

W^m Davison
S^r. Ps. Coll. Cant.

T H E

First Fifty Psalms.

Set to Music by

Benedetto Marcello,

PATRIZIO VENETO,

and adapted to the

ENGLISH VERSION,

B Y

John Garth.

VOL. III.

Engrav'd by Will^m 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,

RICHARD

Lord Bishop of Durham

The PSALMS of

MARCELO

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 JOHN GARTH, 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 JOHN GARTH, 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 JOHN GARTH, 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,

HOLDER NESSE.

P R E F A C E

TO THE ORIGINAL WORK.

TO 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 (σ) and (Σ) 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 completed 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*.

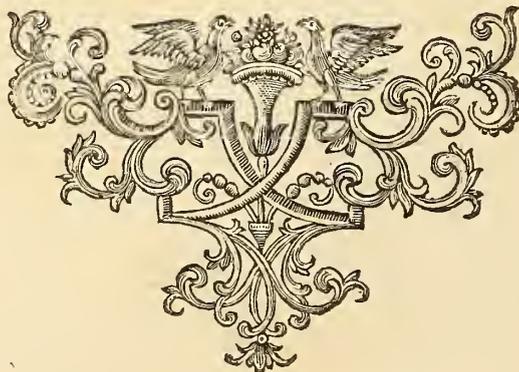
The Eighteenth Psalm, the Third of this Volume, is very long, and interspersed with various Sentiments and affecting Passages. We have therefore in composing it employ'd no small Care, and spar'd no Labour to diversify the Stile of it, which we have adapted as carefully as possible to the proper Expression 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 PARIHYPATE HYPATON of the Tetrachord HYPATON ; between the HYPATE MESON and PARIHYPATE 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* (∞) is improper and inconvenient, as well with regard to its Figure as its Effect. Nor have we us'd this Sign (∞) 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* (∞) 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 (∞) ; 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* (∞) 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.*

Conserua me, Domine. &c.

Violoncello.
Lento.

4 3 - 6 2 2 2 4 3 7 4 5 7 6 5 4 3

Pre -

6 4 4 6 6 7 6 6 6 5 4 3

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

6 7 7 - 6 4 3 6 7 7 -

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

Detailed description: This system contains the first two lines of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are "for in thee have I trust--ed for in thee have I trust--ed O pre-". The bottom two staves are piano accompaniment. The first staff is in treble clef, and the second is in bass clef. The bass line includes figured bass notation: 5 6, 6 4, 4 3 - 4 3 - 4 3 6, * - 6, 7 8 6 5, 9 8.

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

Detailed description: This system contains the third and fourth lines of music. The top staff is a vocal line in treble clef. The lyrics are "-ferve me for in thee have I trust=ed.". The bottom two staves are piano accompaniment. The bass line includes figured bass notation: 6, 9 8 7 6, 6, 7 6 5 4 #, 6, 6, 6 4 3, 6, 6, 6 # 6.

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

Detailed description: This system contains the fifth and sixth lines of music. The top staff is a vocal line in treble clef. The lyrics are "O my soul thou hast said un--to the Lord thou hast said un--to the Lord:". The bottom two staves are piano accompaniment. The bass line includes figured bass notation: 6 4 #.

thou art my God thou art my God.

Detailed description: This system contains the seventh and eighth lines of music. The top staff is a vocal line in treble clef. The lyrics are "thou art my God thou art my God.". The bottom two staves are piano accompaniment. The bass line includes figured bass notation: 6 6 # - 6 5 4 #, 6, 6 4 3, 6 4 3, 6, 6, # - 6 5 4 #.

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

I make men - - - tion of their names with - in my lips.

The first system of music features a vocal line with a treble clef and a key signature of one flat. The lyrics are "I make men - - - tion of their names with - in my lips." The piano accompaniment is in the bass clef, and the figured bass line is also in the bass clef, containing figures such as 6, 7, 6 5 3, 5, 6, 7, 6, and a sharp sign (#).

neither will I make men - tion of their names with - in my lips.

