

From Psalm 47

O clap your hands

Orlando Gibbons
(1583-1625)

S. O clap your hands to - ge - - ther, all
S. O clap your hands to - ge-ther,
A. O clap your hands to -
A. O clap your hands
T. O clap your hands to-ge - ther, all ye peo-ple, all
T. O
B. O clap your hands to - ge-ther,
B. O clap your hands

ye peo-people, O clap your hands to - ge - ther, all ye
O clap your hands to - ge - ther, all ye
-ge - ther, O clap your hands to - ge - ther,
to - ge - ther, O clap your hands to - ge - ther, all ye
ye peo-people, O clap your hands to - ge - ther, all ye
clap your hands to - ge-ther, O clap your hands to - ge-ther, all ye
O clap your hands to - ge - ther, all ye
to - ge - ther, O clap your hands to - ge - ther,

A musical score for voices and piano. The vocal parts are arranged in four staves, each with a different vocal range (Soprano, Alto, Tenor, Bass). The piano part is at the bottom. The music consists of eight measures. The lyrics are: "peo - ple, ye peo - ple; O sing un - to all ye peo - ple; O sing un - to peo - ple; O sing un - to peo - ple, ye peo - ple; O sing un - to peo - ple, all ye peo - ple; O sing un - to peo - ple; O sing un - to". The key signature is B-flat major (two flats), and the time signature is common time.

A continuation of the musical score from the previous page. The vocal parts are arranged in four staves, and the piano part is at the bottom. The lyrics are: "O sing un - to God with the God with the voice of me - lo - dy. God with the voice of me - lo - dy, of God with the voice of me - lo - dy, of O sing un - to God with the voice, the God with the voice of me - lo - dy. For the God with the voice of me - lo - dy, of O sing un - to God with the". The key signature changes to G major (one sharp) in the middle of the section, and the time signature remains common time.

voice of me - lo - dy. For the Lord
For the Lord is high
of me - lo - dy. For the Lord is high
me - lo - dy. For the Lord is high and to
voice of me - lo - dy. For the Lord
Lord is high and to be fear - ed,
me - lo - dy.
voice of me - lo - dy.

is high and to be fear - ed, and to be fear -
and to be fear - ed; He
and to be fear-ed, for the Lord is high and to be fear-ed;
be fear - ed, and to be fear - ed;
is high and to be fear - ed; He
for the Lord is high, is high and to be fear - ed;
For the Lord is high and to be fear - ed;
For the Lord is high and to be fear - ed;

A musical score for a hymn, featuring five staves of music. The key signature is B-flat major (two flats). The time signature changes between common time (indicated by 'C') and 8/8 time. The lyrics are written below each staff. The lyrics are:

-ed; He is the great King of all the
is the great King of all the earth, the earth,
He is the great King up-on all the
He is the great King up-on all the earth,
is the great King, he is the great
He is the great King of all the
He is the great King up-on all the
He is the great King of all the

A continuation of the musical score, starting with a repeat sign and the same key signature. The lyrics continue from the previous section:

earth, of all the earth,
he is the great King of all the
earth, up-on all the earth, he is the great King
he is the great King up-on all the earth,
King up-on all the earth,
earth, he is the great
-on all the earth, he is the great
earth, he is the great King, the great King of all the

he is the great King, the great King of all the
earth, he is the great King of all the
up - on all the earth.
he is the great King, he is the great King up - on all the
he is the great King up - on all the earth, the
King of all the earth, the earth, the great King of all the
King up - on all the earth, up - on all the
earth, he is the great King of all the

earth. He shall sub-due, he shall sub-due the peo-ple,
earth. He shall sub-due, he shall sub-due the
He shall sub-due, he shall sub-due, he shall sub -
earth. He shall sub-due, he shall sub-due the
He shall sub-due, he shall sub-due the peo-people,
earth. He shall sub-due, he shall sub-due the
He shall sub-due, he shall sub-due the
earth. He shall sub-due, he shall sub-due the
He shall sub-due, he shall sub-due the

the peo - ple un - der us, and the na -
peo - ple un - der us, and the na - tions un - der
-due the peo - ple un - der us,
peo - ple un - der us, and the na - tions un - der
the peo - ple un - der us, and the na -
peo - ple un - der us, and the na - tions un - der
peo - ple un - der us, and the na -

tions un - der our feet, our feet.
our feet, the na - tions un - der our feet.
and the na - tions un - der our feet.
our feet, our feet.
na - tions un - der our feet.
and the na - tions un - der our feet. He
our feet. He
tions un - der our feet.

feet.

