ar-mour, Lord, thy trus - ty shield,thy

clothe us with thy heav'-nly ar-mour, Lord, thy trus - ty shield,thy

clothe us with thy heav'-nly ar-mour, Lord, thy trus - ty shield,thy

*mf*

*mf*

*mf*

*mf*

sword of love di - vine; our in - spi - ra - tion

sword of love di - vine; our in - spi - ra - tion

sword of love di - vine; our in - spi - ra - tion

sword of love di - vine; our in - spi - ra - tion

sword of love di - vine; our in - spi - ra - tion



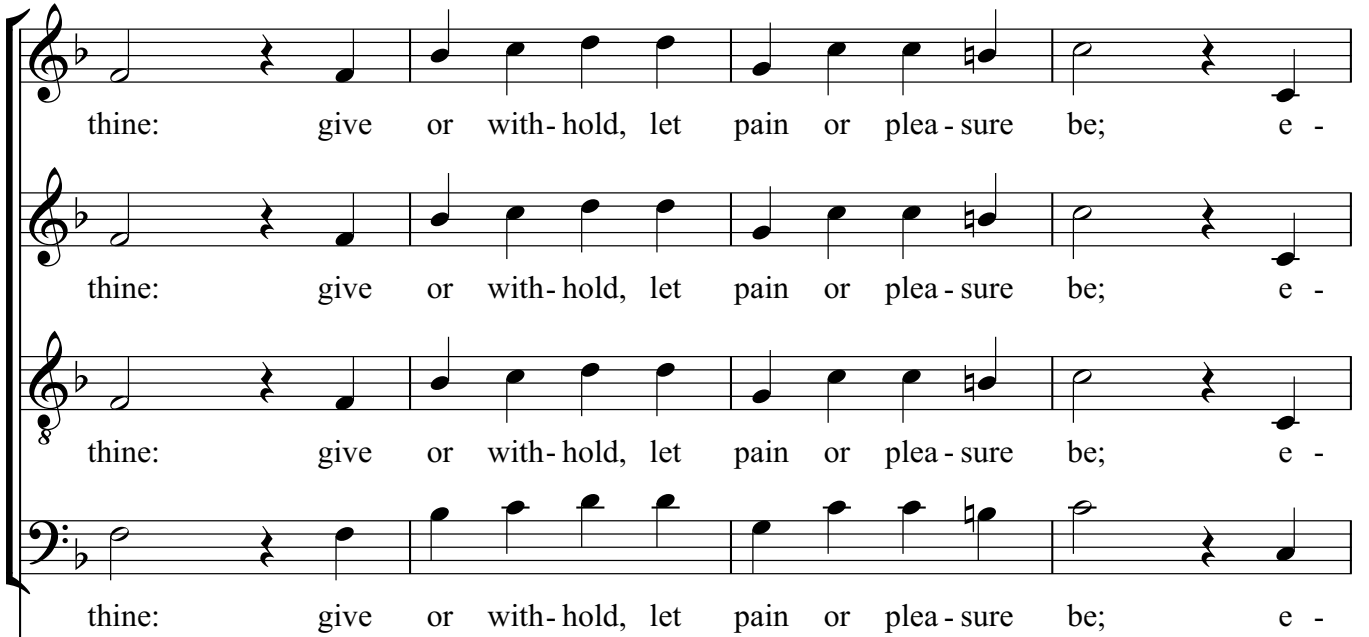
215

be thy con - stant word; we ask no vic - to - ries that are not

be thy con - stant word; we ask no vic - to - ries that are not

be thy con - stant word; we ask no vic - to - ries that are not

be thy con - stant word; we ask no vic - to - ries that are not

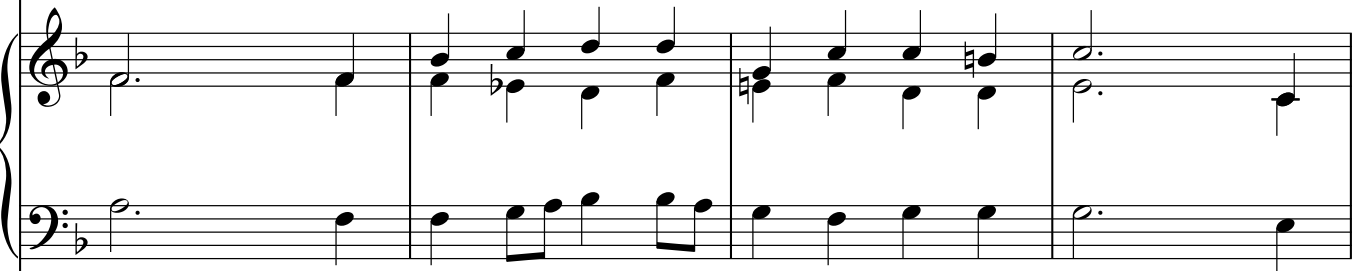
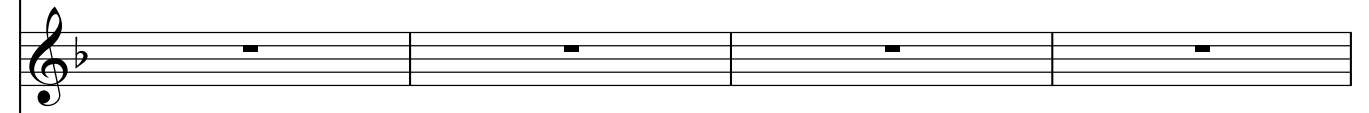


thine: give or with-hold, let pain or plea-sure be; e -

thine: give or with-hold, let pain or plea-sure be; e -

thine: give or with-hold, let pain or plea-sure be; e -

thine: give or with-hold, let pain or plea-sure be; e -



*f*

*y*

nough to know that we are ser - ving thee.

nough to know that we are ser - ving thee.

nough to know that we are ser - ving thee.

nough to know that we are ser - ving thee.

*mf*

This page contains a musical score for system 226. It consists of 11 staves. The first seven staves are mostly empty, with only a few notes in the first staff. The eighth staff has a melodic line with slurs and accidentals. The ninth and tenth staves are empty. The eleventh staff has a bass line with a long note and a slur.

