

Psalm 19

Molto Espressione
♩ = 65

ALL

Sop./Violins I *solo*
mf The heav-ens are tell-ing the glo-ry of God, the glo-ry of

Alt./Violins II

Ten./Viola

Bass/ 'Cello-Basso

Organ

Piano *mf* *mp*

Con Pedale

The musical score is for Psalm 19, set in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Molto Espressione' with a metronome marking of 65. The score includes parts for ALL (All instruments), Sop./Violins I (Soprano/Violins I), Alt./Violins II (Alto/Violins II), Ten./Viola (Tenor/Viola), Bass/ 'Cello-Basso (Bass/Cello/Bassoon), Organ, and Piano. The vocal line in the Soprano part begins with a 'solo' marking and a mezzo-forte (*mf*) dynamic, with lyrics: 'The heav-ens are tell-ing the glo-ry of God, the glo-ry of'. The piano accompaniment starts with a mezzo-forte (*mf*) dynamic and includes a mezzo-piano (*mp*) section. The score concludes with a 'Con Pedale' instruction.

⑧

God, and the firm-a-ment pro-claims His hand-i - work, His hand-i - work. Day by day pours forth speech and

f

mf

15

night to night makes known His *mf* mes-sage. *mp* No speech, no word, no voice, no voice is *mf* heard yet their

mp *p* *mp*

20

f The heav-ens are
Tutti S.A.T.B.
voice goes through all the earth, and their words to the end of the world.
f The heav-ens are
The heav-ens are
The heav-ens are
The heav-ens are
f The heav-ens are
Ped.
mf

28

tell-ing the glo-ry of God, and the firm - a-ment pro - claims His hand - i - work,

tell-ing the glo-ry of God, and the firm - a-ment pro - claims His hand - i - work,

tell-ing the glo-ry of God, and the firm - a-ment pro - claims His hand - i - work,

tell-ing the glo-ry of God, and the firm - a-ment pro - claims His hand - i - work, His hand - i -

tell-ing the glo-ry of God, and the firm - a-ment pro - claims His hand - i - work, His hand - i -

Ped.

f

The musical score consists of four vocal staves and two piano staves. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "tell-ing the glo-ry of God, and the firm - a-ment pro - claims His hand - i - work, His hand - i -". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. A piano section begins with a forte (*f*) dynamic and includes a pedaling instruction (*Ped.*).

33

The heav - ens are tell - ing the glo - ry of God, of

The heav - ens are tell - ing the glo - ry of God, of

The heav - ens are tell - ing the glo - ry of God, of

- work, The heav - ens are tell - ing the glo - ry of God, of

- work, The heav - ens are tell - ing the glo - ry of God, of

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37

God, the heav - ens are tell - ing the glo - ry of God, of

God, the heav - ens are tell - ing the glo - ry of God, of

God, the heav - ens are tell - ing the glo - ry of God, of

8 God, the heav - ens are tell - ing the glo - ry of God, of

God, the heav - ens are tell - ing the glo - ry of God, of

41

God, the *ff* heav - ens are tell - ing, the heav - ens are
God, the *ff* heav - ens are ³ tell - ing, the heav - ens are
God, the *ff* heav - ens are tell - ing, the heav - ens are
God, the *ff* heav - ens are tell - ing, the heav - ens are
God, the *ff* heav - ens are tell - ing, the heav - ens are

ff

ff

45

tell - ing, are tell - ing the glo - ry of God.

tell - ing, are tell - ing the glo - ry of God.

tell - ing, are tell - ing the glo - ry of God.

8 tell - ing, are tell - ing the glo - ry of God.

tell - ing, are tell - ing the glo - ry of God.

