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BOSTON MUSIC CO.
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CANTATAS & CHORUSES



THE 149TH PSALM

CANTATA

FOR MIXED VOICES
PIANO OR ORCHES-
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MENT.

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ANTON DVORÁK

THE BOSTON MUSIC CO., BOSTON, MASS.



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CHORAL MUSIC



SERIES 7

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The 149th Psalm.

Text paraphrased by Mrs. JOHN P. MORGAN.

ANT. DVOŘÁK, Op. 79.

Allegro moderato. M.M. ♩ = 100

PIANO.

The first system of the piano accompaniment is written for grand piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro moderato' with a metronome marking of 100. The dynamics start at *pp* (pianissimo) and progress through *p* (piano) to *p* (piano) again. The music features a flowing melody in the right hand and a more rhythmic accompaniment in the left hand.

The second system continues the piano accompaniment. The right hand features a series of chords and moving lines, while the left hand provides a steady accompaniment. The dynamic marking *mf cresc.* (mezzo-forte crescendo) is present. The key signature changes to two sharps (F# and C#).

The third system shows a more intense section of the piano accompaniment. The right hand has a series of chords, and the left hand has a more active accompaniment. The dynamics range from *f* (forte) to *ff* (fortissimo) and *fp* (fortissimo piano). The dynamic marking *dim* (diminuendo) is also present. The key signature changes to one sharp (F#).

The fourth system continues the piano accompaniment. The right hand has a series of chords and moving lines, and the left hand has a more active accompaniment. The dynamic marking *p* (piano) and *cresc.* (crescendo) are present. The key signature changes to two sharps (F# and C#).

The fifth system continues the piano accompaniment. The right hand has a series of chords and moving lines, and the left hand has a more active accompaniment. The dynamic marking *f* (forte) is present. The key signature changes to one sharp (F#).

The sixth system continues the piano accompaniment. The right hand has a series of chords and moving lines, and the left hand has a more active accompaniment. The dynamic marking *cresc.* (crescendo) and *ff* (fortissimo) are present. The key signature changes to two sharps (F# and C#). The system ends with a *ped.* (pedal) marking and a *3* (triple) marking.

ff

f Sing, O sing a new song to Je - ho - vah,
f Sing, O sing a new song to Je - ho - vah,
f Praise and sing, and sing, O sing a new song to Je - ho - vah,
f Praise and sing, and sing, O sing a new song to Je - ho - vah,

ff marc.

f glad re-sound your joy-ful hal - le - lu - jah!
f glad re-sound your joy-ful hal - le - lu - jah!
f To His hon - our glad re-sound your joy-ful hal - le - lu - jah!
f To His hon - our glad re-sound your joy-ful hal - le - lu - jah!

Sound a - loud His praise, your voic-es rais - ing! Sing a new song

Sound a - loud His praise, your voic-es rais - ing! Sing a new song

Sound His praise, your voic-es rais - ing! Sing a

Sound His praise, your voic-es loud, His praise your voic-es rais - ing! Sing a

our Je - ho - vah prais - ing! Laud and praise Him,

our Je - ho - vah prais - ing! Laud and praise Him,

new song to Je - ho - vah!

new song, sing, O sing a new song to Je - ho - vah!

sempre f

tri-umph, Zi - on, Zi - on, in thy Mak - er joy thee and sing!

tri-umph, Zi - on, Zi - on, in thy Mak - er joy thee and sing!

tri-umph, Zi - on, Zi - on, in thy Mak - er joy thee and sing!

tri-umph, Zi - on, Zi - on, in thy Mak - er joy thee and sing!

Be joy - ful, chil - dren of Is - rael, in your glo - ri - ous

Be joy - ful, chil - dren of Is - rael, in your glo - ri - ous

Be joy - ful, chil - dren of Is - rael, in your glo - ri - ous

Be joy - ful, chil - dren of Is - rael, in your glo - ri - ous

King! Joy in thy King! Joy - ous,

King! Joy in thy King! Joy - ous,

King! Joy in thy King! Joy - ous,

King! Joy in thy King! Joy - ous,

tri-umph! tri-umph! tri-umph! tri-umph! tri-umph!

