

Praise the Lord, O my soul

S.
Praise the Lord, O my soul.

A.
Praise the Lord, O my soul. O Lord my God, thou art be -

A.
Praise the Lord, O my soul. O

Men
Praise the Lord, O my soul.

♩ = 88
MM are editorial
There are no dynamics in the original

4

O Lord my God, Thou art be - come e - xcee - ding

come e - xcee - ding glo - ri - ous; Thou art be - come e - xcee - ding

Lord my God, thou art be - come e - xcee - ding glo - ri - ous e - xcee - ding

O Lord my God, Thou art be - come e - xcee - ding

7

glo - ri - ous; Thou art clo - thed with ma - je - sty and ho -

glo - ri - ous; Thou art clo - thed with ma - je - sty and ho -

glo - ri - ous; Thou art clo - thed with ma - je - sty and ho -

glo - ri - ous; Thou art clo - thed with ma - je - sty and ho -

10

- nour. Thou de - ckest, thou de - ckest thy - self with light, as it

- nour. Thou de - ckest thy - self with light, as it were

- nour. Thou de - ckest thy - self with light, as it were

- nour.

13

were with a gar - ment, and sprea - dest out the heav'ns, and sprea - dest out the heav'ns like a
 — with a gar - ment, and sprea - dest out the heav'ns, like a
 with a gar - ment, and sprea - dest out the heav'ns, like a

The musical score for measures 13-15 consists of three vocal staves and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts are in three parts: Soprano, Alto, and Tenor. The piano accompaniment is in the right and left hands. The lyrics are: "were with a garment, and spread out the heavens, and spread out the heavens like a curtain, and spread out the heavens like a curtain, and spread out the heavens like a curtain." The word "Who" is written above the final measure of the vocal parts.

16

cur - tain, and sprea - dest out the heav'ns like a cur - tain.
 cur - tain, and sprea - dest out the heav'ns like a cur - tain. Who
 cur - tain, and sprea - dest out the heav'ns like a cur - tain.
 and sprea - dest out the heav'ns like a cur - tain.

The musical score for measures 16-18 consists of three vocal staves and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The vocal parts are in three parts: Soprano, Alto, and Tenor. The piano accompaniment is in the right and left hands. The lyrics are: "curtain, and spread out the heavens like a curtain. Who curtain, and spread out the heavens like a curtain. and spread out the heavens like a curtain." The word "Who" is written above the final measure of the vocal parts.

19

Who lay - eth the beams of his cham-ber in the wa - ters and ma - keth the
 lay - eth the beams of his cham-ber in the wa - ters and ma - keth the clouds his

Who lay - eth the beams of his cham-ber in the wa - ters and ma - keth the

22

clouds his cha - ri - ot and wa - lketh u - pon the wings of _____
 cha - ri - ot and wa - lketh u - pon _____ the _____ wings, the wings of _____

clouds his cha - riot and _____ wa - lketh u - pon the wings, the wings of

25

the wind. He ma - keth his a - ngels spi - rits, and his mi - ni - sters a
the wind. He ma - keth his a - ngels spi - rits, and his mi - ni - sters a
He ma - keth his a - ngels spi - rits, and his mi - ni - sters a
the wind. He ma - keth his a - ngels spi - rits, and his mi - ni - sters a

The musical score for measures 25-31 consists of five systems. The first system includes a vocal line (Soprano) and a piano accompaniment. The second system includes a vocal line (Alto) and a piano accompaniment. The third system includes a vocal line (Tenor) and a piano accompaniment. The fourth system includes a vocal line (Bass) and a piano accompaniment. The fifth system includes a piano accompaniment. The lyrics are: "the wind. He ma - keth his a - ngels spi - rits, and his mi - ni - sters a".

28

fla - ming fire. He hath laid the fou - nda - tions of the
fla - ming fire. He hath laid the fou - nda - tions of the earth that
fla - ming fire.
fla - ming fire. He hath laid the fou - nda - tions of the

The musical score for measures 28-34 consists of five systems. The first system includes a vocal line (Soprano) and a piano accompaniment. The second system includes a vocal line (Alto) and a piano accompaniment. The third system includes a vocal line (Tenor) and a piano accompaniment. The fourth system includes a vocal line (Bass) and a piano accompaniment. The fifth system includes a piano accompaniment. The lyrics are: "fla - ming fire. He hath laid the fou - nda - tions of the", "fla - ming fire. He hath laid the fou - nda - tions of the earth that", "fla - ming fire.", and "fla - ming fire. He hath laid the fou - nda - tions of the".

31

earth that it ne - ver should move, that it ne - ver should move at a - - ny

— it ne - ver should move, that it ne - ver should move at a - ny

earth that it ne - ver should move, that it ne - ver should move at a - ny

34

time. Thou co - - ver - edst it with the deep like as with a

time. Thou co - ver - edst it with the deep like as with a

time. Thou co - ver - edst it with the deep like as with a

37

gar - ment. The wa - ters stand in the hills: at thy re - buke they

gar - ment. The wa - ters stand in the hills: at thy re - buke they

The wa - ters stand in the hills: at thy re -

gar - ment. The wa - ters stand in the hills: at thy re -

40

at thy re - buke they flee; at the voice of thy thun - der they

flee, at thy re - buke they flee; at the voice of thy thun - der they

at the voice of thy thun - der they

- buke, re - buke they flee; at the voice of thy thun - der they

43

are a - fraid. They go up as high as the hills and down to the

are a - fraid. They go up as high _____ as the hills and down to the

are a - fraid. They go up as high as the hills and down to the

are a - fraid. _____ and down to the

46

va - lley be-neath. O Lord, how ma - ni - fold, are thy

va - lley be-neath. O Lord, how ma - ni - fold, how ma - ni - fold are thy

va - lley be-neath.

va - lley be-neath. O Lord, how ma - ni - fold, are thy

49

works; in wi-sdom hast thou made them all. The earth is full of

works; in wi-sdom hast thou made them all. The earth is full, is

works; in wi-sdom hast thou made them all. The earth is full, is

52

thy ri - ches, The earth is full of thy ri - ches. I will

full of thy ri - ches, the earth is full of thy ri - ches. I will

the earth is full of thy ri - ches. I will

full of thy ri - ches, the earth is full of thy ri - ches.

$\text{♩} = 80$ $\text{♩} = 100$

55

sing u - nto the Lord as long as I live; I will
 sing u - nto the Lord as long as I live; I will
 sing u - nto the Lord as long as I live; I will

59

praise my God while I have my being. A - lle -
 praise my God while I have my being. A - lle -
 praise my God while I have my being. A - lle -

63

lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -
lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -
lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -
a - lle -

The musical score for measures 63-66 features four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, and tenor/bass arrangement. The piano accompaniment consists of a right-hand part with chords and a left-hand part with a steady bass line. The lyrics are 'lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -' repeated across the staves.

67

lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -
lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -
lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -
lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -

The musical score for measures 67-70 continues with four vocal staves and a piano accompaniment. The vocal parts maintain the same arrangement as the previous section. The piano accompaniment continues with chords and a steady bass line. The lyrics are 'lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -' repeated across the staves.

71

- lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -

- lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -

- lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -

- lu - ia, a - lle - lu - ia, a - lle - lu - ia, a - lle -

♩ = 100

75

- lu - ia, a - lle - lu - ia, a - lle - lu - ia.

- lu - ia, a - lle - lu - ia, a - lle - lu - ia.

- lu - ia, a - lle - lu - ia, a - lle - lu - ia.

- lu - ia, a - lle - lu - ia, a - lle - lu - ia.

♩ = 90

♩ = 80