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49

f *solo* The law of the Lo - rd is per-

mf *Man.*

mf

53

- fect, is per - fect, it rev - ives the soul, it re - vives the soul, re - vives the

57

soul; the rule of the Lo - rd

8

61

is to be trust - ted, it gives wis - dom, gives wis - dom, to the

mf *f*

65

sim - ple. The pre - cepts of the Lord are right, they glad - den, they glad-den the

70

f The heav-ens are tell-ing the glo-ry of God, and the

Tutti S.A.T.B.

f The heav-ens are tell-ing the glo-ry of God, and the

f The heav-ens are tell-ing the glo-ry of God, and the

f The heav-ens are tell-ing the glo-ry of God, and the

heart. *f* The heav-ens are tell-ing the glo-ry of God, and the

Ped.

f

75

firm - a - ment pro - claims His hand - i - work, The

firm - a - ment pro - claims His hand - i - work, The

firm - a - ment pro - claims His hand - i - work, The

8 firm - a - ment pro - claims His hand - i - work, His hand - i - work, The

firm - a - ment pro - claims His hand - i - work, His hand - i - work, The

Ped.

79

heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

8 heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

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83

heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

87

ff heav - ens are tell - ing, the heav - ens are tell - ing, are

ff heav - ens are ³ tell - ing, the heav - ens are tell - ing, are

ff heav - ens are tell - ing, the heav - ens are tell - ing, are

ff heav - ens are tell - ing, the heav - ens are tell - ing, are

ff heav - ens are tell - ing, the heav - ens are tell - ing, are

f

ff

91

tell - ing the glo - ry of God.

tell - ing the glo - ry of God.

tell - ing the glo - ry of God.

tell - ing the glo - ry of God.

tell - ing the glo - ry of God.

tell - ing the glo - ry of God.

mf

mf

♩ = 100

Detailed description: This musical score is for a piece titled 'telling the glory of God'. It consists of six systems of music. The first four systems are vocal parts, each with a treble clef and a key signature of one sharp (F#). The lyrics 'telling the glory of God.' are written below each vocal line. The fifth system is a piano accompaniment with a grand staff (treble and bass clefs). The sixth system is another piano accompaniment with a grand staff. The tempo is marked as quarter note = 100. There are three triplet markings (indicated by a '3' over a group of notes) in the first four systems. The dynamics *mf* (mezzo-forte) are indicated in the fifth and sixth systems. The score is numbered 91 in a circle at the beginning.

96

f The

f

The com - mand of the Lord is clear, it gives light, gives light to the eyes.

f

101

fear of the Lord is ho - ly, a - bid - ing, a - bid - ing for ev - er. The de - crees of the Lord are
 The de - crees of the Lord are
 The de - crees of the Lord are
 The de - crees of the Lord are
 The de - crees of the Lord are

rit... $\text{♩} = 60$ *Soli S.A.T.B* 3
f 3
f 3
mf 3

112

Tutti S.A.
f so in

Tutti T.B.
8 *f* and swee-ter are they than hon-ey than hon - ey from the comb.
and swee-ter are they than hon-ey than hon - ey, than hon-ey from the comb, from the comb.

mf *f*

Detailed description: This is a page of a musical score, page 24, numbered 112. It features five systems of staves. The first system contains four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The Soprano and Alto parts are mostly rests, with a final note in the Soprano staff marked *f* and labeled *Tutti S.A.*. The Tenor and Bass parts have lyrics: "and swee-ter are they than hon-ey than hon - ey from the comb." and "and swee-ter are they than hon-ey than hon - ey, than hon-ey from the comb, from the comb." respectively. The piano accompaniment starts with a *mf* dynamic and ends with a *f* dynamic. The second system contains four vocal staves, all of which are empty. The third system contains four vocal staves, all of which are empty.

117

them your ser-vant finds in - struc - tion great re - ward is in their keep - ing.

Rall..... ♩ = 70

your ser-vant finds in - struc - ion, and

mf

mf

8

121

who can de-tect all His er-rors? from hid-den faults ac-

mp

Ped.

The musical score consists of several staves. At the top, there are two empty vocal staves. Below them is a vocal line with lyrics. The piano accompaniment is shown in two systems. The first system has a treble clef staff with a melody and a bass clef staff with a bass line. The second system has a treble clef staff with a more complex melodic line and a bass clef staff with a bass line. Dynamics include *mp* and *Ped.*

124

mf From pre - sump - tion re - strain your ser - vant, *ff* and

- quit me. *f* From pre - sump - tion re - strain your ser - vant, *ff* and

mf From pre - sump - tion re - strain your ser - vant *ff* and

mf From pre - sump - tion re - strain your ser - vant, *ff* and

mf *f*

f

128

Rit... $\text{♩} = 70$

let it not rule me.