The second system of music continues the vocal line with the lyrics "neither will I make men - tion of their names with - in my lips." The piano accompaniment and figured bass continue with figures like 4 5 and a sharp sign (#).

neither will I make men - - - tion of their names with - in my lips.

The third system of music repeats the lyrics "neither will I make men - - - tion of their names with - in my lips." The piano accompaniment and figured bass include figures such as 6, 7, 6 5 3, 6 6, and 6 5.

of their names with - in my lips.

The fourth system of music concludes the phrase with the lyrics "of their names with - in my lips." The piano accompaniment and figured bass include figures like 7, 6 5 3, 6 6, 4 3, and a sharp sign (#).

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

Adagio assai

Lord Je-ho=vah he is the por-tion of mine inhe-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 pleafant 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

6 4 6 4 6 6 6 4 6 4 5 6 6 4 6

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

6 6 6 5 3 6 # 6 4 4 6 4 6 6 # 4 4 # 6

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

9 3 9 3 9 3 9 3 9 8 4 3 4 6

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

6 4 6 6 3 6 5 4 3 6 6 6 6 6 6 4 3

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

The first system consists of three staves. The top staff is a vocal line in G major, C major, and G major, with lyrics "I have set the Lord al=ways be=fore me: be=cause he is at my right." The middle staff is a grand staff with a treble clef, containing rests. The bottom staff is a grand staff with a bass clef, containing a piano accompaniment in C major with notes G2, B2, D3, and E3.

hand, I shall not be moved.

The second system consists of three staves. The top staff is a vocal line in G major, C major, and G major, with lyrics "hand, I shall not be moved." The middle staff is a grand staff with a treble clef, containing rests. The bottom staff is a grand staff with a bass clef, containing a piano accompaniment in C major with notes G2, B2, D3, and E3.

Allegro.
Violoncello.

The third system consists of two staves. The top staff is a Violoncello line in G major, C major, and G major, marked "Allegro." The bottom staff is a grand staff with a bass clef, containing a piano accompaniment in C major with notes G2, B2, D3, and E3.

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

The fourth system consists of three staves. The top staff is a vocal line in G major, C major, and G major, with lyrics "Therefore therefore my heart is glad. therefore. therefore my heart is glad. my soul re -". The middle staff is a grand staff with a treble clef, containing rests. The bottom staff is a grand staff with a bass clef, containing a piano accompaniment in C major with notes G2, B2, D3, and E3.



-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

The first system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The vocal line contains the lyrics: "my heart is glad my soul re-joyc-eth yea, and my flesh - - - shall rest shall". The piano accompaniment includes several sixteenth-note runs and rests, with some notes marked with a '6'.

rest in hope.

The second system continues the vocal line with the lyrics "rest in hope." and features a piano accompaniment with a bass clef. The piano part includes a series of sixteenth-note runs and rests, with some notes marked with a '6'.

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

The third system of music features a vocal line in C major with a treble clef and a piano accompaniment in C major with a bass clef. The vocal line contains the lyrics: "For why? thou wilt not leave my soul in hell: neither wilt thou suffer thy". The piano accompaniment is mostly whole notes and rests.

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

The fourth system of music features a vocal line in G major with a treble clef and a piano accompaniment in G major with a bass clef. The vocal line contains the lyrics: "ho - - ly one to see cor - - rup - tion." The piano accompaniment includes several sixteenth-note runs and rests, with some notes marked with a '6'.

Intonation of the German Jews upon

מעוז צור ישועתי וגו'

מעוז צור ישועתי לך נאה לשבה תכון ביה הפלתי ושם תודה
 נזכה לעת תבין מטבה מצר המנכה 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 plea- -sure for e-ver-

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on two bass clef staves. The tempo is marked 'Allegro'. The key signature has one sharp (F#). The lyrics are: 'And at thy right hand there is pleasure there is plea- -sure for e-ver-'. The piano part includes chord markings: 6, 6, 4/2, 6, 6, 7, and #.