He shall choose out an he - ri - tage for

He shall choose out an he - ri - tage

He shall choose out an he - ri - tage for

shall choose out an he - ri - tage for

He shall choose out an he - ri - tage for us, ev'n the worship of

He shall choose out an he - ri - tage for us,

us, He shall choose out an he - ri - tage for

for us, he shall choose out an he - ri - tage for us,

us, he shall choose out an he - ri - tage for

us, an he - ri - tage for us, ev'n the worship of Ja -

us,

He shall choose out an he - ri - tage for us, for

Ja-cob,
ev'n the wor-ship of Ja -
ev'n the wor-ship of Ja - cob, whom he lov - ed,
us, ev'n the wor-ship of Ja - cob, the
ev'n the wor-ship of Ja - cob, whom he lov - ed, he lov - ed,
us, ev'n the wor -
-cob, ev'n the wor-ship of Ja - cob,
ev'n the wor-ship of Ja - cob, whom he loved, the wor-ship
us, ev'n the wor -

-cob, whom he lov - ed.
whom he lov - ed, whom he lov - ed.
wor-ship of Ja - cob, whom he lov - ed.
of Ja-cob, whom he lov - ed.
-ship of Ja - cob, whom he lov - ed.
the wor-ship of Ja - cob, whom he lov - ed.
of Ja - cob, whom he lov - ed.

A musical score for four voices (SATB) in G minor, 2/4 time. The vocal parts are arranged in four staves, each with a different clef: soprano (G clef), alto (C clef), tenor (F clef), and bass (Bass clef). The lyrics are as follows:

God is gone up with a mer-ry noise,
and the Lord
God is gone up with a mer-ry noise, with a mer-
God is gone up with a mer - ry noise, and the Lord
-

Continuation of the musical score for four voices in G minor, 2/4 time. The lyrics continue from the previous page:

with the sound of the trum - pet,
God is gone
- - ry noise, and the Lord with the sound of the trum -
with the sound of the trum - pet, of the trum - pet,
God is gone up with a mer-ry noise, and
God is gone up with a mer-ry

A musical score for four voices (SATB) and piano. The vocal parts are in G clef, and the piano part is in F clef. The key signature is one flat. The music consists of two systems of four measures each. The lyrics describe a scene of divine ascent with trumpets and noise.

God is gone up
up with a mer-ry noise,
and the Lord with the
-pet, and the Lord with the sound of the
God is gone up with a mer-ry noise,
and the
God is gone up
God is gone up with a mer-ry
the Lord with the sound of the trum -
noise, a mer-ry noise,

A continuation of the musical score from the previous page. The vocal parts are in G clef, and the piano part is in F clef. The key signature is one flat. The music consists of two systems of four measures each, continuing the theme of divine ascent and trumpet sound.

with a mer - ry noise, and the Lord with the sound
sound of the trum - pet, God is gone
trum - pet,
Lord with the sound of the trum - pet, the
up with a mer - ry noise,
noise, and the Lord with the sound of the
-pet, and the Lord
God is gone up with a mer - ry

of the trum - pet,
God is gone
up with a mer-ry noise, and the Lord with the
God is gone up with a mer-ry noise, and the
sound of the trum-pet, of the trum - pet,
God is gone up with a mer-ry
trum-pet, God is gone up, with a
with the sound of the trum - pet,
noise, and the Lord with the sound of the

up with a mer-ry noise, and the Lord with the sound
sound of the trum - pet, the trum - pet,
Lord, the Lord with the sound, the sound of
God is gone up with a mer-ry noise, and the Lord
noise, and the Lord with the sound of the trum -
mer - ry noise, and the Lord with the sound of
the trum - pet, with the sound
trum-pet, and the Lord with the sound of the trum -

