
The PSALMS

*Instrumental accompaniment for
unison congregational singing
of the 150 Psalms on Genevan Tunes
from the Book of Praise - Anglo-Genevan Psalter
of the Canadian Reformed Churches*

2nd EDITION

D E N N I S T E I T S M A

These harmonizations of the 150 Psalms are available
in PDF format as a **free** download from www.bookofpraise.ca

Professionally printed copies of a spiral-bound book
including all 150 Psalms and 85 Hymns
with laminated covers are available
for the cost of printing (\$12) plus shipping.

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Sending multiple copies to one address significantly
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2nd edition

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82 Cedargrove Crescent
Winnipeg, Manitoba
Canada, R2C 4Y7
Telephone: 204-222-5005
Email: [via jteitsma@gmail.com](mailto:jteitsma@gmail.com)

PREFACE

Instrumental music is not required in reformed worship services and neither are animal offerings. The Bible clearly shows that God requires our heart-felt offerings in our worship services, that is the *fruit of lips* (Heb 13:15; Hosea 14:1,2; Psalm 19:14; etc.). Such offerings are brought with the God given instrument, namely the human voice-box (see appendix for an article on “Music in Reformed Liturgy”). **Congregational singing** in reformed liturgy is the *orderly reaction* of believers presenting song-offerings that were born by the Spirit, welling up from the heart and responding to the redemptive acts of God (S. Greydanus, Korte Verklaring).

Singing in Unison

During the Great Reformation, John Calvin in Geneva acknowledged that versification of Bible songs would best enable **all** believers to actively participate in the public worship services. Under his guidance and encouragement the divinely inspired songs in the Book of Psalms as well as other Bible songs were versified. One melody for multiple verses of each song were composed during the mid 1500's to reflect the content and character of each entire song. These melodies enabled **all** believers to join-in and make the orderly song-offerings possible during the worship services. Their unique, flowing melodies for congregational **singing in unison**, require no musical training. Moreover they encourage and stimulate believers to participate in this responsive nature of the reformed public worship services.

Tunes

The melodies are characterized not only by their suitability for congregational use. They are written in nine of the age-old twelve 'church modes' that had developed in the Western world since the fifth century. These gave birth to the two popular keys of today, the major and minor. Overall, these **modes** generally show an **absence of tension** that is so prevalent in major and minor keys. Moreover, the Genevan tunes use only two note values as well as one note for each syllable (half and quarter notes). The melodies never start on an upbeat, but always with one or more long notes (half notes). They never show intervals greater than a fifth except for an occasional octave interval between sentences. For more information on 'modes' please refer to my paper on Tunes of the Anglo- Genevan Psalter 2005, ISBN 0-9737275-1-9, or the Notes in my The Hymns 1990 and Organ Offertories 1990 (Inheritance Publications, Neerlandia, AB T0G 1R0).

The tunes also reflect the free-flowing rhythm of the Hebrew language of these poetic songs. Their musical style appears timeless as well as linked to the early christian churches and likely even to the music used in the synagogues of earlier times [Fulfil Your Ministry, Dr.K.Deddens, Premier Publ. p.105; for more detailed information see also my booklet, Genevan Tunes, an updated version (2013) of the first part of my paper under the title “Tunes of the Anglo-Genevan Psalter” (2005)].

Tempo and Rhythm

The melodies are not metrical (no bars), but rhythmic. They have a natural, flowing **pulse rhythm** with the beat on the longer of the two note values. In summary, the tunes are simple but not simplistic, unique but not difficult, easy but not repetitive, comforting but not boring, mood reflective but not sentimental, uplifting but not frenzied, rhythmic but not metric.

Chorales are usually composed for four-voice choirs, but this keyboard collection of the 150 Psalms is particularly written to accompany congregational singing in **unison**. The harmonies are simple and easy to play. The distance between voices is kept to less than an octave. The base line represents the ongoing beat or pulse which is between 40-70 per minute depending on the content of the song, the culture and the customs of the congregation.

The proclamation of God's Word on the sabbath redirects our lives to observe God's day, to rest from our evil works and so to make a beginning of the eternal sabbath. The responsive singing is not only the **required** offering, but it also helps to slow down the believers' average heart beat, which is between 60 and 70 beats per minute for a person at rest. 'Concertizing' these melodies, and their use in the past with only long notes, has possibly contributed to feeling the **beat** on every syllable instead of on the long notes only.

Instrumental accompaniment

The sole purpose of instrumental music in a reformed worship service is to **serve** the peoples' offering of the 'fruit of lips'. Short preludes are added to properly **identify** the song, its rhythm and its pitch. These ensure that every member of the congregation starts at the same time, especially when a rest, equal to a full-pulse-beat, is observed. This allows everyone to inhale before starting. Short postludes allow a musical closure. Any other music was added to simply fill a page.

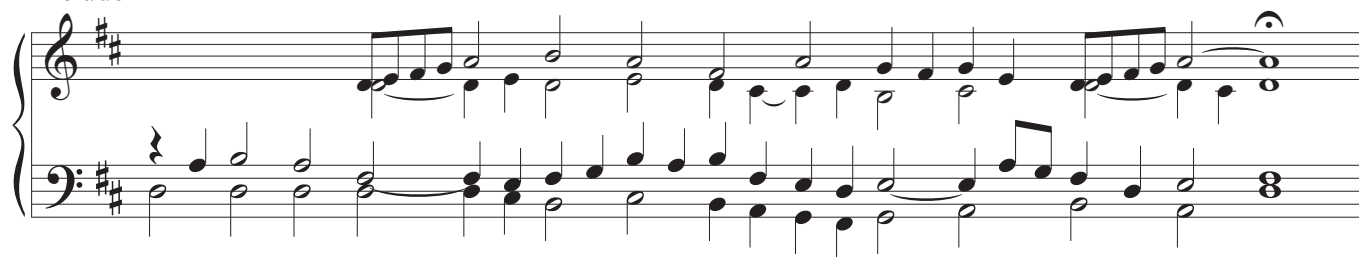
Repeated notes in the melodies are never to be tied. Other repeated notes may be tied at the player's discretion. This depends on the song, the tempo and the need of the congregation. Therefore, ties are not shown in chorales. On a large keyboard instrument, of course, the melody can be played with a solo voice and the bass-line on a clear, strong pedal. Tying melody notes displays a lack of respect and sloppiness.