- more. there is pleasure there is plea- -sure for e-ver-more there is pleasure there is

The second system continues the vocal line and piano accompaniment. The lyrics are: '- more. there is pleasure there is plea- -sure for e-ver-more there is pleasure there is'. The piano part includes chord markings: 5/3, 6/4, 7/4, -3, 7, #, and 6.

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

The third system continues the vocal line and piano accompaniment. The lyrics are: 'pleasure there is pleasure there is pleasure there is plea- - - -sure for e-ver-'. The piano part includes chord markings: #, b, 7, 7, 6/4, 5/4, and #.

- more. there is pleasure there is plea- -sure for e-ver-more. there is pleasure there is

The fourth system concludes the vocal line and piano accompaniment. The lyrics are: '- more. there is pleasure there is plea- -sure for e-ver-more. there is pleasure there is'. The piano part includes chord markings: b6, 4/2, #, 6, b, 7, 7, #, 6, and b.

pleafure there is pleafure there is pleafure there is plea - - fure for

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

pleafure 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 ι σ ρ σ φ σ
Χιονοβλεφάρθ πάτερ ἀδ̄ς

Μ ῑ Ζ ῑ Μ ῑ ρ φ σ ρ ρ σ
περὶ νῶτον ἀπειρετον θρανθ̄

φ Μ Μ Μ Μ σ φ Μ Τ Μ
ροδοέσαν ὄς ἀντυγα πάλων

σ ρ Μ Μ Μ Μ Μ Μ ῑ Μ
ἀχτίνα πολύροφον ἀμπλέκων

Μ ῑ Μ ρ Μ Ζ Τ Ζ
πτανοῖς ὑπ' ἰχνεσσι διώχεις

ῑ Μ ρ Μ ῑ Ζ Μ ρ σ
αἴγλας πολυδερχέα παγάν

Μ Ζ Μ Ζ ῑ Μ ῑ Μ Ζ ῑ σ ρ Μ Μ Μ σ β φ Μ Μ
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,

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.

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 fentence O let my.

come from thy prefence come from thy prefence. let me be judged, with righteous judgment,
fentence 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:

Secondo Solo *Primo Solo*
 And let thine eyes behold the things that are e - - - qual. Thou hast proved and.

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

43

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

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 guideme,

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 kindnes,
O thou that art the

Thy marvellous loving kindnes,

Saviour shew thy loving kindnes, 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

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

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



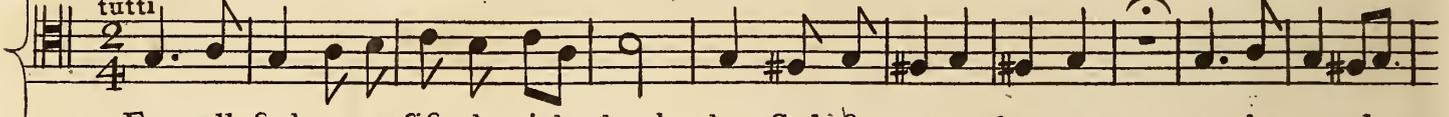
לה כל הארץ

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



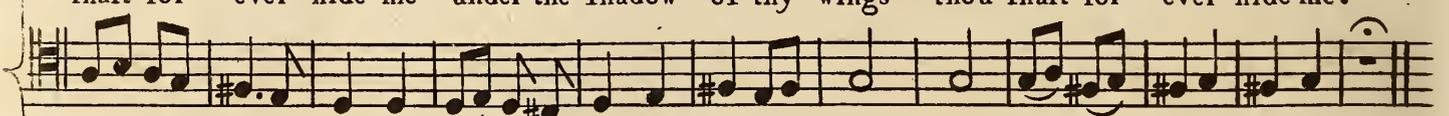
of an eye. thou shalt for e-ver keep me: and under the shadow of thy wings thou



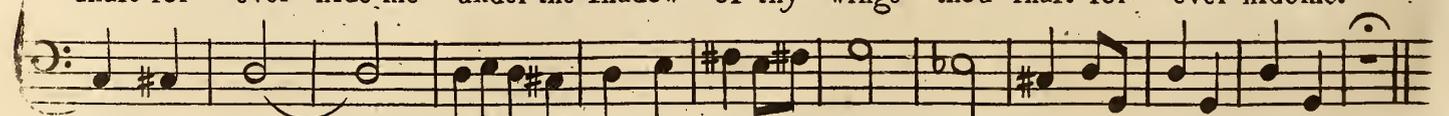
of an eye thou shalt for e-ver keep me: and under the shadow of thy wings thou



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 - - -

Tafo 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 set a - - gainst the poor.