Solo *f* $\text{♩} = 70$

let it not rule me. Then shall I be blame-less, clean from grave sin; I shall be

8

let it not rule me.

let it not rule me.

mf

135 $\text{♩} = 70$

f The heav-ens are tell-ing the glo-ry of God, and the
Tutti S.A.T.B.

f The heav-ens are tell-ing the glo-ry of God, and the
 blame-less, clean from grave sin. *f* The heav-ens are tell-ing the glo-ry of God, and the

f The heav-ens are tell-ing the glo-ry of God, and the

The heav-ens are tell-ing the glo-ry of God, and the

f The heav-ens are tell-ing the glo-ry of God, and the

Ped.

f

143

firm - a - ment pro - claims His hand - i - work, The

firm - a - ment pro - claims His hand - i - work, The

firm - a - ment pro - claims His hand - i - work, The

8 firm - a - ment pro - claims His hand - i - work, His hand - i - work, The

firm - a - ment pro - claims His hand - i - work, His hand - i - work, The

Ped.

147

heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

151

heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

8 heav - ens are tell - ing the glo - ry of God, of God, the

heav - ens are tell - ing the glo - ry of God, of God, the

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155

ff heav - ens are tell - ing, the heav - ens are tell - ing, are

ff heav - ens are ³ tell - ing, the heav - ens are tell - ing, are

ff heav - ens are tell - ing, the heav - ens are tell - ing, are

ff heav - ens are tell - ing, the heav - ens are tell - ing, are

ff heav - ens are tell - ing, the heav - ens are tell - ing, are

f

ff

164

mouth, of my mouth, the thoughts of my heart, of my heart, win fav - our in your

mouth, of my mouth, the thoughts of my heart, of my heart, win fav - our in your

mouth, of my mouth, the thoughts of my heart, of my heart, win fav - our in your

of my heart, win fav - our in your

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171

Solo

f

3

3

3

sight, win fav - our in your sight, may the spok-en words of my mouth, the thoughts of my heart, win

sight, win fav - our in your sight.

8

sight, win fav - our in your sight.

Solo

f

sight, win fav - our in your sight, win

mf

3

177

fav - our in your sight, O lord, my res - cu - er, my rock!, my rock!

fav - our in your sight, O Lord, my res - cu - er, my rock!

f

182

Tutti S.A.T.B.

Praise the Fa - ther, the Son and the Ho - ly Spi - rit, both

f Praise the Fa - ther, the Son and the Ho - ly Spi - rit, both

f Praise the Fa - ther, the Son and the Ho - ly Spir - it, both

Praise the Fa - ther, the Son and the Ho - ly Spi - rit, both

f

Ped.

186

now and for ev - er, and ev - er. The

now and for ev - er, and ev - er. The

now and for ev - er, and ev - er, and ev - er. The

now and for ev - er, and ev - er, and ev - er. The

Ped.

190

God who is, who was, and
God who is, who was, and
God who is, who was, and
God who is, who was, and is, and

God who is, who was, and
God who is, who was, and
God who is, who was, and
God who is, who was, and is, and

194

is, and is to come,

is, and is to come,

is, and is to come,

is, and is to come

is, and is to come,

is, and is to come,

is, and is to come,

is, and is to come

212

The heav - ens are tell - ing the glo - ry of God, of

The heav - ens are tell - ing the glo - ry of God, of

The heav - ens are tell - ing the glo - ry of God, of

- work, The heav - ens are tell - ing the glo - ry of God, of

- work, The heav - ens are tell - ing the glo - ry of God, of

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216

God, the heav - ens are tell - ing the glo - ry of God, of

God, the heav - ens are tell - ing the glo - ry of God, of

God, the heav - ens are tell - ing the glo - ry of God, of

God, the heav - ens are tell - ing the glo - ry of God, of

God, the heav - ens are tell - ing the glo - ry of God, of

God, the heav - ens are tell - ing the glo - ry of God, of

220

God, the *fff* heav - ens are³ tell - ing, the heav - ens are

God, the *fff* heav - ens are³ tell - ing, the heav - ens are

God, the *fff* heav - ens are tell - ing, the heav - ens are

8 God, the *fff* heav - ens are tell - ing, the heav - ens are

God, the *fff* heav - ens are tell - ing, the heav - ens are

f

224

tell - ing, are tell - ing the glo - ry of God.

