



○ PRAISE THE LORD OF HEAVEN

THE
HUNDRED & FIFTIETH PSALM,
FOR
SOPRANO SOLO, CHORUS, ORCHESTRA
AND ORGAN

Set to Music by ~
C. VILLIERS STANFORD

OP. 27.

ENT. STA. HALL.

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O PRAISE THE LORD OF HEAVEN.

The Hundred and Fiftieth Psalm,
*FOR SOPRANO SOLO, CHORUS, ORCHESTRA,
and ORGAN,*

SET TO MUSIC
FOR THE OPENING OF THE MANCHESTER EXHIBITION, 1887,

BY
C. Villiers Stanford.

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Ent. Sta. Hall.



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O PRAISE THE LORD OF HEAVEN.

PSALM CL.

C. V. STANFORD, Op. 27.

Andante maestoso.

PIANO.

The musical score is written for piano in G major and common time. It consists of five systems of two staves each. The first system includes a dynamic marking of *f* (forte) in the bass staff. The tempo is marked *Andante maestoso*. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several measures with fermatas. A section of the score is marked with a dotted line and the number 8, indicating a repeat. The final system includes a dynamic marking of *col. Red.* (color red) and a *pp* (pianissimo) marking. The piece concludes with a final cadence.

The melody used in the last chorus is known as Tallis' Ordinal.

Handwritten notes: 0.50

A SOPRANO SOLO.

0 praise..... the Lord, 0 praise

SOPRANO.

0 praise..... the Lord,

ALTO.

0 praise..... the Lord,

TENOR.

0 praise..... the Lord,

BASS.

0 praise..... the Lord,

A

..... the Lord.... of heav'n,

0 praise... the Lord.... of heav'n

0 praise... the Lord.... of heav'n

0 praise... the Lord.... of heav'n

0 praise... the Lord.... of heav'n

tr *tr* **ff**

no - ble acts, praise..... him accord_ing to his ex_cellent great - -

p
Praise...

ness, praise him in his no - ble acts, praise.... him accord_ing

p
Praise him,
.... him,

to..... his ex - - - cel.lent great - - - ness.

mf
Praise him in his

mf

mf
Praise
Praise..... him in his no - ble acts, praise.....
no - ble acts..... praise..... him, praise him....

C

...him in his no - ble acts, praise... him ac - cord - ing to his ex - cel - lent great - ness, praise him in his no - ble acts, praise

C

cord - ing to his ex - cel - lent great - ness, to his ex - cel - lent great - ness, to his ex - cel - lent great - ness, accord - ing to his him... praise... him,

..... cel-lent great - ness, praise..... him

ex - cel-lent great - ness, praise..... him, praise

ex - cel-lent great ness, praise him in his no - ble acts, praise

praise..... him praise

Praise him in his no - ble acts, praise,

..... him praise.....

..... him, praise..... him,

..... him in his no - ble acts, praise..... him, praise

8

Handwritten notes and markings at the bottom of the page, including a large 'T' and other illegible scribbles.

..... him ac_cord_ing to..... his ex_cel_lent greatness,

..... him ac_cord_ing to..... his ex_cel_lent greatness,

ac_cord_ing to his ex_cel_lent great_ _ ness,

..... him ac_cord_ing to his ex_cel_lent great_ _ ness,

8.....:

pizzicato

D

praise him ac_cord_ing to his ex_cel_lent great_ _ ness,

praise him, praise him in his no_ _ ble acts..... praise

f praise him, ac_cording to his ex_cel_lent greatness

f praise him,..... in his no_ _ ble acts, praise

f

D

.... praise him, ac_cord_ing to..... his ex_cel_lent great-ness,

.... him ac_cord_ing to..... his ex - cel_lent great - ness,

.... praise..... him ac_cord_ing to his great - ness,

..... him ac_cord_ing to his ex - cellent greatness,

The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line.

ff praise him ac_cord_ing to his ex - cel_lent great - ness, praise him in his

ff praise him ac_cord_ing to his ex - cel_lent great - ness, praise.....

ff praise him ac_cord_ing to his ex - cel_lent great - ness, praise.....

ff praise him ac_cord_ing to his ex - cel_lent great - ness, praise.....

