

# Psalm 148

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Allegro moderato  $\text{♩} = 60$

*mp*

Soprano (S) Alto (A) Tenor (T) Bass (B)

Lord, Who hast made us for thine own, Hear as we sing be - fore Thy



5

Soprano (S) Alto (A) Tenor (T) Bass (B)

throne. Al - le - lu - ia, Al - le - lu - ia. Ac - cept Thy chil - dren's rev' - rent



10

Soprano (S) Alto (A) Tenor (T) Bass (B)

praise For all Thy won - drous works and ways. Al - le - lu - ia, Al - le -



15

Soprano (S) Alto (A) Tenor (T) Bass (B)

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia.

Organ (Org.)

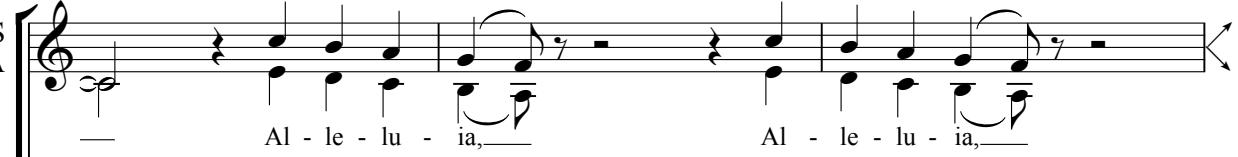
Sw. p

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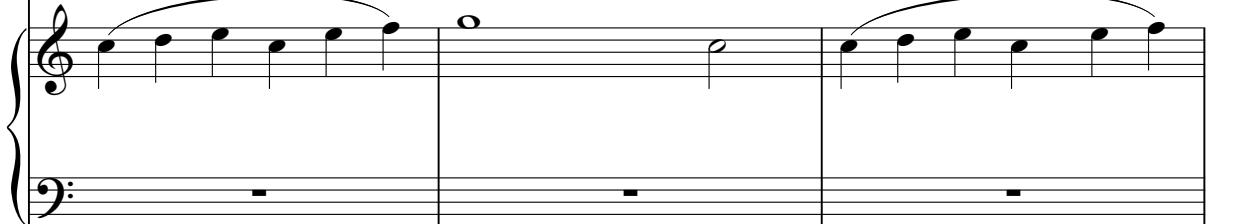
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*pp leggiadro*

S A |  Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

T B |  Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Org. | 

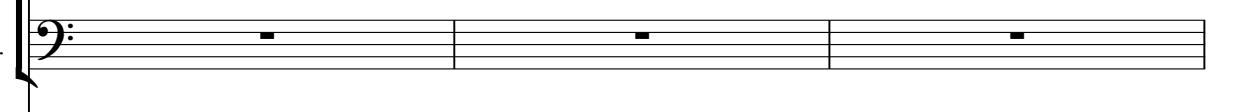


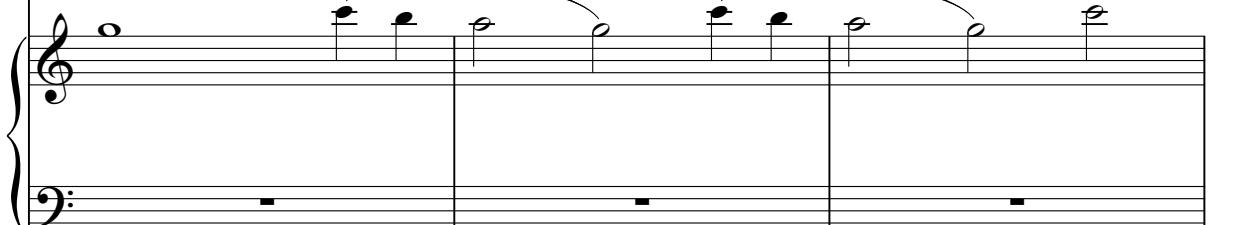
[20]

S. |  Al - le - lu - ia, Al - le - lu - ia,

A. |  Al - le - lu - ia, Al - le - u - ia,

T. |  ia,

B. | 

Org. | 

25

S.