This collection would not have been possible without the computer know-how of my son James. I owe him my thanks for allowing me, a computer-illiterate eighty-two year old, to be productive, for he set up the program and helped me out. Whenever I was at my wit's end, he managed to get me back on track.

The purpose of making these harmonizations available is to encourage the **unison** singing of the Genevan tunes. These accompaniments may appear simple, but when they promote and improve the intended rhythm, pulse and tempo of these long-lasting melodies for congregational singing, their goal has been reached. When congregations catch on to the correct rhythm and speed, with the pulsating beat on the long notes, the unison singing will also feel more flowing, lighter, quicker and more natural.

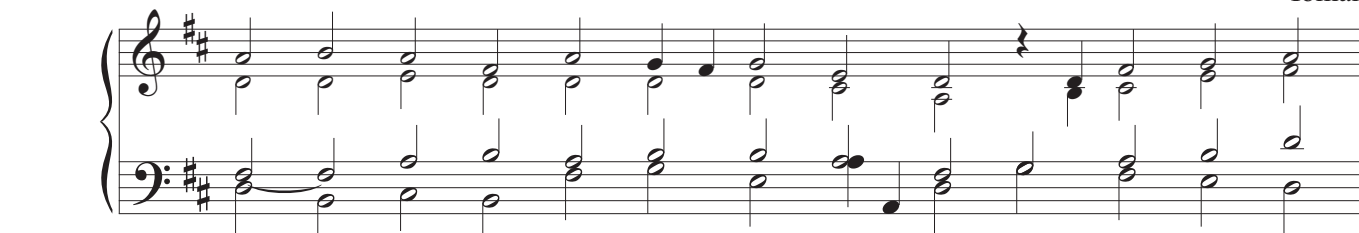
Psalm 1

Prelude



Chorale 10,10 - 11,11 - 10,10

Ionian



Postlude



Psalm 2

Prelude

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a key signature of one flat (B-flat). The accompaniment is written in a simple, folk-like style. The score is for a single system, with a repeat sign at the end.

Chorale 10,11,10,11 - 11,10,11,10

Dorian

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords and rests in the right hand.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final quarter note. The accompaniment consists of a series of chords, with a final quarter note. The score is written in a standard musical notation style, with a treble and bass staff, a key signature of one flat, and a time signature of 4/4.

A musical score for the song 'The Rose Tree'. It features a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment consists of chords and single notes in the bass.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and quarter notes, and a final whole note. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one sharp (F#), and the time signature is 4/4.

Postlude

rit.

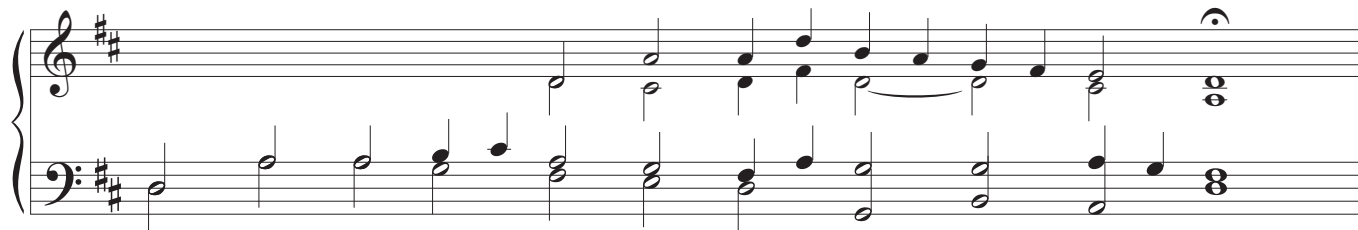
Postlude

rit.