The piano accompaniment continues with a right-hand part featuring chords and a left-hand part with a steady bass line. A fermata is placed over the final measure of the piano part.

no ble acts, praise him ac -

..... him, praise him ac -

..... him, praise him ac -

..... him, praise him ac -

dim. *p*

8
6
dim. *Dim. Best* *Consol.* *p*

Handwritten notes: *7*, *6*, *5*, *4*, *3*, *2*, *1*, *7*, *6*, *5*, *4*, *3*, *2*, *1*

cord - ing to his ex - cellent great - ness.

cord - ing to his ex - cellent great - ness.

cord - ing to his ex - cellent great - ness.

cord - ing to his ex - cellent great - ness.

E

p *f*

E

SOPRANO SOLO.

mf

O praise..... the Lord, praise..... him in his

p

height,

O praise..... the Lord, praise..... the Lord, praise..... the

f

cres.

f praise him in the height!

Lord, praise the Lord, *f* O praise the

Lord, praise.... the Lord, *f* O praise the

Lord, praise the Lord, *f* O praise the

Lord, praise.... the Lord, *f* O praise.....

mp *p*

..... *dim.*

Lord, the Lord of heav'n, praise him in the

Lord, the Lord of heav'n, praise him in the

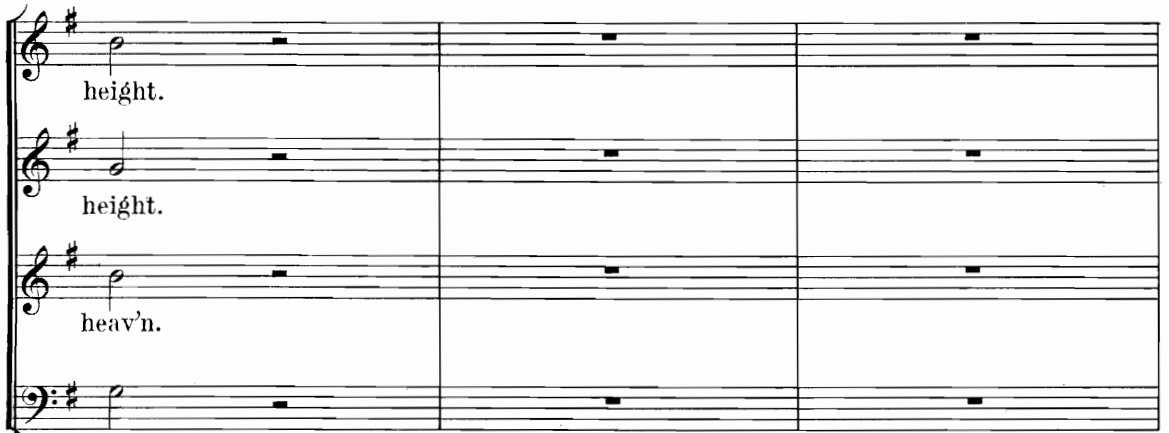
Lord, the Lord of heav'n, *f* O praise the Lord the Lord.... of

..... *dim.*

the Lord, praise him in, the

8

height.
height.
heav'n.
height.



Four vocal staves in treble clef with a key signature of one sharp (F#). Each staff contains a whole rest in the first measure, followed by a whole rest in the second and third measures. The lyrics are: "height.", "height.", "heav'n.", and "height.".

8
pp



Piano accompaniment for the first system. The right hand plays chords in the treble clef. The left hand plays a rhythmic pattern of eighth notes in the bass clef. A dynamic marking of *pp* is present. A fermata is placed over the first measure of the right hand.

cres.