Tutti

Tutti

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

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 secret pla - - - ces lurking in secret pla - - - ces.

Primo Solo

Arise, O Lord, arise, disappoint him, and cast him down: de-li-ver my soul from the ungodly,

Secondo

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

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

Primo

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

Secondo

But as for me, I will behold thy presence in righteousness: 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 -

Tutti

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

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

Solo

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

Solo

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

tutti

Solo

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

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

tutti

Solo

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 .
 O Lord my .
 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 - liverer: 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 .

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 praifed

Solo

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

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

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

to be praifed: fo fhall I e --- - ver through thy great mer --- - cy remain in .

to be praifed: fo fhall I ever through thy great mercy

fafe --- ty and be pre - ferv --- ed from the un --- god --- - ly that .

remain in fafety and be preferved 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

-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:

rent made me a - - fraid
 like as a torrent like as a tor - -
 tor - - - rent like as a tor - - -
 76 #3 # # 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 surprifed me .
 the pains of hell came round me . the snares of death surprifed me .

- prifed me . the snares of death surprifed me the snares of .
 the snares of death surprifed me . the snares of death fur -
 the snares of death surprifed me . the snares of death fur -

death fur - - prif - ed me .
 - prifed me surprifed me .
 - prifed me surprifed me .

Adagio

For the op - pres - sion of the un - - god - - ly hath come up - - on me

For the op - pres - sion 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 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.

12/8
8

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.

b⁵ b⁶

#⁴/₂

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 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-fence of Je - - ho - vah

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

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

$\frac{5}{3}$ $b4$ $b\frac{2}{3}$ Tafto 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 fubito.

- 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 re mov - - -

b 5 3 b 6 6 4 2 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 b43 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 5b6 6 b4 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 b4/2 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

Tafo 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 confuming

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

trils: and a confuming fire out of his

Tafo solo Tutti

6/4
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

#6 # 5 Tafto solo Tutti

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 so 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

46

vens 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:

4 56 #4/2 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 Tasto 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

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-fo thundred out of heaven out of heaven, and the highest gave his .

#5
#3

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
#3 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 #5 #
4 #3

6

7 #

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

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

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 - - - - -

8 # 5

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

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

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

4 4 3 5 9 8 5 9 8 5 6 5

Largo

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

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

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 - - - -

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

- 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 - - - -

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

- pen, 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.

4/4 6 6 4/4

- 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 .

wa - - - - - ters were feen .

wa - - - - - ters were feen .

wa - - - - - ters were feen .

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

Largo

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

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

b7/5 *5* *4 4 3* *7 6* *4* *Adagio* *6*

were dif - - co - - ver'd the foun-dations of the world the foun-

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

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

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

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

- co - - ver'd were dif - - co - - ver'd were dif - - - - - co - - - - -

6 *5 6*

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.

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 .
 Tafto 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 blaft - - - - - ing of the breath of thy displea - - - - - fure
 7# 7#

- - - - - fure of thy dif - - - - - plea - - - - - fure
 - - - - - plea - - - - - fure of thy displeasure and at the blaft - - - - - ing .
 and at the blaft - - - - - ing of the breath the breath of thy dif - - - - - plea - - - - - fure thy dif -
 Tafto solo 4 3 6 5 4# tutti

of thy dif-plea - - - - - sure of thy dif-plea - - - - - sure of thy dif-
of the breath of thy dif-plea - - - - -
- plea-sure of thy dif-plea - - - - - sure of thy dif- - - -
b #

- plea - - - - - sure of thy dif-plea - - - - - sure of thy dif- - - - - plea - - -
- - - - - sure of thy dif-plea - - - - - sure of thy dif - - - - - plea - - - - -
- - - - - plea - - - - - sure the breath of thy dif-plea - - - - - sure of thy dif-
Solo tutti Taſto ſolo tutti

- - - - - sure.
- - - - - sure.
- - - - - plea - - - - - sure of thy dif - - - - - plea - - - - - sure.
76 76 5

Solo

He shall fend 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 be-cause he had a fa - - - - - vour un-to me. he

de-li-ver'd me be-cause 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 .

ma

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

2^d

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

Andte

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.