Dennis Teitsma 201

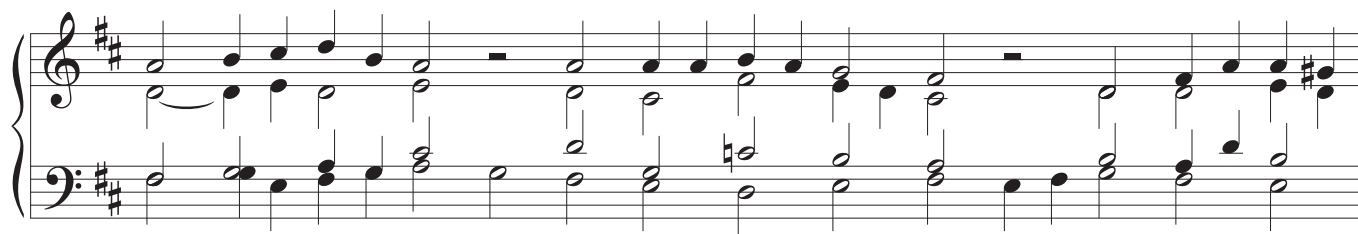
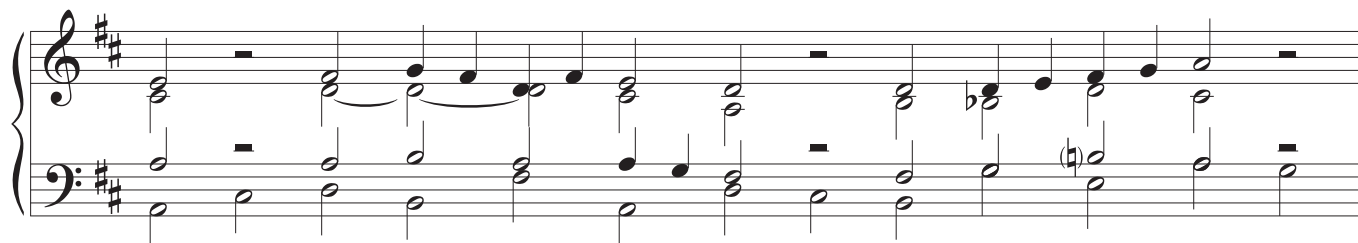
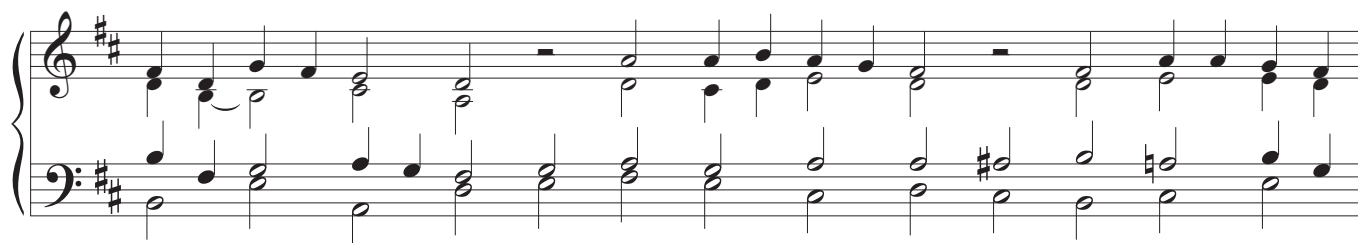
Psalm 3

Prelude

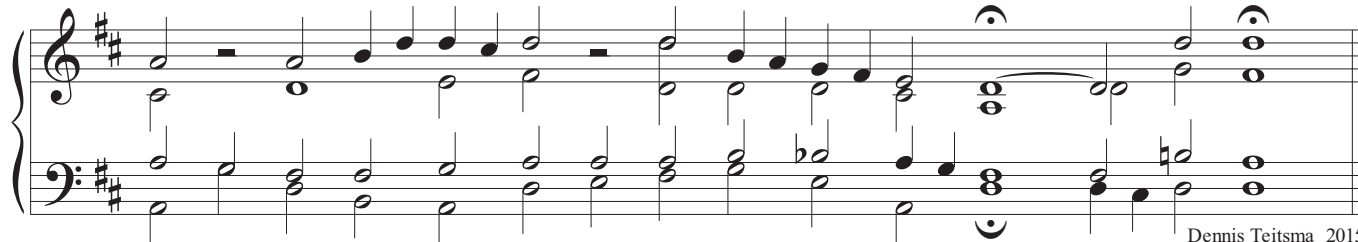


Chorale 6,6,7 - 6,6,7 - 6,6,7 - 6,6,7

Ionian



Postlude



Psalm 4

on e

Prelude

Transposition to f sharp

The prelude is written for piano in F# major. It consists of two staves. The right hand begins with a series of eighth notes ascending from D5 to A5, followed by a half note G5 and a quarter note F#5. The left hand plays a steady eighth-note accompaniment starting on D4. The piece concludes with a final chord of F#5 and A5.

Chorale 9,8 - 9,9,8 - 9,8 - 9,9,8

Aeolian

The first system of the chorale features a melody in the right hand and a bass line in the left hand. The melody starts on D5 and moves in a stepwise fashion, with some intervals of a second and some of a third. The bass line provides a harmonic foundation with chords and moving lines.

The second system continues the chorale melody and bass line. The right hand has some rests, while the left hand continues its accompaniment.

The third system of the chorale, showing further development of the melodic and harmonic themes.

The fourth system of the chorale, leading towards the end of the piece.

Postlude

The postlude is a short piece in F# major. It begins with a melody in the right hand and a bass line in the left hand. The right hand has a melodic line with some rests, and the left hand provides a simple accompaniment. The piece ends with a final chord of F#5 and A5. A 'rit.' (ritardando) marking is present above the final notes.

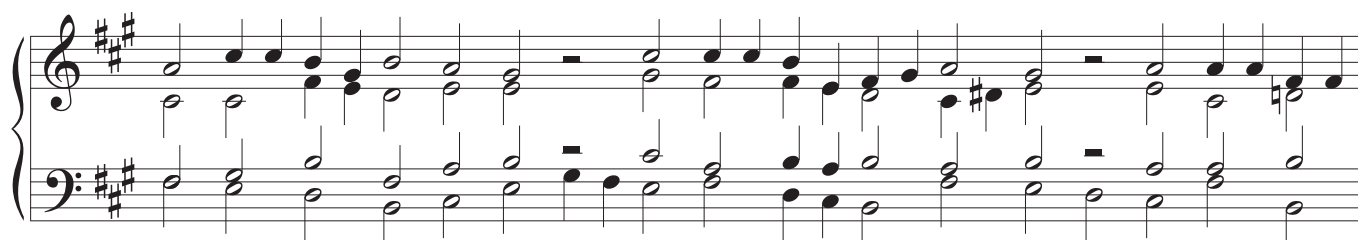
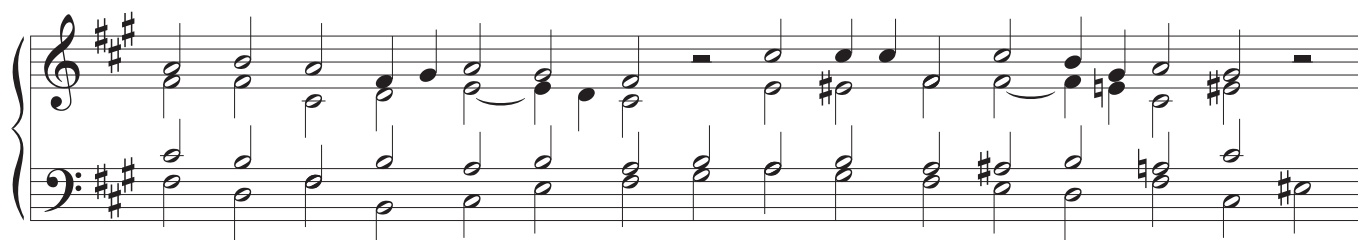
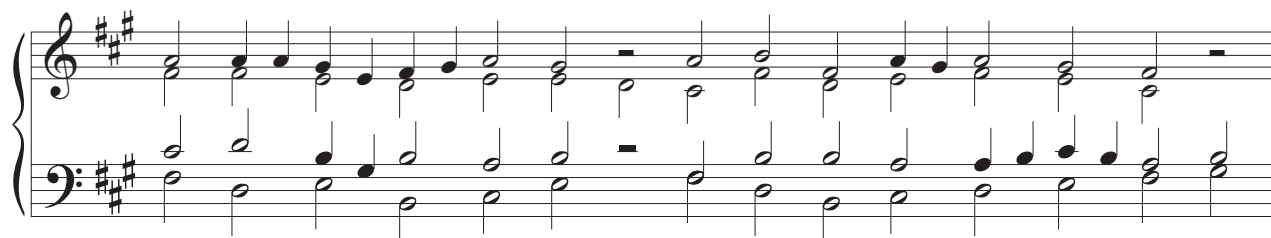
Psalm 4 on f#

