

N° 3: And The Glory Of The Lord

Allegro

Sopran

Alt

Tenor

Baß

And the

And the glo-ry, the glory of the Lord,

8

And the

And the

15

glo - ry, the glory of the Lord shall be re_____

the glory of the Lord

8

glo - ry, the glory of the Lord shall be re_____ veal_____ ed,

glo - ry, the glory of the Lord shall be re_____ veal_____

22

veal_____ ed, and the glo-ry, the glory of the Lord

shall be re_____ veal-ed, be re_____

8

and the glo - ry, the glory of the Lord shall

(veal)-ed, shall be re_____ veal-ed,

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29

shall be re-veal'd, and the glo-ry, the glory of the
veal ed, and the glo-ry, the glory of the
8 be re-veal ed, and the glo-ry, the glory of the
and the glo-ry, the glory of the

36

Lord shall be re-veal ed.
Lord shall be re-veal ed. And all flesh shall see it to-ge-ther,
8 Lord shall be re-veal ed.
Lord shall be re-veal ed.

47

And all flesh shall see it to -
And all flesh shall see it to -
8 And all flesh shall see it to - ge-ther, for the mouth of the Lord hath
For the mouth of the Lord hath

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56

ge - ther, for the mouth of the Lord hath spo-ken it,
 ge - ther, and all flesh shall see it to - ge - ther, and all flesh, and all
 8 spo-ken it, and all flesh shall see it to - ge - ther, and all flesh shall
 spo - ken it, and all flesh shall see it to - ge - ther,

66

and all flesh shall see it to - ge - ther,
 flesh shall see it to - ge - ther, and all flesh shall see it to - ge - ther,
 8 see it to - ge - ther, the mouth of the Lord hath spo - ken it,
 for the mouth of the Lord hath spo - ken it,

74

and the glo-ry, the glory of the Lord, and all flesh shall
 and the glo-ry, the glory of the Lord, and all flesh shall see
 8 and the glo-ry, the glory of the Lord, and all flesh shall see it, shall
 and the glo-ry, the glory of the Lord, and all flesh shall

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82

see - it to - ge-ther, the mouth of the Lord hath spo-ken it,
 it to - ge-ther, and the glo-ry, the glory of the Lord shall be re - - veal - ed,
 8 see it to - ge-ther, and all
 see - it to - ge-ther,

90

for the mouth of the Lord hath spo - ken
 and all flesh - - shall see it to - ge-ther, for the mouth
 8 flesh - - shall see it to - ge-ther, the glo-ry, the glory of the Lord shall
 and all flesh - - shall see it to - ge-ther, and the

98

it, hath - spo - - - ken it,
 of the Lord - - - hath spo-ken it, and all flesh - -, shall
 8 be re - - veal - - - ed, and all flesh - - shall
 glo-ry, the glory of the Lord shall be re - veal - ed, and all flesh - - shall

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106

and the glo-ry, the glo-ry, the glory of the Lord shall be re__ veal__

see it to ge-ther, and the glo - ry, the glory of the Lord shall

8 see_ it to ge-ther, and the glo - ry, the glory of the Lord

see it to ge-ther, and the glo - ry, the glory of the Lord

114

(veal)-ed, and all flesh__ shall see_ it to -

be re - - veal - - - ed, re - veal-ed, and all flesh - - shall see - it to -

8 shall be re__ veal__ ed, and all flesh__ shall see it to -

shall be re__ veal__ ed, re - veal - ed, for the mouth of the

122

ge__ ther, to - ge - ther, for the mouth of the Lord__ hath spo - ken it, for the

ge__ ther, to - ge - ther, for the mouth of the Lord hath spo - ken it, for the

8 ge - ther, to - ge - ther, for the mouth of the Lord__ hath spo-ken it,

Lord hath spo - ken it, for the mouth of the Lord hath spo - ken it,

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130

Adagio

mouth of the Lord _____ hath spo _____ ken it.

mouth of the Lord _____ hath spo _____ ken it.

8 for the mouth of the Lord, _____ the mouth of the Lord _____ hath spo _____ ken it.

for the mouth of the Lord, _____ the mouth of the Lord _____ hath spo _____ ken it.

Detailed description: This is a musical score for a voice and piano piece. It consists of four staves. The top two staves are for the voice, and the bottom two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The tempo is marked 'Adagio'. The lyrics are: 'mouth of the Lord _____ hath spo _____ ken it.' The piano part features a rhythmic pattern of eighth notes and quarter notes, with some measures containing beamed eighth notes. There are several measures of rests in the piano part, corresponding to the vocal lines. The score ends with a double bar line.