

Franz Liszt Psalm 13

Andante maestoso.

Piano.

The piano introduction for the first system is written in G major, 4/4 time. It features a melody in the right hand and a bass line in the left hand. The melody begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass line starts with a half note G, followed by quarter notes F#, E, and D, then a half note C. The system concludes with a half note G in the right hand and a half note C in the left hand. Dynamics include *f* and *pp*. There are also markings for *Ca.* and ***.

Tenor Solo.
supplicante

The vocal and piano accompaniment for the first system of the vocal part is in G major, 4/4 time. The vocal line begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The piano accompaniment starts with a half note G in the right hand and a half note C in the left hand. The system concludes with a half note G in the right hand and a half note C in the left hand. Dynamics include *p*.

Lord, — how long — wilt Thou for — get me, — for — get me? for

The vocal and piano accompaniment for the second system of the vocal part is in G major, 4/4 time. The vocal line begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The piano accompaniment starts with a half note G in the right hand and a half note C in the left hand. The system concludes with a half note G in the right hand and a half note C in the left hand. Dynamics include *dim.*, *smorz.*, and *sf*. There are also markings for *A*.

ev — — er?

How long —

The vocal and piano accompaniment for the third system of the vocal part is in G major, 4/4 time. The vocal line begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The piano accompaniment starts with a half note G in the right hand and a half note C in the left hand. The system concludes with a half note G in the right hand and a half note C in the left hand. Dynamics include *mf* and *f*.

wilt Thou hide — Thy face — from me? —

How long wilt Thou hide Thy face

un poco riten.

p

mf

— from me? —

Soprano.

Alto.

Tenor. *sotto voce*

Bass. *p* How long, — O

a tempo

p

Chorus.

sotto voce *p* how

sotto voce *p* How long, — O Lord?

Lord?

p sotto voce How long, — O Lord?

Tenor Solo. *cresc.*

sf

How long, — O Lord, shall I take coun - - sel with-in my

long, — O Lord?

agitato

cresc.

spir - - - it, hav-ing sor - - row with - in my heart — all the

poco sfz

p

sf

rit.

dim.

day, having sor-row, having sor - row within my heart all the day? —

B

Tenor. *ff*

Lord, — how long — wilt Thou for - get me, — for - get me? for

Bass. *ff*

Lord, — how long — wilt Thou for - get me, — for - get me? for

B

ff

Red.

Chorus.

Soprano. *mf* Lord, how long, how long —
 ev - er? Lord, how long, how long —

Alto. *mf* Lord, how long, how long —
 ev - er? Lord, how long, how long —

pp

wilt Thou for - get me, for - get me? for ev - er?
 wilt Thou for - get me? for ev - er?

poco rit. *dim. smorz.*
poco rit. *dim. smorz.*

poco rit. *dim. smorz.*

Più animato (quasi Allegro). **Tenor Solo.** (amaramente)
 How long shall they that

f *p* *cresc.*

Red. * *Red.* * *Red.*

hate me be ex - alt - ed a - gainst me, how long —

molto *ff* *p*

Red. * *Red.* * *Red.*

shall they that hate me be ex - alt - ed a - gainst me? How

Soprano.

Alto.

Tenor.

Bass.

ff How long,

ff How long,

cresc - - molto

f * *ff* * *ff* *

long?

poco a poco rit. mf

How long wilt Thou for-

poco a poco rit. mf

How long wilt Thou for-

poco a poco rit. mf

how long, how long, how long wilt Thou for-

poco a poco rit. mf

how long, how long, how long wilt Thou for-

poco a poco rit.

mf

mf

get me, for-get me? for ev - - er?

get me, for-get me? for ev - - er?

get me, for-get me? for ev - - er?

get me, for-get me? for ev - - er?

Rit. *

D Andante con moto (*quasi Allegretto*).

mf espressivo

ten. ten.

cresc.

ten. ten. ten. ten. ten. ten.

cresc.

Chorus. Tenor.

p

How long, — how long?

Musical score for Chorus Tenor and piano accompaniment. The vocal line is on a single staff with lyrics "How long, — how long?". The piano accompaniment consists of two staves (treble and bass clef). The piano part begins with a *p* dynamic marking.