Prelude



Chorale 9,8 - 9,9,8 -- 9,8 - 9,9,8

Aeolian

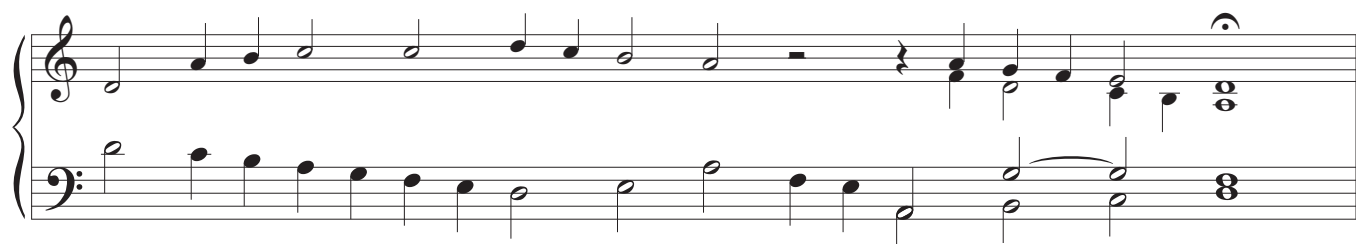


Postlude



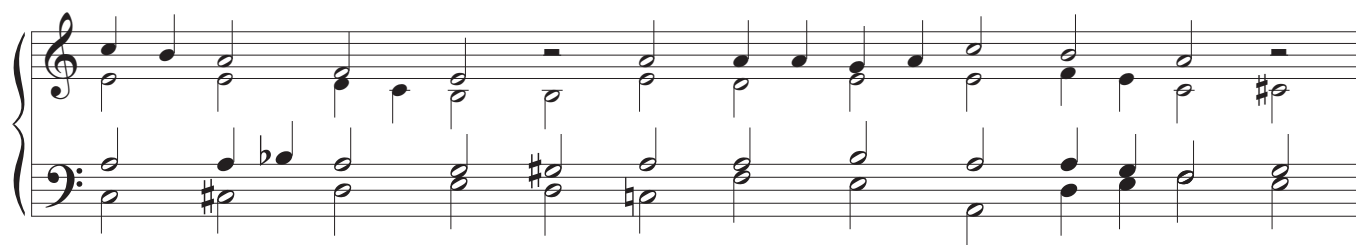
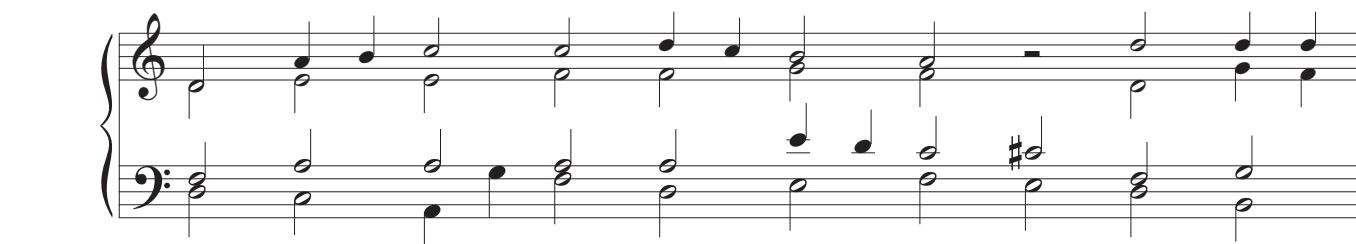
Psalm 5 (64)