Piano accompaniment for the second system. The right hand continues with chords. The left hand continues with eighth notes. A dynamic marking of *cres.* is present.

mf *Allargando.*



Piano accompaniment for the third system. The right hand features chords with some triplets. The left hand continues with eighth notes. A dynamic marking of *mf* and the tempo marking *Allargando.* are present.

cres.



Piano accompaniment for the fourth system. The right hand features chords with accents. The left hand continues with eighth notes. A dynamic marking of *cres.* is present. The system ends with a double bar line and a 3/4 time signature.

p *staccato*

SOPRANO SOLO. *mf*

Praise him in the sound of the

mp

trum - - - pet, praise..... him up -

on the lute..... and harp,

mf

Praise him, praise him.....

Praise him, praise him.....

praise him, 0

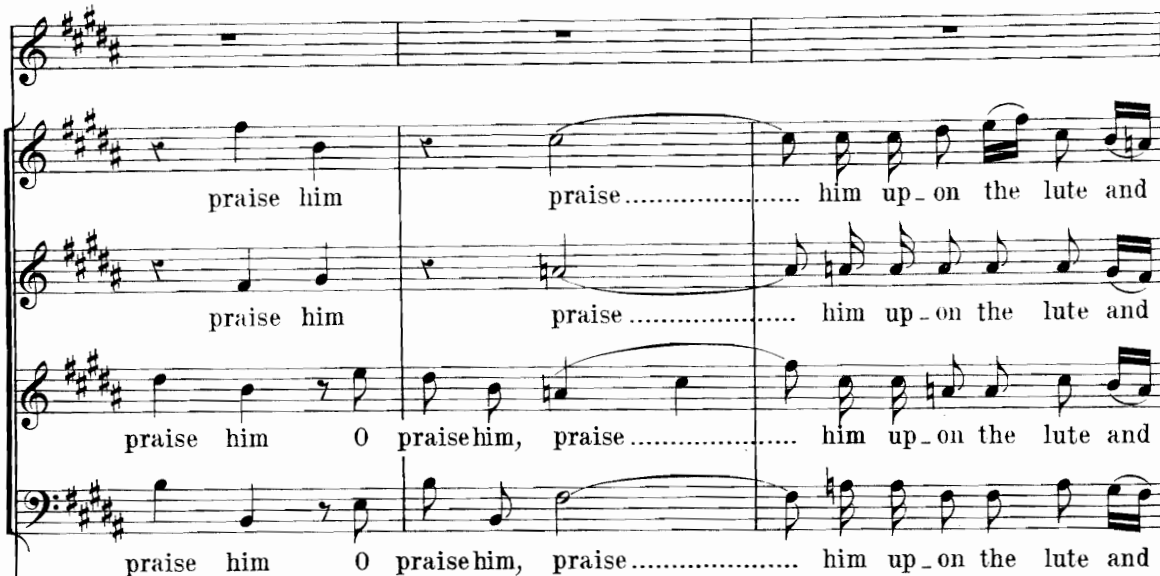
praise him, 0

mf

F

Detailed description of the musical score: The page contains a vocal and piano score in G major and 3/4 time. The piano accompaniment is in the left hand of a grand staff, featuring arpeggiated chords and rhythmic patterns. The vocal line is for Soprano Solo. The score includes dynamic markings such as *p* (piano), *staccato*, *mf* (mezzo-forte), and *mp* (mezzo-piano). Handwritten annotations include Roman numerals (IV, V, VI, F) and numbers (6, 7) indicating fingering or chord positions. The vocal lyrics are: "Praise him in the sound of the trum - - - pet, praise..... him up - on the lute..... and harp, Praise him, praise him..... Praise him, praise him..... praise him, 0 praise him, 0". The piece concludes with a final chord marked 'F'.