of the trum - pet. O sing prais-es, sing prais-es,
the trum - pet. O sing prais-es, sing
the trum - pet. O sing prais-es, sing prais-es,
with the sound of the trum-pet. O sing prais-es, sing
-pet, the trum - pet. O sing prais-es, sing prais-es,
the trum - pet. O sing prais-es, sing
of the trum-pet. O sing prais-es, sing prais-es,
-pet, the trum - pet. O sing prais-es, sing

sing prais-es un-to our God: O sing
prais-es, sing prais - es un - to our God:
sing prais-es un-to our God: sing prais-es, O sing
prais-es, sing prais - es un-to our God:
sing prais-es un-to our God: O sing
prais-es, sing prais-es un-to our God:
sing prais-es un-to our God: O sing
prais-es, sing prais-es un-to our God:

A musical score for a four-part choir (SATB) in G minor, 4/4 time. The music consists of eight staves, each with a different vocal line. The lyrics are repeated in a cycle: "prais - es, sing prais - es, un - to the", followed by "O sing prais - es, sing prais - es, un - to the", then "prais - es, sing prais - es, un - to the Lord our", followed by "O sing prais - es, sing prais - es, un - to the Lord our". The final "un - to" is incomplete.

prais - es, sing prais - es, un - to the
O sing prais - es, sing prais - es, un - to the
prais - es, sing prais - es, un - to the
O sing prais - es, sing prais - es
prais - es, sing prais - es, un - to the Lord our
O sing prais - es, sing prais - es
prais - es, sing prais - es, un - to the Lord our
O sing prais - es, sing prais - es

A continuation of the musical score for the four-part choir. The lyrics follow the established pattern: "Lord our King, un - to the Lord our", "un - to the Lord our King, Lord our King, un-to the Lord our King, our", "un - to the Lord our King, un - to the Lord, un -", "King, un-to the Lord our King, our King, un - to the Lord our", "un - to the Lord our King, King, un - to the Lord our King, un -", and finally "un - to the Lord our King, our King, un -".

Lord our King, un - to the Lord our
un - to the Lord our King, Lord our King, un-to the Lord our King, our
un - to the Lord our King, un - to the Lord, un -
King, un-to the Lord our King, our King, un - to the Lord our
un - to the Lord our King, King, un - to the Lord our King, un -
un - to the Lord our King, our King, un -

King. For God is the King of all the earth:
un - to the Lord our King. For God is the
King. For God is the King of all the earth,
-to the Lord our King, For God is the King of all the earth, the
un - to the Lord our King. For God is the
King. For God is the King. For God is King of all the earth:
un - to the Lord our King. For God is the
King of all the earth: to the Lord our King. For God is the King of all the earth:

sing ye prais - es with the un-der-stand - ing,
King of all the earth: sing ye prais - es with the
sing ye prais - es with the un -
of all the earth: sing ye prais-es with the un - the un -
King of all the earth.
King of all the earth: sing, sing ye prais - es with the
sing ye prais - es with the un - der - stand - ing,
King of all the earth: sing ye prais - es with the
sing ye prais - es with the un - der - stand - ing,
King of all the earth: sing ye prais - es with the
sing ye prais - es with the un - der - stand - ing,

A musical score for a choral piece titled "Sing Praises". The score consists of six staves, each with a different vocal part: Soprano, Alto, Tenor, Bass, Bassoon, and Organ. The music is in common time and includes a basso continuo part with a bassoon and organ. The lyrics are integrated into the musical lines, with some words underlined to indicate sustained notes or specific pronunciation. The score is set against a white background with black musical notation and text.

Soprano: sing prais - es, sing prais - es with the un - der - stand-ing.
Alto: un-der-stand-ing, sing ye prais - es with the un-der-stand-ing.
Tenor: -der - stand - ing, with the un - der - stand-ing.
Bass: -
Bassoon: sing ye prais - es with the un-der-stand - ing.
Organ: the un - der - stand-ing, with the un - der - stand - ing.
Basso Continuo: sing ye prais - es with the un - der - stand -
Bassoon: un-der-stand-ing, with the un-der - stand -
Organ: -ing.