Prelude



Chorale 9,8,8 - 9,5

Dorian

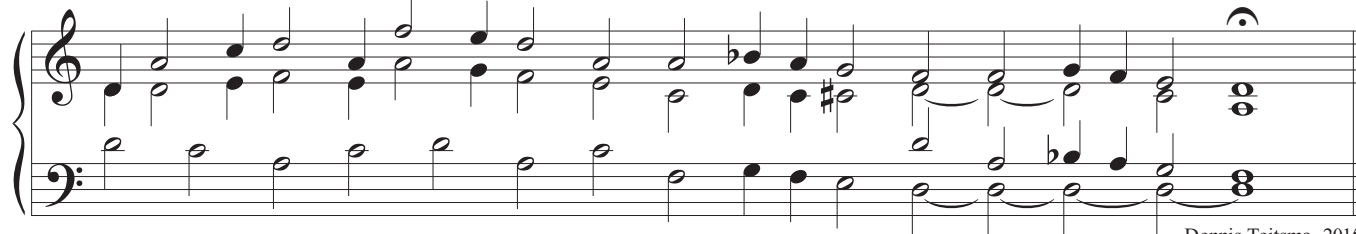


Postlude 1

Postlude 2



Interlude



Psalm 6

Prelude



Chorale 7,7,6 - 7,7,6

Aeolian

Three systems of musical notation for the Chorale 7,7,6 - 7,7,6 of Psalm 6. The music is in G major (one sharp) and 8/8 time. Each system consists of two staves, treble and bass. The first system shows the beginning of the chorale with a melodic line in the treble and a supporting bass line. The second system continues the melody and accompaniment. The third system concludes the chorale with a final cadence in the treble staff.

Postlude

Musical score for the Postlude of Psalm 6. The piece is in G major (one sharp) and 8/8 time. It consists of two staves, treble and bass. The melody is in the treble staff, featuring a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence in the treble staff.

Interlude / Prelude

Musical score for the Interlude / Prelude of Psalm 6. The piece is in G major (one sharp) and 8/8 time. It consists of two staves, treble and bass. The melody is in the treble staff, featuring a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final cadence in the treble staff.

Psalm 7

Prelude

Musical score for the Prelude of Psalm 7. The piece is in B-flat major (one flat) and 4/4 time. It consists of two staves. The right hand features a melodic line with eighth and quarter notes, ending with a fermata. The left hand provides a harmonic accompaniment with eighth and quarter notes, ending with a fermata and a final chord marked with an '8'.

Chorale 9,9, 8,8 - 9,9, 8,8

Hypodorian

First system of the Chorale 9,9, 8,8 - 9,9, 8,8. The music is in B-flat major and 4/4 time. The right hand has a melodic line with quarter and eighth notes, while the left hand has a harmonic accompaniment with quarter and eighth notes.

Second system of the Chorale 9,9, 8,8 - 9,9, 8,8. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

Third system of the Chorale 9,9, 8,8 - 9,9, 8,8. The music continues with a melodic line in the right hand and a harmonic accompaniment in the left hand.

Fourth system of the Chorale 9,9, 8,8 - 9,9, 8,8. The music concludes with a melodic line in the right hand and a harmonic accompaniment in the left hand, ending with a fermata and a final chord marked with an '8'.

Postlude 1

Postlude 2

Musical score for Postlude 1 and Postlude 2. Postlude 1 is in B-flat major and 4/4 time, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand. Postlude 2 is also in B-flat major and 4/4 time, featuring a melodic line in the right hand and a harmonic accompaniment in the left hand, ending with a fermata and a final chord marked with an '8'. The word 'rit.' (ritardando) is written above the right hand staff for Postlude 2.

Psalm 8

Prelude

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final half note. The accompaniment consists of a series of quarter and eighth notes, with a final half note. The score is labeled "The Rose Tree" at the top left.

Chorale 11,11,10,10

Dorian

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody of eighth and quarter notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a double bar line.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final quarter note on a whole rest. The accompaniment consists of a series of chords, mostly dyads, with a final whole note chord.

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Postlude 1

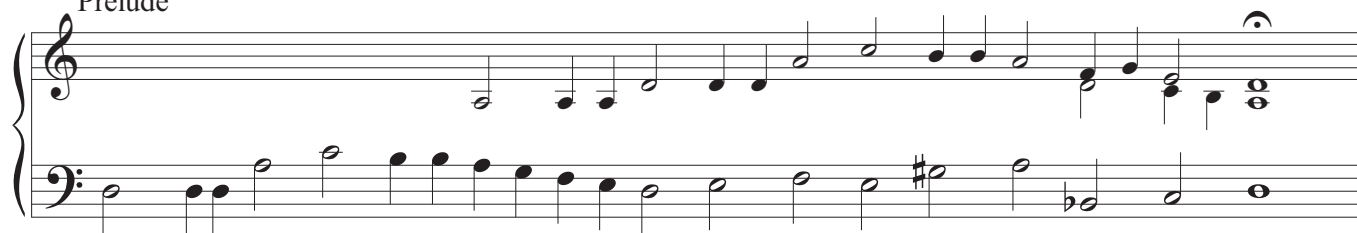
A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The piece consists of 12 measures. The first measure is a whole note chord (F#4, A4, C5). The second measure is a half note chord (F#4, A4) followed by a quarter note (C5). The third measure is a half note chord (F#4, A4) followed by a quarter note (C5). The fourth measure is a half note chord (F#4, A4) followed by a quarter note (C5). The fifth measure is a half note chord (F#4, A4) followed by a quarter note (C5). The sixth measure is a half note chord (F#4, A4) followed by a quarter note (C5). The seventh measure is a half note chord (F#4, A4) followed by a quarter note (C5). The eighth measure is a half note chord (F#4, A4) followed by a quarter note (C5). The ninth measure is a half note chord (F#4, A4) followed by a quarter note (C5). The tenth measure is a half note chord (F#4, A4) followed by a quarter note (C5). The eleventh measure is a half note chord (F#4, A4) followed by a quarter note (C5). The twelfth measure is a half note chord (F#4, A4) followed by a quarter note (C5). The piece ends with a double bar line.

Postlude 2

A musical score for the song "The Rose Tree". The score is written for piano (p) and features a treble and bass staff. The melody is in the treble staff, starting with a quarter note G4, followed by an eighth note A4, a quarter note B4, and a quarter note C5. The bass staff provides a simple accompaniment with chords. The key signature has one sharp (F#), and the time signature is 4/4. The score ends with a double bar line.