Praise him in the
 in the sound of the trum - pet,
 in the sound of the trum - pet,
 praise him in the sound of the trum - pet,
 praise him in the sound of the trum - pet,
 sound of the trum - pet,
 stacc.
 praise him up on the lute and harp. *mf*
 praise him, *mf*
 praise him, *mf*
 0
 0
mf
 G



praise him praise him up on the lute and

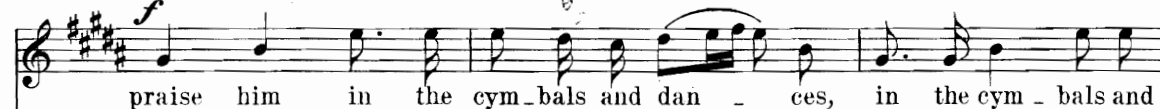
praise him praise him up on the lute and

praise him 0 praise him, praise him up on the lute and

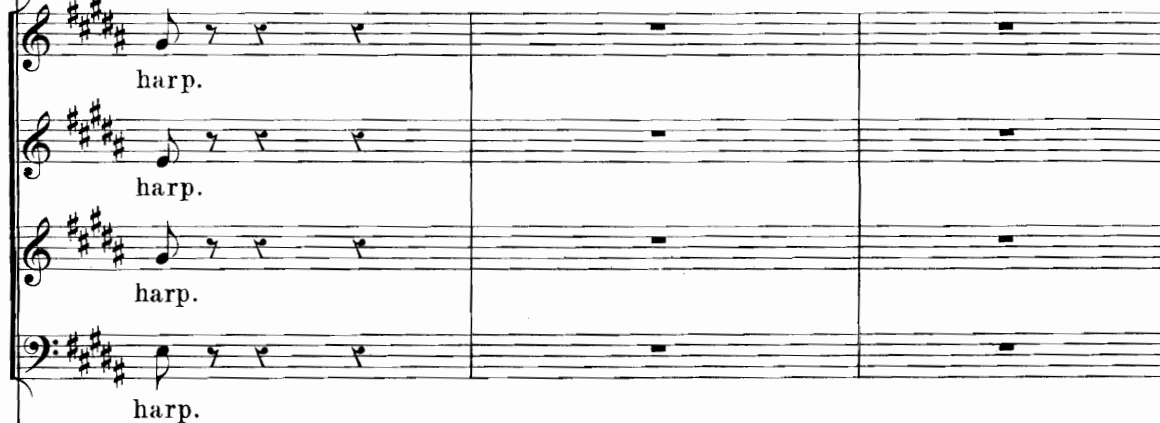
praise him 0 praise him, praise him up on the lute and



mf *cres.* *f* *dim.*



praise him in the cym_bals and dan - ces, in the cym - bals and



harp.

harp.

harp.

harp.



p

dan - ces, praise him up - on the strings and

Handwritten notes: *7 7 7 7 7 7 7 7*

pipe.

mf Praise him in the sound of the trum - pet,

mf Praise him in the sound of the trum - pet,

mf Praise him in the sound of the trum - pet,

mf Praise him in the sound of the trum - pet,

mf Praise him in the sound of the trum - pet,

Handwritten notes: *7 7 7 7 7 7 7 7*

Handwritten notes: *7 7 7 7 7 7 7 7*

praise him in the sound of the trum - pet,

praise him in the sound of the trum - pet,

praise him in the sound of the trum - pet,

praise him in the sound of the trum - pet,

Handwritten notes: *7 7 7 7 7 7 7 7*

poco cres.

Handwritten notes: *7 7 7 7 7 7 7 7*

Handwritten notes:
1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60.

mf
praise him up - on the strings and pipe,
praise him up - on the strings and pipe,
praise him up - on the strings and pipe,
praise him up - on the strings and pipe,

Handwritten notes:
D - TV - - - V' - - - 4/3 - - - V - - - V

f
praise him up - on the strings and pipe.
praise him up - on the strings and pipe.
praise him, praise him up - on the strings and pipe.
praise him, praise him up - on the strings and pipe.

f
cres.

H

Praise him up - on the well - tun - ed cym - bals,

mf Praise him up - on the

mf Praise him up - on the

mf Praise him up - on the

mf Praise him up - on the

pp

poco cres.