A musical score for a hymn titled "God Reigneth". The score consists of six staves, each with a different vocal range (Soprano, Alto, Tenor, Bass, Bass, and Bass). The music is in common time and includes a key signature of two flats. The lyrics are repeated in each staff, starting with "God reign - eth o - ver the hea - then:" and ending with "the hea - then:". The melody is simple, with most notes being quarter notes or eighth notes.

God sit-teth up-on his ho-ly seat,
God sit-teth up-on his ho-ly seat,
sit-teth up-on his ho-ly seat,
God sit-teth up-on his ho-ly seat,
up-on his ho-ly seat,
God sit-teth up-on his ho-ly seat,
God sit-teth up-on his ho-ly seat,
God sit-teth up-on his ho-ly seat,

God sit-teth up-on his ho-ly, ho-ly seat, sit-teth
-ly seat, God sit-teth up-on his ho-ly seat, God
his ho-ly seat, God sit-teth up-on his ho-ly seat, sit-teth
ho-ly seat, God sit-teth up-on his ho-ly seat, God
up-on his ho-ly seat, his ho-ly seat, God sit-teth up-
God sit-teth up-on his ho-ly, ho-ly seat.
-ly seat, God sit-teth up-
God sit-teth up-on, up-on his ho-ly seat.

on his ho-ly, his ho-ly seat.
sit-teth up - on his ho - ly seat. For God, which is high -
up - on his ho - ly seat.
ho - ly seat, up - on his ho - ly seat. For God, which is high -
-on his ho - ly seat.
For God, which is high-ly
-on, up - on his ho - ly seat.
For God, which is high -

For God, which is high - ly ex-alt - ed,
-ly ex-alt - ed, doth de-fend the
For God, which is high - ly ex-alt - ed,
-ly ex-alt - ed, doth de-fend the
For God, which is high - ly ex - alt - ed,
ex - alt - ed, doth de-fend the
For God, which is high - ly ex-alt - ed,
-ly ex-alt - ed, doth de-fend the

Musical score for voices and piano, page 18. The score consists of six staves. The top two staves are soprano, the middle two are alto, and the bottom two are bass. The piano part is on the far left. The music is in common time, with a key signature of one flat. The vocal parts sing in unison. The lyrics are as follows:

doth de-fend the earth, as it were with a
earth, as it were with a shield.
doth de-fend the earth, as it were with a
earth, as it were with a shield.
doth de-fend the earth, as it were with a
earth, as it were with a shield.
doth de-fend the earth, as it were with a
earth, as it were with a shield, as it were with a

Continuation of the musical score for voices and piano. The score consists of six staves. The top two staves are soprano, the middle two are alto, and the bottom two are bass. The piano part is on the far left. The music is in common time, with a key signature of one flat. The vocal parts sing in unison. The lyrics are as follows:

shield. Glo - ry be to the Fa -
Glo - ry be to the Fa - ther,
shield. Glo - ry be to the Fa - ther,
Glo - ry be to the Fa - ther, glo - ry be to the
shield. Glo - ry be to the Fa - ther, glo -
Glo - ry be to the Fa - ther, and to the Son, glo -
shield. Glo - ry be to the Fa - ther.
shield. Glo - ry be to the Fa - ther,

A musical score for a four-part choir or organ. The music is in common time, with a key signature of two flats. The vocal parts are arranged in four staves, each with a different clef: soprano (G-clef), alto (C-clef), tenor (F-clef), and bass (B-clef). The lyrics are written below the notes. The score consists of eight measures of music, with the lyrics repeating every two measures.