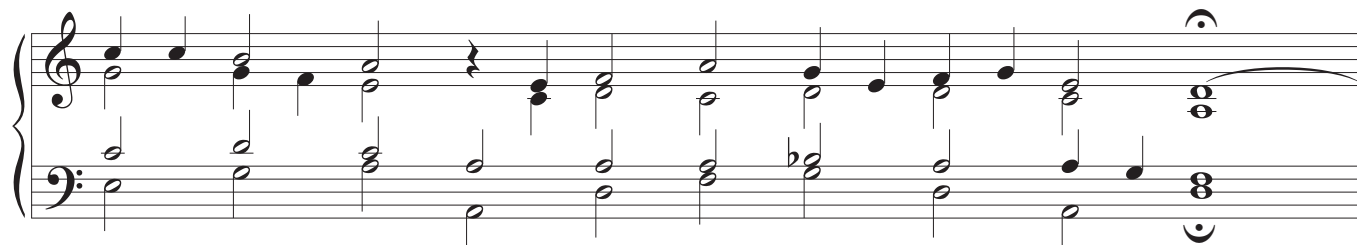
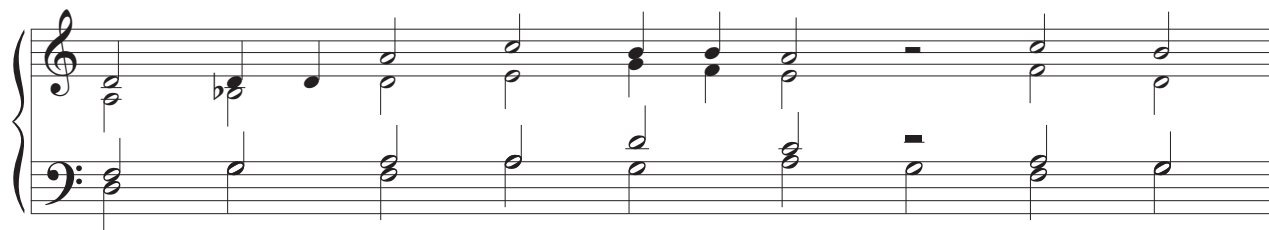
Psalm 9

Prelude



Chorale 8,8,9,9

Dorian



Postlude 1



Postlude 2



Psalm 10

Prelude

Musical score for the Prelude of Psalm 10. It consists of a single system with a grand staff (treble and bass clefs). The melody is in the treble clef, starting on G4 and moving stepwise up to A5, with a final half note on A5. The bass line starts on G2, moves stepwise up to G3, and then has a half note on G3. The piece ends with a fermata on the final A5 and G3.

Chorale 10,10 - 10,10, - 10,11,11

Dorian

Musical score for the Chorale of Psalm 10. It consists of four systems, each with a grand staff. The melody is in the treble clef, and the bass line is in the bass clef. The piece is in Dorian mode, indicated by the key signature of one flat (Bb). The melody starts on G4 and moves stepwise up to A5, with a final half note on A5. The bass line starts on G2, moves stepwise up to G3, and then has a half note on G3. The piece ends with a fermata on the final A5 and G3.

Postlude 1

Postlude 2

Musical score for the Postludes of Psalm 10. It consists of a single system with a grand staff. The melody is in the treble clef, and the bass line is in the bass clef. The piece is in Dorian mode, indicated by the key signature of one flat (Bb). The melody starts on G4 and moves stepwise up to A5, with a final half note on A5. The bass line starts on G2, moves stepwise up to G3, and then has a half note on G3. The piece ends with a fermata on the final A5 and G3. The tempo marking 'rit.' is present above the final measure of the bass line.

Psalm 11

Prelude

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody of eighth and quarter notes, ending with a whole note. The bass staff provides a harmonic accompaniment with chords and single notes, including a prominent bass line of eighth notes. The key signature has one flat (B-flat), and the time signature is 4/4.

Chorale 11,10,11 - 10,11 - 10,11

Dorian

A musical score for the song 'The Rose Tree'. It features a piano introduction in 4/4 time, marked 'Andante'. The score is written for piano (p) and includes a key signature of one flat (B-flat) and a common time signature (C). The melody is in the right hand, and the accompaniment is in the left hand. The melody consists of a series of eighth and quarter notes, with a final quarter note on a whole rest. The accompaniment consists of a steady eighth-note pattern in the left hand, with a final quarter note on a whole rest.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with notes G4, A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C-109, B-110

A musical score for the song 'The Rose Tree'. It is written for piano (indicated by a piano 'p' dynamic marking) and features a treble and bass clef. The melody is in the treble clef, and the accompaniment is in the bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of two staves, each with a grand staff (treble and bass clef). The melody is a simple, folk-like tune, and the accompaniment provides a steady harmonic support. The score is presented in a clean, black-and-white format.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final quarter note on a whole rest. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords in the right hand.

Postlude

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The score consists of two systems. The first system shows the vocal melody and piano accompaniment. The second system continues the melody and accompaniment, with a "rit." (ritardando) marking in the piano part. The score ends with a double bar line.