Joy Joy Joy Joy

This system contains five vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs. The piano accompaniment is in grand staff. The lyrics 'tri-umph!' are repeated five times across the vocal staves. The word 'Joy' is written below the vocal staves, with a fermata over the final note of each line. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with various dynamics and articulations.

Joy

thee joy

thee, O Is - - - ra el,

thee, O Is - - - ra - el, joy

This system continues the musical score with five vocal staves and piano accompaniment. The vocal parts have lyrics: 'Joy', 'thee joy', 'thee, O Is - - - ra el,', and 'thee, O Is - - - ra - el, joy'. The piano accompaniment continues with a melodic and harmonic texture, ending with a fermata and the word 'stts.' (staccato) written below the final notes.

thee, joy thee, joy in thy
 thee, joy thee, joy in thy
 Is - ra - el, joy thee, joy in thy
 thee, joy in thy

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "thee, joy thee, joy in thy" for the first two staves, "Is - ra - el, joy thee, joy in thy" for the third, and "thee, joy in thy" for the fourth. The piano accompaniment features a complex rhythmic pattern with triplets and slurs.

Mak - - - er! O re - jice, O re - jice,
 Mak - - - er! O re - jice, O re - jice,
 Mak - - - er! O re - jice, O re - jice,
 Mak - - - er! O re - jice, O re -

The second system of the musical score continues with four vocal staves and piano accompaniment. The lyrics are: "Mak - - - er! O re - jice, O re - jice," for the first three staves, and "Mak - - - er! O re - jice, O re -" for the fourth. The piano accompaniment includes triplets and a forte (*ff*) dynamic marking.

Is - ra - el, O joy thee, joy thee, Is - ra - el,
 Is - ra - el, O joy thee, joy thee, Is - ra - el,
 Is - ra - el, O joy thee, joy thee, Is - ra - el,
 el, Is - ra - el, O joy thee, joy thee, Is - ra - el

ff
 el! To the dance with harp and tim-brel sing - ing,
ff
 el! To the dance with harp and tim-brel sing - ing,
ff
 el! To the dance with harp and tim-brel sing - ing,
ff
 el! To the dance with harp and tim-brel sing - ing,

ff
 Prais - es to His name all - - -
 Prais - es to His name all - - -
 Prais - es to His name all - - -
 Prais - es to His name all - - -

ff

glo - - - rious bring - - - ing!
 glo - - - rious bring - - - ing!
 glo - - - rious bring - - - ing!
 glo - - - rious bring - - - ing!

Praise Him in the dance, to
 Praise Him in the dance, to
 Praise Him in the dance, to
 Praise Him in the dance, to

harp - tone sing - ing, *ff* Laud His

harp - tone sing - ing, *ff* Laud His

harp - tone sing - ing, *ff* Laud His

harp - tone sing - ing, *ff* Laud His

name, all sons of Zi - on bring - ing!

name, all sons of Zi - on bring - ing!

name, all sons of Zi - on bring - ing!

name, all sons of Zi - on bring - ing!

Praise Him in the dance, to harp and tim - brel all sing -

Praise Him in the dance, to harp and tim - brel all sing -

Praise Him in the dance, to harp and tim - brel all sing -

Praise Him in the dance, to harp and tim - brel all sing -

ing!

ing!

ing!

ing!

f espressivo

dim

sempre più p

pp dim.

Poco meno mosso, quasi Recit.

mf mezza voce

For God in His peo-ple hath His de-light,

Poco meno mosso, quasi Recit.

pp

mp mezza voce
 Will beau - ti - fy them with His sal - va - tion;

mf mezza voce
 Let the saints re-joice, the

Tempo I.

saints in glo - ry, Let them sing a - loud up - on their beds, Tempo I.

pp *p* *ff*

ff Praise to God their mouth be ev - er sing - ing, And in the

ff Praise to God their mouth be ev - er sing - ing, In the hand the

ff Praise to God their

Praise to God their mouth be

fz *fz* *fz*

hand the two-edged sword be swing - ing, To His
 two-edged sword be swing - ing, To His
 mouth be ev - er sing - ing, the two - edged sword aye,
 ev - - er sing - ing, two - edged

fz *fz*

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The key signature has one sharp (F#). The piano accompaniment features a prominent triplet pattern in the bass line. Dynamics include *fz* (forzando) and accents.