Andte

5

Andte

- - 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

Handwritten annotations: *2d* above the first staff, *5* below the first and fourth staves.

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--

Handwritten annotations: *1st* above the first staff, *45* and *56* below the piano accompaniment staves, *5* below the fourth staff.

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

Handwritten annotations: *with* above the first staff, *5* below the first and fourth staves.

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

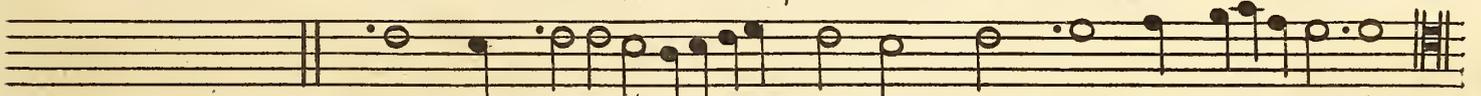
אחר נוגנים וגו'



אחר נוגנים אשר שירה על יעלת חן גם אעירה:



שחר למנצה אומרה קום רורי הנבל עורה: שחר

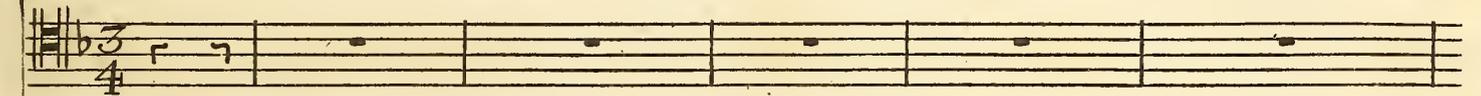


למנצה אומרה קום רורי הנבל עורה:

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

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.

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.

Soli

flip not. Thou hast enlarged my paths, and shalt hold up my

- steps slip not. *Soli*

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, fo
 shalt hold up my goings, fo that my footsteps slip not, shalt hold up my
 goings, fo that my footsteps slip not. fo

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

Solo Largo

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

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

Solo

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

Solo

A tempo

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

I might de-stry them might de-stry them that without a - ny cause that without a - ny cause
 - froy them that I might de-stry 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

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

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 before the wind then will I beat them

as dust before 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

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

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

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

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 close pla - - - ces. Segue

Tutti Allegro

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

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

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

Tafo solo *tutti*

- vah and blefsted 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 - vation let the God of my fal - vation be ex - - - - - alt - - - -

- alt - ed be ex - - alt - - - - - ed Live Je - - - - - ho - - - - -
 - - - - - alt - - - - - ed and blef - sed be my
 - - - - - ed Live
 Tafto folo 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 fubito
 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

Tafo folo *tutti*

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

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

peo - - - - - ple sub - - dued 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 folo *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 הטאהינו ימהול זרעינו וכספינו
 ירבה כחול 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
Tasto 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.

Tasto solo

haft 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

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

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

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

Tasto solo

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

6 6 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-felf 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 ſolo*

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

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

the Lord hath chofen Ja-cob un-to him-felf 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.

4 b

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 - - - -

- - - 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

b7 6

- 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
 - - nefns 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.