Tenor Solo.

How long? —

Musical score for Tenor Solo and piano accompaniment. The vocal line is on a single staff with lyrics "How long? —". The piano accompaniment consists of two staves (treble and bass clef). The piano part includes a *f* dynamic marking and the instruction *rinforz.* (rinforzando).

E Chorus.
Soprano.

p

How long, O —

Alto.

p

How long, O —

Tenor.

p

How long, O —

Bass.

p

How long, O —

Musical score for Chorus and piano accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are on four staves. The piano accompaniment consists of two staves (treble and bass clef). The piano part includes a *p* dynamic marking.

cresc.

Lord, shall I — take coun - sel — all — the

cresc.

Lord, shall I — take coun - sel — all — the

cresc.

Lord, shall I — take coun - sel — all — the

cresc.

Lord, shall I — take coun - sel — all — the

*cresc.**ff***F***ff*

day, hav - ing sor - row in — my heart?

How

*ff**ff*

day, hav - ing sor - row in — my heart?

How

*ff**ff*

day, hav - ing sor - row in — my heart?

How

ff

day, hav - ing sor - row in — my heart?

F*ff**marcatissimo*

long, — how long, — how

long, — how long, — how

long, — how long, — how

ff How long, — how long, —

Detailed description: This system contains the first four staves of the score. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment, starting with a forte (*ff*) dynamic. The piano part features a melodic line in the right hand and a more rhythmic bass line in the left hand. The lyrics are: 'long, — how long, — how' repeated three times across the vocal staves.

And. *

And. *

Detailed description: This system shows the piano accompaniment for the first system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. There are dynamic markings *And.* and asterisks (*) in both hands. A fermata is placed over the final measure of the right hand.

long, — how long, —

long, — how long, —

long, — how long, —

how long, — how long, —

Detailed description: This system contains the second four staves of the score. The top three staves are vocal parts with lyrics. The bottom staff is the piano accompaniment. The lyrics are: 'long, — how long, —' repeated three times across the vocal staves, followed by 'how long, — how long, —' in the bottom staff. The piano part continues with similar melodic and rhythmic patterns as the first system.

And. *

And. *

Detailed description: This system shows the piano accompaniment for the second system. It consists of two staves: the right hand (treble clef) and the left hand (bass clef). The right hand has a melodic line with slurs and accents. The left hand has a rhythmic accompaniment with slurs and accents. There are dynamic markings *And.* and asterisks (*) in both hands. Fermatas are placed over the final measures of both hands.

ff ben marcato

how long shall they that hate me, that hate me, be ex - alt - ed a -

ff ben marcato

how long shall they that hate me, that hate me, be ex - alt - ed a -

ff ben marcato

how long shall they that hate me, that hate me, be ex - alt - ed a -

ff ben marcato

shall they that hate me, that hate me, be ex - alt - ed a -

ff sempre

gainst me? Lord, how long?

gainst me? Lord, how long?

gainst me? Lord, how long?

gainst me? Lord, how long?

gainst me? Lord, how long?

8

Tenor Solo. *con lamento*

How long wilt Thou for - get me? for ev - er?

mf gemendo

*

Chorus. *ff*

Lord, how long? —

Lord, how long? —

Lord, how long? —

Lord, how long? —

ff

Ped. *Ped.* *Ped.* *Ped.* *

Tenor Solo.

rall. dim. e smorz.

How long wilt Thou hide — Thy face — from me? —

mf gemendo

G
Andante mosso.

p religioso

Look on me, and an - swer me, and

p dolce *p dolcissimo*

Ped. * *Ped.* * *Ped.*

an-swer me, Lord, my God.

Chorus. *p dolce*

Look on me, and

p dolce

Look on me, and

Look Thou, and

p dolce

Look and

p dolce

Look Thou, and

Rec.

*

Rec.

*

Rec.

*

Rec.

*

an - swer me, and an - swer me, O Lord, my

p smorz.

an - swer me, and an - swer me, O Lord, my

p smorz.

an swer, and an - swer me, O Lord, my

p smorz.

an - swer, and an - swer me, O Lord, my

p smorz.

p dolce

Rec.