folk chas - tise - ment, venge - ance on the
 folk chas - - - tise - ment, hea - then
 the sword aye swing - ing, venge-ance on the hea - then
 sword for aye, for aye be swing-ing, venge-ance on the

ff

The second system of the musical score continues the vocal and piano parts. The piano accompaniment maintains the triplet pattern. Dynamics include *ff* (fortissimo) and accents.

hea - then wend - ing, On the na - tions judg - ment right - eous send - ing,
 na - tions wend - ing, On the na - tions judg - ment right - eous send - ing,
 na - tions wend - ing, On the na - tions judg - ment right - eous send - ing,
 hea - then wend - ing, On the na - tions judg - ment right - eous send - ing,

All their kings with chains of i - ron bind - ing, And a - bout their no - bles
 All their kings with chains of i - ron bind - ing, And a - bout their no - bles
 All their kings with chains of i - ron bind - ing, And a - bout their no - bles
 All their kings with chains of i - ron bind - ing, And a - bout their no - bles

fet - ters wind - ing, All their kings with chains of i - ron bind - ing,
 fet - ters wind - ing, All their kings with chains of i - ron bind - ing,
 fet - ters wind - ing, All their kings with chains of i - ron bind - ing,
 fet - ters wind - ing, All their kings with chains of i - ron bind - ing,

ff

And a - bout their no - - bles

ff

And a - bout their no - - bles

ff

And a - bout their no - - bles

And a - bout their no - - bles

fet - - - ters wind - - - ing.

fet - - - ters wind - - - ing.

fet - - - ters wind - - - ing.

fet - - - ters wind - - - ing.

ff

Chains of i - ron bind - ing, And a - bout their no - bles fet - ters,

ff

Chains of i - ron bind - ing, And a - bout their no - bles

ff

Chains of i - ron bind - ing, And with

ff

Chains of i - ron bind - ing, fet - - ters

ff legato

i-ron fet-ters wind - ing.
i-ron fet-ters wind - ing.
i-ron fet-ters wind - ing.
wind - - - ing.

ff That, as it is writ-ten, fail-ing nev - er,
pp
ff That, as it is writ-ten, fail-ing nev - er,
p

ff
pp
ff
pp

ff right-eous judg - ment, writ - ten, right-eous judg-ment,
ff right-eous judg - ment, writ - ten, right-eous judg - ment,
ff as 'twas writ-ten, right-eous judg-ment, writ-ten, right-eous judg - ment,
ff as 'twas writ-ten, right-eous judg-ment, writ-ten, right-eous judg - ment,

ff

fail - ing nev - er: Hon - our to His saints in
 fail - ing nev - er: Hon - our to His saints in
 fail - ing nev - er: Hon - our to His saints in
 fail - ing nev - er: Hon - our to His saints in

heav'n and on the earth for ev - er!
 heav'n and on the earth for ev - er!
 heav'n and on the earth for ev - er!
 heav'n and on the earth for ev - er!

Hon - our, hon - our, hon - our to all His

mf
mf All, to all, to
 All, to all, to

saints,
ff
p

rit. *a tempo* *mf*
 His saints for ev - er. Hon - our
 all His saints for ev - er. Hon - our
 all His saints for ev - er. Hon - our
 Hon - our

pp *rit.* *a tempo* *mf*
 Hon - our

cresc.
 to His saints in
 to His saints in
 to His saints in
 to His saints in

cresc.

heav - - - en and on
 heav - - - en and on
 heav - - - en and on
 heav - - - en and on

cresc.
cresc.
cresc.
cresc.

earth for ev - er, all for
 earth for ev - er, all for
 earth for ev - er, all for
 earth for ev - er, all for

ff
ff
ff
ff

ev - - - er. To His saints in heav'n and earth for ev -
 ev - - - er. To His saints in heav'n and earth for ev -
 ev - - - er. To His saints in heav'n and earth for ev -
 ev - - - er. To His saints in heav'n and earth for ev -

er, All His saints in Heav'n and earth for ev -

er, All His saints in Heav'n and earth for ev -

er, All His saints in Heav'n and earth for ev -

er, All His saints in Heav'n and earth for ev -

er, Hon-our to His saints, to all His saints in Heav-en and on earth, for ev - er,

er, Hon-our to His saints, to all His saints in Heav-en and on earth, for ev - er,

er, Hon-our to His saints, to all His saints in Heav-en and on earth, for ev - er,

er, Hon-our to His saints, to all His saints in Heav-en and on earth, for ev - er,

Hon - our for ev - - er!