-ther, and to the Son, glo - ry be to the Fa-ther,
glo - ry be to the Fa - ther,
glo - ry be to the Fa-ther, the Fa - ther, and to the Son,
Fa - ther, glo - ry be to the Fa -
to the Fa-ther, and to the Son, glo - ry be to the Fa-ther,
-ry be to the Fa-ther, glo - ry be
glo - ry be to the Fa - ther, and to the Son,
glo - ry be to the Fa-ther, glo - ry

A continuation of the musical score for the four-part choir or organ. The lyrics continue from the previous section, alternating between the first and second sections of the hymn. The score consists of eight measures of music, with the lyrics repeating every two measures.

and to the Son, and to the Son, and to the Ho-ly
and to the Son, and to the Son, and to the Ho-ly
and to the Son, and to the Son, and to the Ho-ly
-ther, and to the Son, and to the Son, and to the Ho-ly
and to the Son, and to the Son, and to the Ho-ly
to the Fa - ther, and to the Son, and to the Ho-ly
and to the Son, and to the Son, and to the Ho-ly
be to the Fa - ther, and to the Son,

A musical score for a four-part choir or organ. The music is in common time, with a key signature of two flats. The vocal parts are: Soprano (C-clef), Alto (C-clef), Tenor (F-clef), and Bass (C-clef). The lyrics are:

Ghost; As it was in the be -
and to the Ho - ly Ghost; As it was in
Ghost, and to the Ho - ly Ghost; As it
Ghost; As it was in
Ghost;
and to the Ho - ly Ghost;
Ghost;
and to the Ho - ly Ghost;

A continuation of the musical score. The lyrics are:

-gin - ning, is now, as it
the be - gin - ning, is now,
was in the be - gin - ning, is now,
the be - gin - ning, is now, and
As it was in the be -
As it was in
As it was in
As it was in
As it

A musical score for a hymn tune. It consists of six staves of music, each with a vocal line and an accompaniment line below it. The key signature is B-flat major (two flats). The time signature varies between common time and 8/8. The lyrics are repeated in two sections. The first section includes the lines: "was in the begin-ning, is now," "as it was in the be-gin-ning, is now, and ev-er shall," "and ev-er shall be, world with-out end, and ev-er shall be, world," "ev-er shall be, world," "gin - ning, is now, and," "the be - gin - ning, is now, and ev-er shall be, world," "the be - gin-ning, is now," and "was in the be - gin - ning, is now," followed by a repeat sign.

A continuation of the musical score from the previous page. It consists of six staves of music, each with a vocal line and an accompaniment line below it. The key signature remains B-flat major. The lyrics continue from the previous section, including: "and ev-er shall be, world with-out end, and ev-er shall be," "be, world with-out end, and ev-er shall be, world," "ev-er shall be, and ev-er shall be, world with-out end, and ev-er shall be, world with-out end," "with - out end, and ev-er shall be, world with-out end, and ev-er shall be, world with-out end," "is now, and ev-er shall be, world with-out end, and ev-er shall be, world with-out end," "with - out end, world with-out end. A - men, and ev-er shall be," "and ev-er shall be," and "and ev-er shall be."

The musical score consists of two systems of music for a four-part choir (SATB). The top two voices (Soprano and Alto) sing the melody, while the bottom two voices (Tenor and Bass) provide harmonic support. The music is set in F major (one flat) and 2/4 time. The vocal parts are separated by vertical braces. The lyrics are repeated in each system.

System 1 (Top Four Voices):

- Line 1: world with - out end, and ev - er shall be, world
- Line 2: be, world with - out end. A-men, world
- Line 3: world with - out end. A-men, and ev - er shall be,
- Line 4: end, and ev - er shall be,
- Line 5: end, world with - out end, and ev - er shall be, world
- Line 6: ev - er shall be, world with - out end, world
- Line 7: world with - out end. A-men, and ev - er shall be,
- Line 8: be, world with - out end. A-men, world

System 2 (Bottom Four Voices):

- Line 1: with - out end. A - men, world with - out end. A-men.
- Line 2: with - out end, world with-out end. A - men.
- Line 3: world with-out end. A-men, with - out end. A - men.
- Line 4: world with - out end, world with - out end. A - men.
- Line 5: with - out end. A - men, with-out end. A - men.
- Line 6: with - out end, world with-out end. A - men, A-men.
- Line 7: world with - out end. A - men.
- Line 8: with - out end, with - out end. A - men.