*

Rec.

*

Rec.

Look on me, and answer me, and
 God.
 God.
 God.
 God.

Red. * *Red.* * *Red.* *

an-swer me, Lord, my God.
 Look on me, and
 Look Thou, and
 Look Thou, and
 Look Thou, and
 Look Thou, and

p dolciss.
p dolciss.
p dolciss.
p dolciss.
p dolciss.

Red. * *Red.* * *Red.* * *Red.* *

En - - -

an - swer me, and an - swer me, my God. — En -

an - swer me, and an - swer me, my God. — En -

an - - swer, and an - swer me. En - light - - en, and

an - - swer, and an - swer me. En - light - en Thou mine

light - - en Thou mine eyes, — en -

light - en Thou mine eyes, — en - light - en Thou mine

light - - en, en - light - - en, and an - - swer, en -

an - - swer, en - light - - - en, and an - - swer, en -

eyes, — en - light - en Thou mine eyes, — en -

Ad. * *Ad.* * *Ad.* * *Ad.* *

Ad. * *Ad.* * *Ad.* *

light - - - en Thou mine eyes, _____

eyes, _____ en - light - en Thou mine eyes, _____ en -

light - - - en, and an - *poco rinf.* - swer, my God, and

light - - - en, and an - - swer, my God, my God, and

light - - - en, and an - - swer, O Lord, my God, and

light - en Thou mine eyes, _____ *poco rinf.* en - light - en Thou mine

Red. * Red. * Red. * Red. *

H

light - en Thou mine eyes, _____ en - light - - en, and

an - - swer, my God, en - light - - en, and

an - - swer, my God, en - light - - en, and

an - - swer, O Lord, my God, en - light - - en, and

eyes, _____ en - light - en Thou mine eyes, _____ and

H

Red. * Red. * Red. * Red. *

lest I soon in

sotto voce
an - - - swer me, lest I soon in death be sleep - - ing,

sotto voce
an - - - swer me, lest I soon in death be sleep - - ing,

sotto voce
an - swer me, lest I soon in death be sleep - - ing,

sotto voce
an - - - swer me, lest I soon in death be sleep - - ing,

death be sleep - ing, lest I soon in

lest I soon in death be sleep - - ing,

lest I soon in death be sleep - - ing,

lest I soon in death be sleep - - ing,

lest I soon in death be sleep - - ing,

Red. *

Red. *

Red. *

Red. *

Red. *

Red. *

rit. **I Allegro agitato.**

death_ be sleep-ing,

mf *p*

Red. * *Red.* * *Red.* *

f fermamente

And lest my foes glo - - ry, for that they are

Red. * *Red.* * *Red.* * *Red.* *

Ossia.

might - - y a - gainst me.

might - y a - gainst me,

ff

And lest my

ff

And lest my

ff

And lest my

ff

And lest my

ff

And lest my

Red. *

foes glo - ry, for that they are

foes glo - ry, for that they are

foes glo - ry, for that they are

foes glo - ry, for that they are

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The lyrics are 'foes glo - ry, for that they are'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line in the left hand. There are dynamic markings like *mf* and *f* throughout.

mf * *f* * *mf* * *f*

Detailed description: This block shows the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The right hand plays a continuous eighth-note accompaniment, while the left hand has a more complex rhythmic pattern. There are dynamic markings *mf* and *f* with asterisks indicating specific measures.

might - y a - gainst me,

might - y a - gainst me,

might - y a - gainst me,

might - y a - gainst me,

Detailed description: This system contains four vocal staves and a piano accompaniment. The lyrics are 'might - y a - gainst me,'. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment continues with a similar eighth-note pattern. There are dynamic markings like *mf* and *f*.

mf * *f* * *mf* * *f*

Detailed description: This block shows the piano accompaniment for the second system. It consists of two staves (treble and bass clef). The right hand plays a continuous eighth-note accompaniment, while the left hand has a more complex rhythmic pattern. There are dynamic markings *mf* and *f* with asterisks indicating specific measures. The system ends with a *p* marking and a triplet.