This musical score page contains several systems of staves. The top system consists of five empty staves. The second system features a vocal line with the lyrics "A - - - men." and a piano accompaniment. The piano part includes dynamic markings such as *dimin.* and *mp*. The third system shows a piano part with dynamic markings *dimin.*, *mp*, and *espress.*

*mp*

A - - - men.

*mp*

A - - - men.

*mp*

A - - - men.

*mp*

A - - - men.

*mp*

A - - - men.

con sord.

con sord.

239

The musical score consists of five systems of staves. The first system contains four staves, each with a whole rest in every measure. The second system contains two staves: the upper staff has chords in measures 1, 2, and 4, with a slur over the notes in measure 3; the lower staff has chords in measures 1, 2, and 4, with a slur over the notes in measure 3. The third system contains one staff with a whole note in measure 1, a half note in measure 2, a half note in measure 3, and a whole note in measure 4. The fourth system contains four staves: the upper two staves have melodic lines with slurs; the lower two staves have whole notes in measures 1, 2, and 4, with a slur over the notes in measure 3. The fifth system contains four staves: the upper two staves have melodic lines with slurs; the lower two staves have whole notes in measures 1, 2, and 4, with a slur over the notes in measure 3. The word *pizz.* is written below the lower two staves of the fourth system, and *sostenuto* and *arco sostenuto* are written below the lower two staves of the fifth system.

*sostenuto*

A - - men.

*sostenuto*

A - - men.

*sostenuto*

A - - men.

*sostenuto*

A - - men.

A - - - men.

*sostenuto*

*sostenuto*