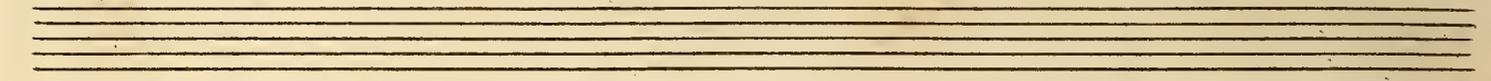
The musical score is arranged in two systems. The first system consists of five staves: a vocal staff (Alto) with a 'Solo' marking, followed by three empty staves, and a basso continuo staff (Allegro). The lyrics 'The heav'ns declare the glo-ry the glo-ry of Je-ho-vah the.' are written below the vocal staff. The second system also consists of five staves: a vocal staff with 'tutti' markings, followed by three empty staves, and a basso continuo staff. The lyrics 'heav'ns declare the glo-ry the glo-ry of Je-ho-vah declare the glo-ry of Je-ho-vah. The' are written below the vocal staff. The score includes various musical notations such as clefs, time signatures, and dynamic markings.

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



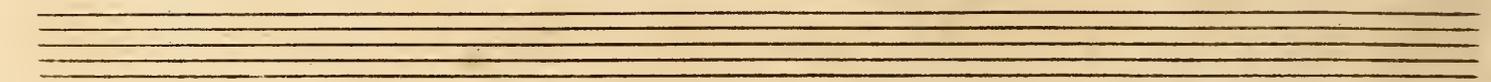
Solo

-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 .



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
 - claim 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
proclaimshis handy-work the fir - - - - mament proclaims - his handy-work the
proclaims his handy-work the firmamentproclaims his handy-work the

Tafo 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 firmamentproclaims his handy-work his handy-work.

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

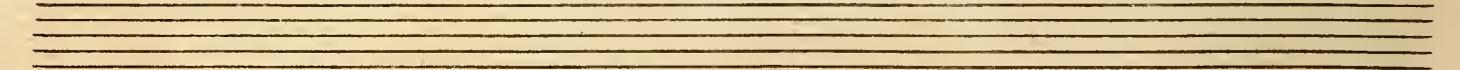
Tutti

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

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

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

Tafo folo # Tutti # b # Tafo 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



telleth 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 .
 telleth 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 - no - ther
 night cer - ti - - fieth a - - no - - - - - ther cer - ti - - fi - eth a -
 # Tafto folo Tutti b

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

cer-ti - - fieth a-no - - - - - ther. Segue subito
- eth a - no-ther certi - fi-eth a - no - - - - - ther.
- ther cer - - - ti - - fi-eth a - no - - - - - ther. Segue subito
- fi - - eth a - - - no - - - ther certi - - - fi - - eth a - - - - - no - - - - - ther.
4

Tutti

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

- guage
Tutti

There is nei--ther *f*speech
Tutti *f*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 folo *Tutti* *Tafo folo*

a taber-nacle a ta-ber -- na -- cle forthe fun for the 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 #

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 - - - - -

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom three staves are piano accompaniment in bass clef with the same key signature. The lyrics are: "His going forth is", "His going forth is from the uttermost part of the", and "His going forth is from the uttermost part of the hea - - - - -".

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

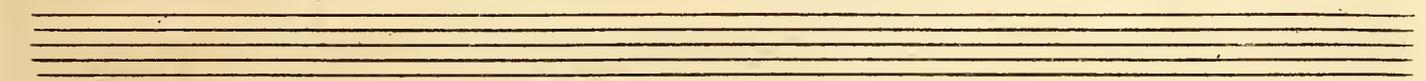
from the uttermost part of the hea - - - - - ven,

hea - - - - - ven,

ven,

The second system of the musical score continues with five staves. The vocal lines and piano accompaniment follow the same format as the first system. The lyrics are: "His going forth is from the uttermost part of the hea - - - - - ven,", "from the uttermost part of the hea - - - - - ven,", "hea - - - - - ven,", and "ven,".