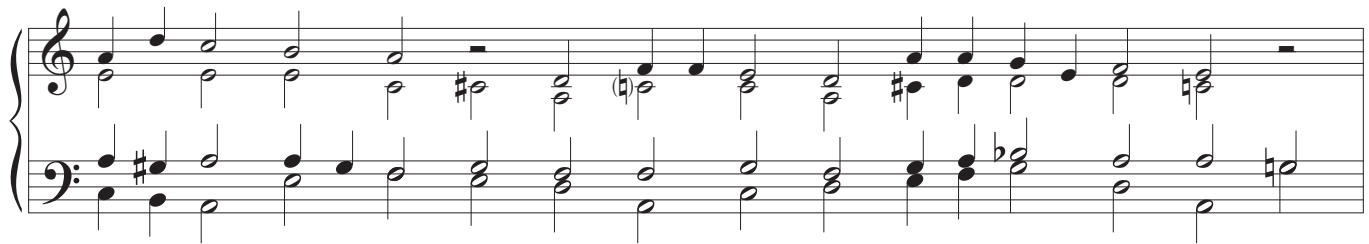
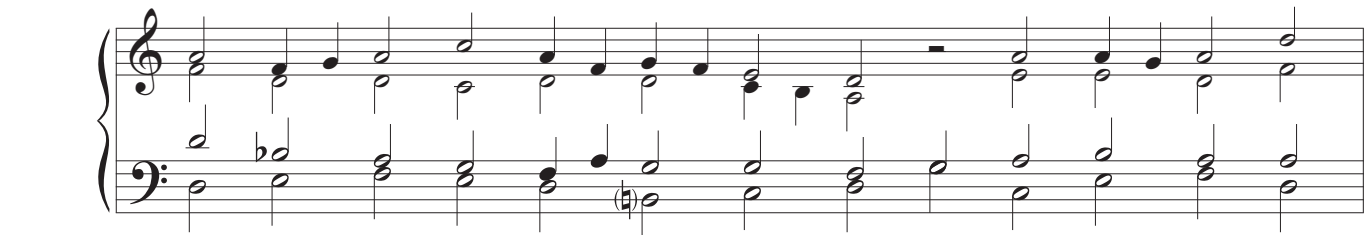
Psalm 12

Prelude

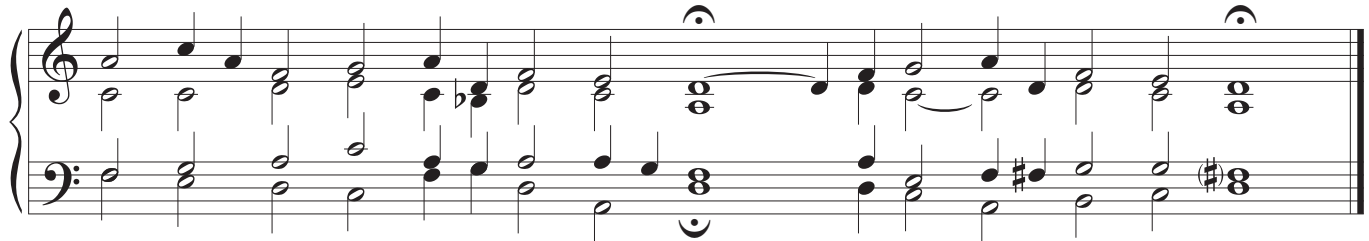


Chorale 11,10 - 11,10

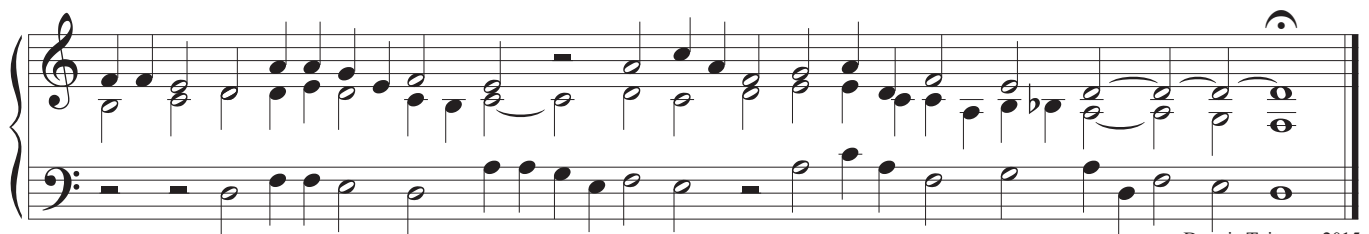
Dorian



Postlude



Canon style Prelude



Psalm 13

Prelude

The Prelude is written for piano in G major, 4/4 time. It consists of 16 measures. The right hand features a melodic line with eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final whole note chord in the right hand.

Chorale 8,8,9 - 9,8

Dorian

The first system of the chorale features a treble and bass staff. The treble staff contains a melody with eighth and quarter notes, including a half rest in the second measure. The bass staff provides a steady accompaniment with chords and moving lines.

The second system continues the chorale melody and accompaniment. The treble staff has a half rest in the second measure, and the bass staff continues with its accompaniment.

The third system concludes the chorale. The treble staff ends with a half note and a fermata. The bass staff also concludes with a half note and a fermata.

Postlude 1

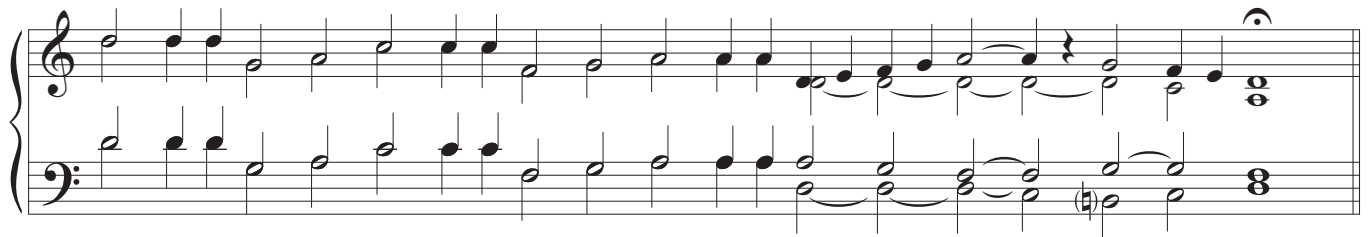
Postlude 1 is a short piece in G major, 4/4 time, consisting of 8 measures. It features a simple melody in the right hand and a supporting accompaniment in the left hand, ending with a final whole note chord.