A.

T.

Org.

The musical score consists of four staves: Soprano (S.), Alto (A.), Tenor (T.), and Organ (Org.). The vocal parts (Soprano, Alto, Tenor) sing the phrase "Al - le - lu - ia," with each word on a separate beat. The organ part provides harmonic support with sustained notes and chords. Measure 25 concludes with a repeat sign and a double bar line.



The musical score continues from the previous section. The vocal parts (Soprano, Alto, Tenor) sing the phrase "Al - le - lu - ia," with each word on a separate beat. The organ part provides harmonic support with sustained notes and chords. The vocal parts end on a half note, indicated by a fermata over the note.

30

S. le - lu - ia, Al - le - lu - ia, al - le - lu - ia.

A. Al - le - lu - ia.

T. Al - le - lu - ia.

B.

Org.

=

S.

A.

T. Waves, rol - ling in on e - v'ry shore, Pause

B.

Org.

35

T.    at His foot - fall and a - dore \_\_\_\_\_ Al - le - lu - ia, Al - le -  
B.   

2

40

T.  
lu - ia, Ye tor - rents rush - ing from the hills, Bless

B.

2

T.      
 Him Whose hand your foun - tains fills.\_\_\_\_\_ Al - le - lu - ia, Al - le -  
  
 B.    

二

T. lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al -

B.

S. *p*  
 Earth, e - ver through the pow'r di - vine, Seed -  
*p*

A.

T. le - lu - ia.  
 lu - ia.

B.

==

S. [50] time and har - vest shall be thine. Al - le - lu - ia, Al - le -

A.

==

S. [55] lu - ia, Sweet flow'rs that per - fume all the air, Thank  
*cresc.*

A.

==

S. *poco a poco* Him that He hath made you fair. Al - le - lu - ia, Al - le -  
*poco a poco*

A.

==

S. [60] lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

A.

65

S. le - lu - ia.  
lu - - - ia.

A. ff  
Burn,

T.

B. ff  
Burn lamps of night, with con - stant

Org. Gt. f  
ped

**==**

S. ff  
Burn, lamps of night, with con - stant flame,\_\_\_

A. lamps of night, with con - stant flame, Al - le - lu - - ia,  
Al - le -

T. ff  
Burn, lamps of night, with con - stant flame, Al - le -

B. flame, Shine to the hon -

Org. 8:  
8:

S.

A.

T.

B.

Org.

Al - le - lu - ia,

Al - le - lu - ia,

Burn, lamps of

lu - ia, shine to the hon - our of His name.

our of His name. Al - le -



S.

A.

T.

B.

Org.

Shine to the hon - our of His name,

night, with con - stant flame,

Shine to the hon - our of His name,

lu - - - ia,

Shine to the hon - our of His

Al - le - lu - - - ia,

75

S. Shine to the hon - our of His name. Thou

A. the hon - our of His name. Al -

T. name Al - le - lu - ia,

B. Thou sun, whom all the lands o -

Org.

**≡**

80

S. sun, whom all the lands o - bey, Re -

A. lu - - ia, Thou sun, whom all the lands o -

T. thou sun, whom all the lands o - bey,

B. bey, Re - - new His praise

Org.

S. His praise from day to day, His praise from day to day. Thou

A. bey, Re - new His praise from day to day. Al - le -

T. Thou sun, whom all the lands o -

B. from day to day Al - le -

Org.



[85]

S. Sun, whom all the lands o - bey, Re - new His praise from day to

A. lu - - ia. Thou sun, whom all the lands o - bey

T. bey. Al - le - lu - - ia,

B. lu - - ia, Al - le - lu - - ia,

Org.