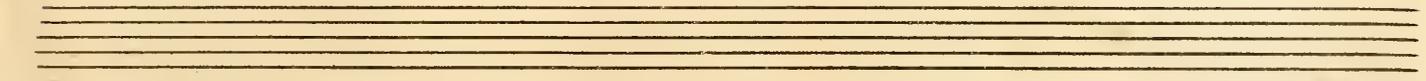
and his
and his circuit to the end of the.
and his circuit to the end of the hea - - - - -



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 - - -

Detailed description: This system contains five staves. The top two staves are vocal lines in treble clef with a key signature of one sharp (F#). The bottom three staves are piano accompaniment, with the middle two in treble clef and the bottom one in bass clef. The lyrics are: "and his circuit to the." on the first staff, "and his circuit to the end of the hea - - -" on the second, "and his circuit to the end of the hea - - -" on the third, and "circuit to the end of the hea - - -" on the fourth. The piano accompaniment consists of a steady bass line and a more active treble line.

end of the hea - - - - ven:

ven:

ven:

ven:

Detailed description: This system continues the musical score with five staves. The top two staves are vocal lines, and the bottom three are piano accompaniment. The lyrics are: "end of the hea - - - - ven:" on the first staff, "ven:" on the second, "ven:" on the third, and "ven:" on the fourth. The piano accompaniment continues with the same rhythmic patterns as the first system, ending with a double bar line.

Solo

from the heat thereof concealed there is .

Solo

Allegro concealed from the heat thereof .

Solo

And there is nothing there is .

Solo

Allegro And there is nothing



tutti

nothing conceal'd from the heat thereof nothing concealed Solo there is .

tutti

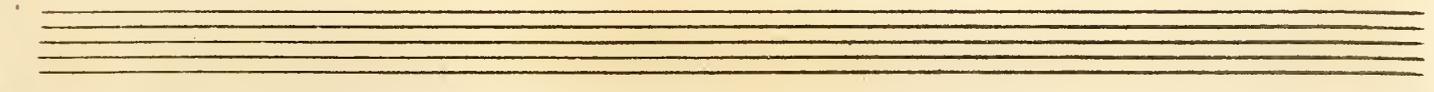
and there is nothing from the heat thereof .

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 .

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

nothing concealed nothing concealed from the heat thereof there is

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

Solo *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

nothing concealed nothing concealed from the heat thereof there is

tutti

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.

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 foul converting the

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

- dom unto the sim - - 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-joyce the heart re-joyce the heart: the commandment of the.
 exceeding true and righteous and re-joyce the heart re-joyce the 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 wif = dom. is clean and giv = eth wifdom.

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 righteousnes and full of righteouf = nefs.

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 = fined gold than much re - - fined 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

faults.

Primo solo.

Keep thy servant also from presumptuous sins, let them not have dominion over

me: then shall I be upright, and I shall be innocent from the great transgression.

136 Part of a Greek Chant of the Hypolydian Mode upon a Hymn of Homer to Ceres.

Ι Ι Ι Ε Ζ Ι Ι Η Η Ε Υ Ε Ε Ε Ζ C
 <<< u c < < κ κ u z u u u c c
 Δηΐτρ' ἠΰχομον, σεμνήν Θεὸν ἄρχομ' αἶδειν.
 Θ υ υ Ε Ε Ε Ε Ε Ζ Ι Ι Ι υ υ Η
 η z z u u u u u c < < < z z κ
 Αὐτήν καὶ κούρην περικαλλέα Περσεφονείαν.
 Ξ Ξ Ξ Ξ Ξ Ξ Ξ Ε Ε Ε Ε Ζ Ζ Ζ Ζ Ζ C
 κ κ κ κ κ κ κ u u u u c c c c c c
 Χαῖρε Θεὰ, καὶ σπύδε 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-tation of my

let the words of my mouth and the me-di-tation of my

let the words of my mouth and the me-di-tation 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.

This system contains the beginning of the piece. It features a vocal line and two instrumental lines. The tempo is marked 'Largo' and the performance instruction is 'Tutti'. The lyrics are: 'O Lord my strength my strength and my re = deemer O Lord my strength'. The instrumental parts include a 'Tasto solo' section and a '7b67 Tutti' section.

This system continues the musical score. It features a vocal line and two instrumental lines. The tempo is marked 'Largo' and the performance instruction is 'Tutti'. The lyrics are: '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 my strength and my re -'. The instrumental parts include a '76' section.

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

#

Tasto 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
 Tafto folo 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
 Tafto folo 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

O Lord my strength my strength and my re - - - - deem - - -

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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T H E

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