Hon - our for ev - - er!

Hon - our for ev - - er!

Hon - our for ev - - er!

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CHORAL MUSIC



SERIES 23

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New York: G. SCHIRMER, Inc. London: G. SCHIRMER, Ltd. Sydney: W. H. PALING & CO., Ltd.



Modern Choral Works with Orchestra

ESPECIALLY SUITED FOR MUSIC FESTIVALS

Text Abbreviations: *e* - English, *f* - French, *g* - German, *l* - Latin

BOSSI, M. ENRICO	
Paradise Lost, Op. 125 (Symphonic Poem, in a Prologue and Three Parts; for Soli, Mixed Chorus, Orchestra and Organ). <i>Complete</i>	1.75
Paradise Lost, Prologue and Finale. (Mixed voices)	.75
BRAHMS, JOHANNES	
Rhapsodie, Op. 53 (Men's voices, Alto solo). [<i>e and g</i>]	.25
CLOUGH-LEIGHTER, H.	
Recessional. (Victorian Ode, Mixed Voices)	.30
CUI, CÉSAR	
Mystic Chorus. (Women's voices). [<i>e and l</i>]	.15
DVOŘÁK, ANTON	
149th Psalm. (Mixed voices)	.20
FORINO, LUIGI	
An Afternoon in the Roman Campaigna. (Women's voices, Soprano, and Mezzo-Soprano soli)	.60
FRANCK, CÉSAR	
Mass, in A. (Mixed voices)	.75
GERICKE, WILHELM	
Chorus of Homage. (Mixed voices or Men's voices)	.20
HARLING, W. F.	
Before the Dawn. (Men's voices, Tenor solo, with 'Cello obbligato)	.60
The Two Angels. (Symphonic Ballad, Men's voices)	.75
HILL, E. BURLINGAME	
Nuns of the Perpetual Adoration. (Women's voices)	.30
HUMPERDINCK, ENGELBERT	
The Pilgrimage to Kevlaar. (Mixed voices, Mezzo-Soprano and Tenor soli)	.60
d'INDY, VINCENT	
St. Mary Magdalene. (Women's voices, Soprano solo). [<i>e and f</i>]	.40
LADMIRAULT, PAUL	
Woodland Sprits. (Women's voices). [<i>e and f</i>]	.20
LISZT, FRANZ	
137th Psalm. (Women's voices, Soprano solo)	.30
PARKER, HORATIO	
Morven and the Grail. (Mixed voices, Four Solo voices, Solo Quartet)	2.00
RACHMANINOFF, S.	
Glorious Forever. (Women's voices or Mixed voices)	.10
REGER, MAX	
The Nuns. (Mixed voices). [<i>e and g</i>]	.50
SHEPHERD, ARTHUR	
The City in the Sea. (Mixed voices, Baritone Solo)	.75
STRUBE, GUSTAV	
Gethsemane. (Mixed voices)	1.00
Hymn to Eros. (Men's voices, Tenor Solo). [<i>e and g</i>]	.75
VOLBACH, FRITZ	
Raphael. (Three Melodic Pictures, Mixed voices). [<i>l and e</i>]	.60
Salve Regina, from "Raphael." (Women's voices). [<i>l and e</i>]	.25
WAGNER, RICHARD	
The Feast of the Holy Grail, from "Parsifal." (Men's voices or Mixed voices). [<i>e and g</i>]	.40
WOLF, HUGO	
Christmas Night. (Mixed voices, Soprano solo). [<i>e and g</i>]	.40

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Vocal scores of all works listed will be sent for examination upon request