And lest mine ad - - ver - sa - ries be ex - ult - - ing,

Red. * *Red.* * *Red.* * *Red.* *

Ossia.

be - cause - I am mov - - ed.

be - cause I am mov - ed.

Chorus.

ff And lest mine

ff And lest mine

ff And lest mine

And lest mine

Red. * *Red.* *

ad - - ver - sa - ries be ex - ult - ing,

ad - - ver - sa - ries be ex - ult - ing,

ad - - ver - sa - ries be ex - ult - ing,

ad - - ver - sa - ries be ex - ult - ing,

Red. * *Red.* *

be - cause I am mov - - -

be - cause I am mov - - -

be - cause I am mov - - -

be - cause I am mov - - -

un poco string. **K.** *ff* and lest my foes glo - - ry,

un poco string. *ff* and lest my foes glo - - ry,

un poco string. *ff* and lest my foes glo - - ry,

un poco string. *ff* and lest my foes glo - - ry,

un poco string. **K.** *ff* and lest my foes glo - - ry,

for — that they are might - - y a -

for — that they are might - - y a -

for — that they are might - - y a -

for — that they are might - - y a -

gainst me, and lest mine ad-ver-sa - - -

gainst me, and lest mine ad-ver-sa - - -

gainst me, and lest mine ad-ver-sa - - -

gainst me, and lest mine ad-ver-sa - - -

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are "gainst me, and lest mine ad-ver-sa - - -". The piano part features a complex texture with many beamed notes and a dynamic marking of *sf* (sforzando) in the bass line.

ries be ex-ult - - -

ries be ex-ult - - -

ries be ex-ult - - -

ries be ex-ult - - -

The second system continues the vocal and piano parts with the lyrics "ries be ex-ult - - -". The piano accompaniment maintains its intricate texture with beamed notes and a dynamic marking of *f* (forte) in the bass line.

ing, be-cause I am mov- - -

ing, be-cause I am mov- - -

ing, be-cause I am mov- - -

ing, be-cause I am mov- - -

poco a poco dim.

poco a poco dim.

poco a poco dim.

poco a poco dim.

The third system concludes the vocal and piano parts with the lyrics "ing, be-cause I am mov- - -". The piano accompaniment features triplets and a dynamic marking of *poco a poco dim.* (poco a poco diminuendo) in the vocal lines. The piano part includes a dynamic marking of *mf* (mezzo-forte) and a *rit.* (ritardando) marking.

ed, be- -cause I am mov- -ed.

ed, be- -cause I am mov- -ed.

ed, be- -cause I am mov- -ed.

ed, be- -cause I am mov- -ed.

mf

Rit.

sf poco a poco dim. e rall.

lunga

poco a poco rall.

M Allegro moderato (ma non troppo). Tenor Solo.

But — I — have trust — ed here —

p dolce

dolce *un poco rall.* *dim.*

in, — that Thou so gracious, that Thou so gracious art,

p

but — I — have trust-

a tempo

dolce

- ed here - in, — that Thou so gracious, that Thou so gra-cious art,

dolce *un poco rall.* *dim.*

N Chorus. *p dolce* *p*

That Thou so gra - cious, so

p dolce *p*

That Thou — so gra - cious, so

p dolce *p*

That Thou so gra - cious, so

p dolce *p*

That Thou so gra - cious, so

N *a tempo* *espress.*

dolce, poco rit.

so gra - cious art.

gra - cious art.

gra - cious art.

gra - cious art.

gra - cious art.

p

p

p

p

p

dolce

dim.

0 sostenuto

But I have trust - ed here - in, that Thou so gra - cious, so

sempre espress.

gra-cious art, — so gra-cious art; —

my heart — joys here - in, that Thou art nigh to save,

art nigh to save.

P p

tranquillo e dolce

Chorus.*dolce*

But I have trust - ed here-in, that Thou so gra - cious, so gra - cious

dolce

But I have trust - ed here-in, that Thou so gra - cious, so gra - cious

dolce

But I have trust - ed here-in, that Thou so gra - cious, so gra - cious

dolce

But I have trust - ed here-in, that Thou so gra - cious, so gra - cious

p dolce

p *f*

art, so gra - cious art, so gra - cious art. —

art, — so gra - cious art, — so gra - cious art.

art, so gra - cious art, so gra - cious art.

art, — so gra - cious art, — so gra - cious art.