tell - ing, are tell - ing the glo - ry of God.

tell - ing, are tell - ing the glo - ry of God.

tell - ing, are tell - ing the glo - ry of God.

tell - ing, are tell - ing the glo - ry of God.

Rit...

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228

Musical score for measures 228-231. The score consists of five systems. The first system has five staves: four treble clefs and one bass clef. The second system has two staves: treble and bass. The third system has two staves: treble and bass. The fourth system has two staves: treble and bass. The key signature is one sharp (F#) and the time signature is 4/4. The music features sustained chords in the first system and moving lines in the second and third systems.

Psalm 19

Molto Espressione

♩ = 65

Trumpets in Bflat 1/2

Trumpet in Bflat 3/4

13

27

35

42

49

63

73

81

Musical notation for measures 81-87. The treble staff contains eighth-note triplets and a half-note triplet, with a forte (*ff*) dynamic marking. The bass staff contains eighth-note triplets and a half-note triplet.

88

Musical notation for measures 88-95. The treble staff contains eighth-note triplets and a half-note triplet. The bass staff contains eighth-note triplets and a half-note triplet. A 2/4 time signature change occurs at the end of measure 95.

96

Musical notation for measures 96-105. Both the treble and bass staves contain rests for all measures.

106

Musical notation for measures 106-116. Both the treble and bass staves contain rests for all measures.

117

Musical notation for measures 117-126. Both the treble and bass staves contain rests for all measures.

127

Musical notation for measures 127-138. Both the treble and bass staves contain rests for all measures.

139

f $\text{♩} = 70$

Musical notation for measures 139-147. The treble staff contains eighth-note triplets and a half-note triplet, with a forte (*f*) dynamic marking. The bass staff contains eighth-note triplets and a half-note triplet.

148

Musical notation for measures 148-155. The treble staff contains eighth-note triplets and a half-note triplet, with a forte (*ff*) dynamic marking. The bass staff contains eighth-note triplets and a half-note triplet.

155 *ff*

163

178

193 *ff*

206

214

221 *fff* *Rit...*

228

Psalm 19

Molto Espressione

♩ = 65

Snare Drum $\frac{3}{4}$

14

mf

27

33

39

f

45

53

67

mp *mf*

75

81

87

f

93

f *tr*

103

114

123

♩ = 70

133

mf 3

142

148

154

f 3

160

171

mf 3

183

189

195

f 3

201

mf 3 *f* 3

207

213

219

ff 3

225

Rit... *tr*

Psalm 19

Molto Epressione

♩=65

Violins I

14 *f*

27 3 3 3 3

35 3 3 3 *ff* 3

43 3 3

53

67 *f* 3 3 3

76 3 3 3 3

84 3 3 3 3

92

101 *Solo* ♩=60 3 3

109 ♩=100 3

117 ♩=70 *Tutti* *mf < f*

Rit.....

126 *ff*

136 *f* ♩=70

145

153 *ff*

162

175 *f*

186

194 *ff*

202 *f* *ff*

210

217 *fff*

222

227 *Rit...*

Psalm 19

Molto Epressione

♩ = 65

Violins II

13

27

35

44

55

69

78

86

96

105

113

122

130

f

ff

Solo

♩ = 60

♩ = 100

♩ = 70

Tutti

Rit.....

mf < *f*

ff

♩ = 70

141

Musical staff 141: Treble clef, key signature of one sharp (F#). Measures 141-148. Measure 141 starts with a triplet of eighth notes. Measure 148 ends with a triplet of eighth notes. Dynamics include 'ff' in measure 148.