H

Praise him up - on the

well - tun - ed cym - bals,

well - tun - ed cym - bals,

well - tun - ed cym - bals,

well - tun - ed cym - bals,

p

loud eym - bals, praise.....

praise.....

praise.....

praise.....

praise.....

praise.....

8.....

mf *f* *p*

mf *f* *p*

..... him, praise him,

cres. him, praise..... him.

cres. him, praise..... him.

cres. him, praise..... him.

cres.him, praise..... him.

8.....

mf

mf

praise..... him up - on..... the

Handwritten: forte

Handwritten: forte

Handwritten: cresc.

loud..... cym - bals.

Handwritten: J

Handwritten: cym - bals.

Handwritten: mf

Handwritten: ff

Handwritten: mf

Handwritten: ff

Handwritten: mf

Handwritten: ff

Handwritten: mf

Handwritten: ff

Handwritten notes above the staff: *Em* *7*

Handwritten notes below the staff: *E^b*

Handwritten notes above the staff: *G^m *7**

Handwritten notes below the staff: *I* *I* *I* *I* *I*

Handwritten notes above the staff: *dim.*

Handwritten notes below the staff: *A⁷ for *rapp* *I**

Handwritten notes above the staff: *cres.* *rall.*

Andante maestoso.

p
Let ev'- ry
Let ev'- ry - thing that hath breath praise..... the Lord.

Handwritten notes above the staff: *p pesante*

Handwritten notes below the staff: *VI* *7* *I* *IV* *V* *I* *V* *IV* *I*

p
 Let ev' - ry
 thing that hath breath praise..... the Lord, praise the
 Let ev' - ry - thing..... that hath breath praise.....

thing that hath breath praise..... the Lord.
 Lord. Let ev' - ry - thing..... that hath breath praise...
 the Lord, praise..... the Lord, let ev' - ry -
 Let ev' - ry -

Let ev' - ry - thing..... that hath breath praise the
 the Lord..... let ev' - - ry thing that hath
 thing..... that hath breath praise the Lord, praise.....
 thing that hath breath praise..... the Lord.....

IV V VI VII V - - - I II III IV V VI VII VIII

Lord, let ev' ry - thing that hath
 breath, praise..... the Lord, let ev' - - ry - thing.....
 the Lord, let ev' - ry thing.....
 praise..... the Lord. Let

poco cres.
 breath praise..... the Lord,.....
poco cres.
 that hath breath,
poco cres.
 that hath breath,
poco cres.
 ev' - ry - thing..... that hath breath,

..... praise..... the Lord, praise..... the
 breath praise..... the Lord, praise..... the
 Lord, praise..... the Lord, praise..... the
 Let ev' - - ry - thing, ev' - - ry

mf
poco cres.
mf
cres.
cres.
cres.
cres.

M

Lord, praise..... the Lord, let ev' ry
 Lord, praise..... the Lord, let ev' ry thing that hath
 Lord, praise..... the Lord, praise the Lord,
 thing, ev' - ry - thing let ev' ry - thing that hath

sequenza **M**

thing..... that hath breath praise..... the
 breath..... that hath breath praise..... the
 let ev' - ry - thing that hath..... breath praise.....
 breath praise..... the Lord praise..... the

Lord.
 Lord let ev' - ry - thing..... that hath breath praise...
 the Lord, let ev' - ry - thing
 Lord,..... let ev' - ry -

the Lord let ev' ry - thing that hath
 praise..... the Lord.....
 that hath breath praise.....
 thing praise..... the Lord, praise..... the

breath, let ev' ry_thing, let ev' - ry_thing,
 praise the Lord, let ev' ry_thing, let ev' - ry_thing,
 the Lord, let ev' ry_ thing, let ev' ry_thing,
 Lord,..... let ev' ry_ thing, let ev' ry_thing,

8

that hath breath..... praise..... the Lord.
 that hath breath..... praise..... the Lord.
 that hath..... breath..... praise..... the Lord.
 that hath..... breath..... praise..... the Lord.