Ped.

dolce

My heart joys here - in, joys here-in,

p

My heart joys here - in, joys here-

p

My

p

My

p

My

* *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* * *Ped.* *

Ossia

my heart joys here-in, that Thou
 my heart joys here-in, that Thou
sotto voce
 in, joys herein, joys here-in, that
sotto voce
 heart joys herein, joys here-in, that
sotto voce
 heart joys herein, joys here-in, that
sotto voce
 heart joys herein, joys here-in, that
legatissimo

art
 art nigh to save.
 Thou art nigh to save.
 Thou art nigh to save.
 Thou art nigh to save.
 Thou art nigh to save.
 Thou art nigh to save.
 Thou art nigh to save.
dim. *pp*
 Ra *

L'istesso tempo.

Tenor Solo.

religioso

Look on me, and

pp

dolcissimo

Red.

*

an- -swer me, and an - swer me, Lord, my God.

Red.

*

Red.

*

Red.

*

dolcissimo

Look on me, and an - swer me, and an - swer me, O

p dolcissimo

Look on me, and an - swer me, and an - swer me, O

Look Thou,

p dolcissimo

Look Thou, and an - -swer, and an - swer me, O

p dolcissimo

Look Thou, and an - -swer, and an - swer me, O

p

Red.

*

Red.

*

Red.

*

Red.

Look — on me, and an — swer me, and
 Lord, — my God,
 Lord, — my God,
 Lord, — my God,
 Lord, — my God,
 an — swer me, Lord, my God,
 Look — on me, and
 Look — Thou, and
 Look Thou, and
 Look Thou, and

p *smorz.*
p *smorz.*
p *smorz.*
p *smorz.*
p *smorz.*
p *dolciss.*
p *dolciss.*
p *dolciss.*
p *dolciss.*
p

Re. * *Re.* * *Re.* * *Re.* * *Re.* *

Re. * *Re.* * *Re.* * *Re.* * *Re.* *

p
and

an - - swer me, and an - - swer me, my God, _____ and

an - - swer, and an - - swer me, my God, _____ and

an - - swer, and an - - swer me, my God, _____ and

an - - swer, and an - - swer me, and an - - swer, my

an - - swer, my God, _____ and an - - swer, my

an - - swer, my God, _____ and an - - swer, my

an - - swer, my God, _____ and an - - swer, my

God, _____ and an - - swer, my God, _____ and

pp

R

God, and an - - swer, my
 God, _____ and an - - swer, my God, _____ and
 God, _____ and an - - swer, my God, _____ and
 God, _____ and an - - swer me, _____ and
 an - - swer, my God, _____ and an - - swer, my
R
 God, _____ and an - - swer, O Lord, _____ my
 an - - swer, my God, _____ and an - - swer. I have
 an - - swer, my God, _____ and an - - swer. I have
 an - - swer me, _____ my God. _____ I have
 God, _____ and an - - swer, my God. _____ I have

Red. * *Red.* *

cresc. e accel.

God.

cresc. e accel.

cresc. e accel.

cresc. e accel.

cresc. e accel.

cresc. e accel.

trust - ed here - in, that Thou gra - cious

trust - ed here - in, that Thou gra - cious

trust - ed here - in, that Thou gra - cious

trust - ed here - in, that Thou so gra - cious

My heart joys here -

art, my heart joys here -

art, my heart joys here -

art, my heart joys here -

art, my heart joys here -

rinforz.

ff

Ad.

*

in, — my heart — joys here —
 in, — that — Thou art — nigh to save, my
 in, — that — Thou art — nigh to save, my
 in, — that — Thou art — nigh to save, my
 in, — that — Thou art — nigh to save, my

S in, joys — here — in, — *ff.*
 heart joys — here — in, — that — Thou art — *ff.*
 heart joys — here — in, — that — Thou art — *ff.*
 heart joys — here — in, — that — Thou art *ff.*
 heart joys — here — in, — that — Thou art — *ff.*

S
rinforz. *f*

*

Allegro energico.

ff

that Thou art nigh to save.