149

Musical staff 149: Treble clef, key signature of one sharp (F#). Measures 149-157. Measure 149 starts with a triplet of eighth notes. Measure 157 ends with a triplet of eighth notes. Dynamics include 'ff' in measure 157.

158

Musical staff 158: Treble clef, key signature of one sharp (F#). Measures 158-167. Measure 158 starts with a triplet of eighth notes. Measure 167 ends with a triplet of eighth notes. Dynamics include 'ff' in measure 167.

170

Musical staff 170: Treble clef, key signature of one sharp (F#). Measures 170-182. Measure 170 starts with a triplet of eighth notes. Measure 182 ends with a triplet of eighth notes. Dynamics include 'f' in measure 182.

183

Musical staff 183: Treble clef, key signature of one sharp (F#). Measures 183-190. Measure 183 starts with a triplet of eighth notes. Measure 190 ends with a triplet of eighth notes. Dynamics include 'ff' in measure 190.

191

Musical staff 191: Treble clef, key signature of one sharp (F#). Measures 191-199. Measure 191 starts with a triplet of eighth notes. Measure 199 ends with a triplet of eighth notes. Dynamics include 'ff' in measure 199.

201

Musical staff 201: Treble clef, key signature of one sharp (F#). Measures 201-209. Measure 201 starts with a triplet of eighth notes. Measure 209 ends with a triplet of eighth notes. Dynamics include 'f' in measure 201 and 'ff' in measure 209.

210

Musical staff 210: Treble clef, key signature of one sharp (F#). Measures 210-217. Measure 210 starts with a triplet of eighth notes. Measure 217 ends with a triplet of eighth notes. Dynamics include 'ff' in measure 217.

217

Musical staff 217: Treble clef, key signature of one sharp (F#). Measures 217-224. Measure 217 starts with a triplet of eighth notes. Measure 224 ends with a triplet of eighth notes. Dynamics include 'fff' in measure 224.

225

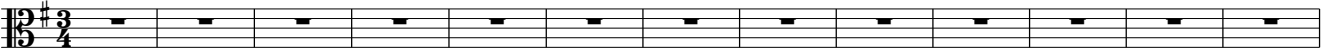
Rit....

Musical staff 225: Treble clef, key signature of one sharp (F#). Measures 225-228. Measure 225 starts with a triplet of eighth notes. Measure 228 ends with a triplet of eighth notes. Dynamics include 'Rit....' in measure 225.

Psalm 19

Molto Epressione

♩=65

Viola 

14 
f

27 

35 
ff

44 

55 

69 
f

78 


87 
ff

97 
Solo ♩=60
f

105 
♩=100

113 

122 
♩=70 *Tutti* *Rit.....*
mf < *f* *ff*

130 
♩=70
f

141

150

159

171

184

192

202

210

219

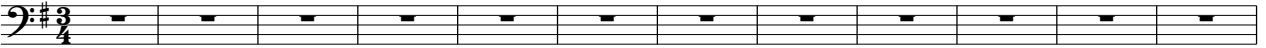
228

Psalm 19

Molto Espressione

♩ = 65

'Cello-Basso



13



27



35



44



55



69



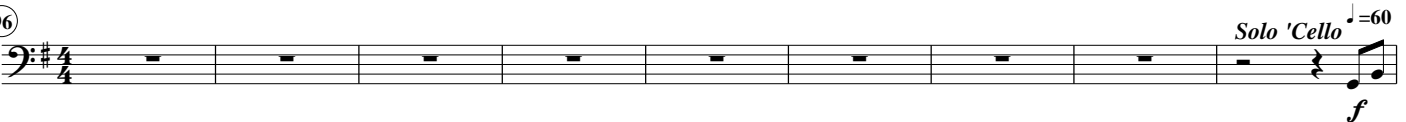
78



86



96




Solo 'Cello

♩ = 60

105



113



122 $\text{♩} = 70$ *Tutti* *Rit.....*
mf < *f* *ff*

130 $\text{♩} = 70$
f

141
f

149
f

158

170
f

183
f

192
ff

202
f *ff*

211
f

219
ff *Rit....*

228