S. | 

A. | 

=

[90]

S. | 

*Largamente*

95

S.      ia,      *fff* Al - le - lu - ia,      Al - le - lu - ia \_\_\_\_\_

A.      lu - ia,      *fff* Al - le - lu - ia,      Al - le - lu - ia, \_\_\_\_\_

T.      lu - ia,      *fff* Al - le - lu - ia,      Al - le - lu - ia, \_\_\_\_\_

B.      ia,      Al - le - lu - ia,      Al - le - lu - ia, \_\_\_\_\_

Org.      *fff Largamente*

=====

S.      Al - le - lu - ia,      Al - le - lu - ia, \_\_\_\_\_

A.      —

T.      Al - le - lu - ia,      Al - le - lu - ia, \_\_\_\_\_

B.      —

Org.      *meno f*

100

S. Al - le lu ia.

A. Al - le lu ia.

T. Al - le lu ia.

B. Al - le lu ia.

Org. *f cresc.* *fff*

The musical score consists of five staves. The top four staves represent the voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each voice part has lyrics: "Al - le lu ia." The bottom staff is for the Organ (Org.), indicated by a brace. The organ part features two sets of chords per measure, with dynamics *f cresc.* and *fff*. Measure 100 begins with a whole rest followed by a half note. The vocal entries start with quarter notes. Measures 101 and 102 show sustained notes with grace notes above them. Measures 103 and 104 feature eighth-note patterns. Measures 105 and 106 show sustained notes with grace notes above them. Measures 107 and 108 show eighth-note patterns. Measures 109 and 110 show sustained notes with grace notes above them. Measures 111 and 112 show eighth-note patterns. Measures 113 and 114 show sustained notes with grace notes above them. Measures 115 and 116 show eighth-note patterns. Measures 117 and 118 show sustained notes with grace notes above them. Measures 119 and 120 show eighth-note patterns. Measures 121 and 122 show sustained notes with grace notes above them. Measures 123 and 124 show eighth-note patterns. Measures 125 and 126 show sustained notes with grace notes above them. Measures 127 and 128 show eighth-note patterns. Measures 129 and 130 show sustained notes with grace notes above them. Measures 131 and 132 show eighth-note patterns. Measures 133 and 134 show sustained notes with grace notes above them. Measures 135 and 136 show eighth-note patterns. Measures 137 and 138 show sustained notes with grace notes above them. Measures 139 and 140 show eighth-note patterns. Measures 141 and 142 show sustained notes with grace notes above them. Measures 143 and 144 show eighth-note patterns. Measures 145 and 146 show sustained notes with grace notes above them. Measures 147 and 148 show eighth-note patterns. Measures 149 and 150 show sustained notes with grace notes above them. Measures 151 and 152 show eighth-note patterns. Measures 153 and 154 show sustained notes with grace notes above them. Measures 155 and 156 show eighth-note patterns. Measures 157 and 158 show sustained notes with grace notes above them. Measures 159 and 160 show eighth-note patterns. Measures 161 and 162 show sustained notes with grace notes above them. Measures 163 and 164 show eighth-note patterns. Measures 165 and 166 show sustained notes with grace notes above them. Measures 167 and 168 show eighth-note patterns. Measures 169 and 170 show sustained notes with grace notes above them. Measures 171 and 172 show eighth-note patterns. Measures 173 and 174 show sustained notes with grace notes above them. Measures 175 and 176 show eighth-note patterns. Measures 177 and 178 show sustained notes with grace notes above them. Measures 179 and 180 show eighth-note patterns. Measures 181 and 182 show sustained notes with grace notes above them. Measures 183 and 184 show eighth-note patterns. Measures 185 and 186 show sustained notes with grace notes above them. Measures 187 and 188 show eighth-note patterns. Measures 189 and 190 show sustained notes with grace notes above them. Measures 191 and 192 show eighth-note patterns. Measures 193 and 194 show sustained notes with grace notes above them. Measures 195 and 196 show eighth-note patterns. Measures 197 and 198 show sustained notes with grace notes above them. Measures 199 and 200 show eighth-note patterns.