I

nigh to save, art nigh to save.

nigh to save, art nigh to save.

nigh to save, art nigh to save.

nigh to save, art nigh to save.

Allegro energico.

will to God

sing a - loud,

Ossia.

for He so well

to me hath done.

for He so well

to me hath done.

T

ff I will to

ff I will to

ff I will to

ff I will to God, to

ff I will to God, to

T

God _____ sing a - loud, sing a -

God _____ sing a - loud, sing

God _____ sing a - loud, sing

God _____ sing a - loud, sing

God _____ sing a - loud, sing

God _____ sing a - loud, sing

Ossia.

well to me hath

loud, for He so well to me hath

- a - loud, sing a-loud, for He so well to me hath

- a - loud, sing a-loud, for He so well to me hath

- a - loud, sing a-loud, for He so well to me hath

- a - loud, sing a-loud, for He so well to me hath

* Red. * Red. *

U Allegro impetuoso (*non troppo presto*).

done.

done.

done.

done.

done.

U Allegro impetuoso (*non troppo presto*).

ten. ten. ten.
sempre *ff* e marcato

f *ten.* *ten.*

I will to God sing a - loud, will to God sing a -

loud, _____ for He ___ so_ well ___ to_ me ___ hath

f *ten.*

I will to

f
I will to God sing a - loud, for He
done, for He so well to me hath
God sing a - loud, will to God sing a - loud, for

f *ten.* *ten.*
I will to God sing a - loud, will to God sing a -
ten. *ten.*
so well to me hath done, I will to God sing a -
done, I will sing, yea, I will sing, for
sing a - loud, sing a -
He so well, well hath done,

V

loud, — for — He — so — well — hath done, sing a -

loud, — for He — so — well — hath done, sing a -

He — so well — to — me — hath done,

loud,

for He so well to me — hath done, I will to

ten.

ff

V

loud, sing a - loud, sing a - loud,

loud, sing a - loud, sing a - loud,

I will to God sing a - loud, I will to

God sing a - loud, will to God sing a -

ten.

2.

sing a - loud, sing — loud, — sing — loud, for
 sing a - loud, for He — so — well — hath done, for
 sing — loud, — sing — loud,
 God sing, — for — He — so — well — hath done, for
 loud, for He — so — well — to — me — hath done, for

He so well hath done, for He so well to me hath
 He so well — hath done, for He so well to me hath
 He so well hath done, for He so well to me hath.
 He so well hath done, for He so well to me hath

ten. *ten.*

done, ——— sing — a - loud,

done, ——— for He so well

done, sing a - loud, sing a -

done, ——— for He so well

The first system of the musical score consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is two sharps (F# and C#). The lyrics are: "done, ——— sing — a - loud," "done, ——— for He so well", "done, sing a - loud, sing a -", and "done, ——— for He so well".

W *f*
I will to God sing a -

sing ——— a - loud,

to me hath done, ———

loud, sing a - loud,

to me hath done, ———

W *ff*

The second system of the musical score consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature remains two sharps. The lyrics are: "I will to God sing a -", "sing ——— a - loud,", "to me hath done, ———", "loud, sing a - loud,", and "to me hath done, ———". The system includes dynamic markings *f* and *ff*, and a *W* marking above the piano staff.

loud, *ten.* I will to

I will to God sing a - loud,

ten. I will to God sing a - loud,

ten. I will to God sing a - loud,

ten. I will to God sing a - loud,

ten. I will to God sing a - loud,

God sing a - loud,

ten. I will to God sing a - loud,

ten. I will to God sing a - loud,

ten. I will to God sing a - loud,

ten. I will to God sing a - loud,

I will to God

sing a - loud, sing a - loud, for He so well
 sing a - loud, sing a - loud, for He so well
 sing a - loud, sing a - loud, for He so well
 sing a - loud, sing a - loud, for He so well

to me hath done, for He so well to me hath
 to me hath done, for He so well to me hath
 to me hath done, for He so well to me hath
 to me hath done, for He so well to me hath

done, sing a - loud, sing a - loud, sing a -
 done, sing a - loud, sing a - loud, sing a -
 done, sing a - loud, sing a - loud, sing a -
 done, sing a - loud, sing a - loud, sing a -

Tenor Solo.