8

Four empty musical staves (Soprano, Alto, Tenor, Bass) in G major, ready for vocal entries.

Piano introduction in G major. The right hand features a melodic line with eighth-note patterns, and the left hand provides harmonic support with chords and eighth-note accompaniment. A fermata is placed over the first measure.

Vocal entries for the first phrase. The lyrics are: "To Fa - ther Son and Ho - ly Ghost". The music is marked *ff* (fortissimo). Each vocal part (Soprano, Alto, Tenor, Bass) has a separate line with the lyrics written below.

Piano accompaniment for the first phrase, marked *ff*. The right hand has a melodic line with a fermata over the final measure, and the left hand has a rhythmic accompaniment.

Vocal entries for the second phrase. The lyrics are: "The God whom we a - dore,". The music is marked *ff*. Each vocal part (Soprano, Alto, Tenor, Bass) has a separate line with the lyrics written below.

Piano accompaniment for the second phrase, marked *ff*. The right hand has a melodic line with a fermata over the final measure, and the left hand has a rhythmic accompaniment.

Be glo - ry as it was, is now,
Be glo - ry as it was, is now,
Be glo - ry as it was, is now,

Be glo - ry as it was, is now,

And shall be ev - -
And shall be ev - -
And shall be ev - -

And shall be ev - -

er - more. Hal - le - lu - jah!
er - more. Hal - le - lu - jah!
er - more. Hal - le - lu - jah!

er - more. Hal - le - lu - jah!

P

Hal - le - lu - jah! Hal - le - lu - jah!.....

Hal - le - lu - jah! Hal - le - lu - jah!.....

Hal - le - lu - jah! Hal - le - lu - jah!.....

Hal - le - lu - jah! Hal - le - lu - jah!.....

Let ev' - ry - thing

Let ev' - ry - thing

Let ev' - ry - thing

Let ev' - ry - thing

that hath..... breath praise..... the..... Lord.

that hath..... breath praise..... the..... Lord.

that hath..... breath praise..... the..... Lord.

that hath..... breath praise..... the..... Lord.

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"*Fifteen Melodies of Schubert*.—The arrangement of a song for the pianoforte is by no means an easy matter, and it is good, therefore, to find that so accomplished an artist as Stephen Heller has devoted himself to the task, for he has thus not only furnished us with some really excellent pieces, but has helped to spread a knowledge of some of the best songs of one of the best song-writers. We should decidedly recommend pianists, who can both sing and accompany with their fingers, to possess themselves of the entire set. No. 1, "Hedge Roses," is extremely good, the crossing of hands in the accompaniment at the commencement being a noticeable point. No. 4, "Wandering," is most ingeniously transcribed, both melody and accompaniment at the commencement being clearly defined throughout; and, although requiring well-trained fingers, thoroughly within the reach of moderately advanced players. In No. 5, "Halt by the Brook," the semiquaver accompaniment is effectively woven in with the voice part; and in No. 6, "The Butterfly," decidedly the most popular of the set, the left hand is, in the latter portion of the piece, an important element in the realisation of Schubert's fanciful accompaniment. No. 9, "By the Lake," apart from its melodious beauty, is an excellent study for *legato* playing; No. 12, "The Hurdy-Gurdy Player," is full of character, and may be mentioned also as one of the easiest of the selection; and No. 15, "Spirit Dance," although difficult to present at all faithfully in a pianoforte transcription is extremely attractive, and will probably become a favourite."—*Musical Record*.

"*Twenty Preludes for Piano. Two Studies for Piano*.—These pieces speak for themselves through the well-known and honoured name of the composer, but we cannot let them pass without adding a special word of commendation. The Preludes, which embrace almost every variety of style, and call for many forms of executive skill, are in effect studies of a high class. They are masterly things, and full of music, as distinct from technical interest. Amateurs of ability should by no means overlook them. The studies are remarkable for a full share of Heller's fluency and sparkle; they demand a brilliant finger, and repay its exercise."—*The Lute*.

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