I

loud, for He so well to me hath

loud, for He so well to me hath

loud, for He so well to me hath

loud, for He so well to me hath

mf

This system contains five vocal staves and two piano staves. The vocal parts are in tenor clef and sing the lyrics 'loud, for He so well to me hath' in a melodic line with slurs. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. A dynamic marking of *mf* is present.

will to God sing a -

done, so well to me hath done,

done, so well to me hath done,

done, so well to me hath done,

done, so well to me hath done,

cresc.

This system continues the vocal and piano parts. The vocal parts sing 'will to God sing a -' followed by 'done, so well to me hath done,'. The piano accompaniment continues with the same rhythmic texture, now marked with *cresc.* (crescendo).

loud, for He so well to me hath done, Y

ff for He so well to me, so

ff for He so well to me, so

ff for He so well to me, so

ff for He so well to me, so

for

well to me, to me hath done, to me hath done, —

well to me, to me hath done, to me hath done, —

well to me, to me hath done, to me hath done, —

well to me, to me hath done, to me hath done, —

Ra.

Andante maestoso (sempre con fuoco).

He so well to me hath done, —
 to me hath done, —
 to me hath done, —
 to me hath done, —
 to me hath done, —
 to me hath done, —

I will to
Andante maestoso (sempre con fuoco).

8
*

I will to God sing a - loud, sing a - loud, for He so
 I will to God sing a - loud, sing a - loud, for He so
 I will to God sing a - loud, sing a - loud, for He so
 God, will to God sing a - loud, sing a - loud, sing a - loud, —
 ten.

8
ff
Ped. * Ped. * Ped. * Ped. *

well to me hath done, for He so well to
 well to me hath done, for He so well to
 well to me hath done, for He so well to
 — for He so well to me hath done, for He so well to

8
*Red. * Red.*

ad lib. *dim. molto*
 I will sing a -
dim. e rit. p
 me hath done.
dim. e rit. p
 me hath done.
dim. e rit. p
 me hath done.
dim. e rit. p
 me hath done.

8
rit.
 * * *

Z *p* *rit.* **Tempo del Andante mosso.**

loud, for He so well to me hath done.

The first system features a vocal line in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs). The vocal line begins with a forte 'Z' dynamic, followed by a piano (*p*) dynamic and a ritardando (*rit.*) marking. The piano accompaniment includes a *rit.* marking and a mezzo-forte (*mf*) dynamic with an accent (>). The system concludes with two repeat signs, each marked with a fermata and a double bar line.

Chorus. *dolce tranquillo*

I will to God sing a - loud,

dolce tranquillo

I will to God sing a - loud,

dolce tranquillo

I will to God sing a - loud,

dolce tranquillo

I will to God sing a - loud,

The chorus section consists of four vocal staves in treble clef and one grand staff for piano accompaniment. The tempo is *dolce tranquillo*. The piano accompaniment features a melodic line with a *dolce tranquillo* marking and includes two repeat signs with fermatas and double bar lines.

for He so well to me hath done, for He so

p

for He so well to me hath done, for He so

p

for He so well to me hath done, for He so

p

for He so well to me hath done, for He so

p

The second system continues the chorus with four vocal staves and one grand staff for piano accompaniment. The piano accompaniment includes a *p* dynamic marking and two repeat signs with fermatas and double bar lines.

cresc.
well, so well to me hath done, for He so

cresc.
well, so well to me hath done, for He so

cresc.
well, so well to me hath done, for He so

cresc.
well, so well to me hath done, for He so

cresc.

Ra. * Ra. * Ra. * Ra. * Ra. * Ra. * Ra. * Ra. * Ra. * Ra.

f. well to me hath done.

ff. well to me hath done.

f. well to me hath done.

ff. well to me hath done.

f. well to me hath done.

ff. well to me hath done.

ff.

* Ra.