Postlude 2

Postlude 2 is a short piece in G major, 4/4 time, consisting of 16 measures. It features a more complex melody in the right hand, including a trill and a fermata. The left hand provides a steady accompaniment. The piece concludes with a final whole note chord. A *rit.* (ritardando) marking is present in the 14th measure.

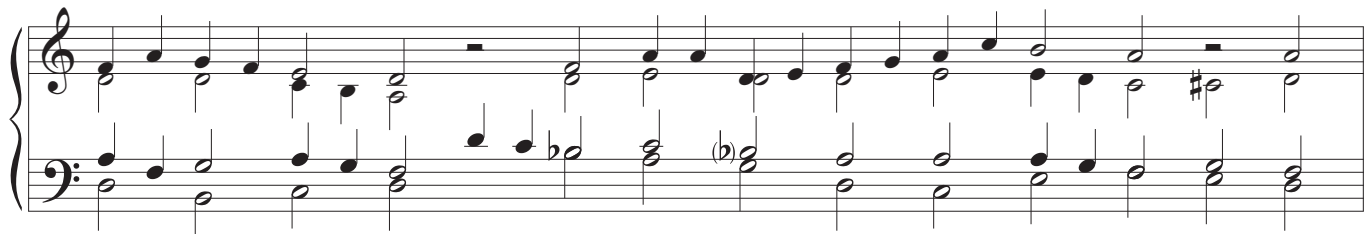
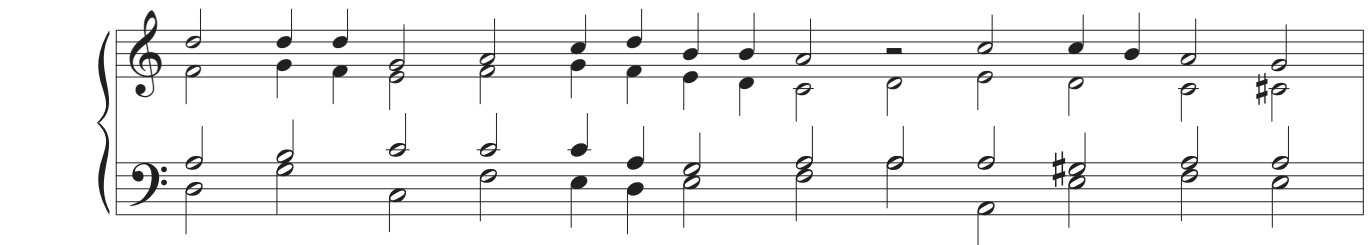
Psalm 14 (53)

Prelude

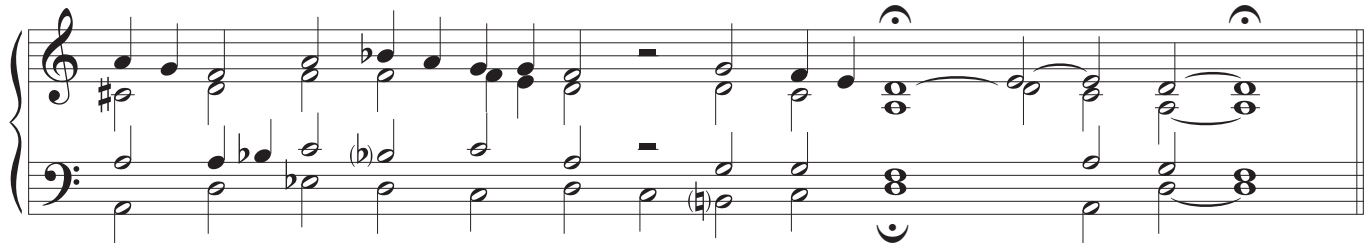


Chorale 10,11 - 11,10,4

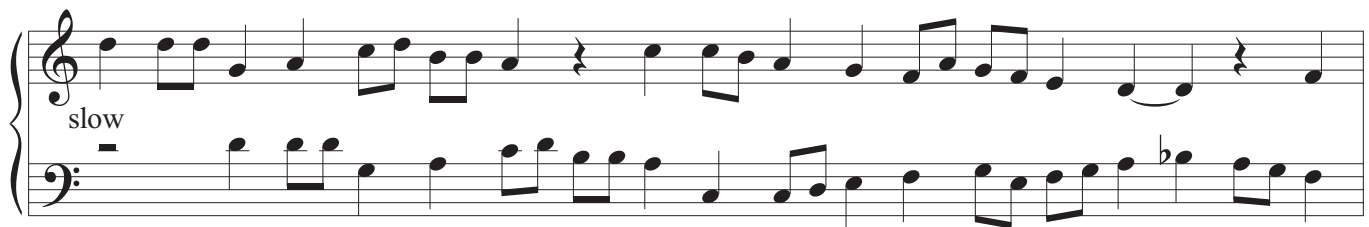
Dorian



Postlude



Prelude 2



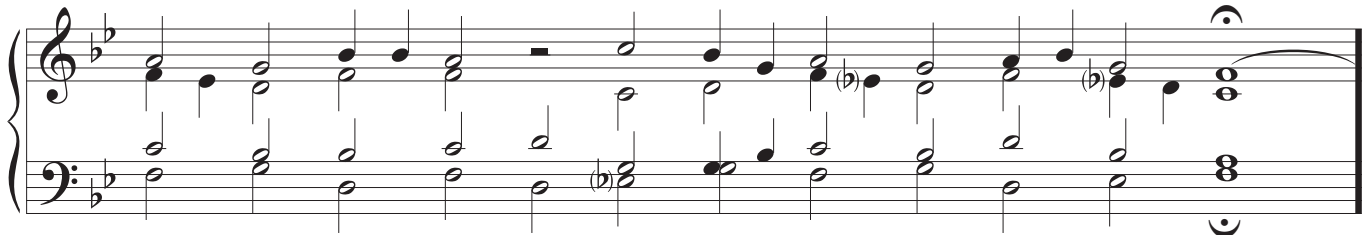
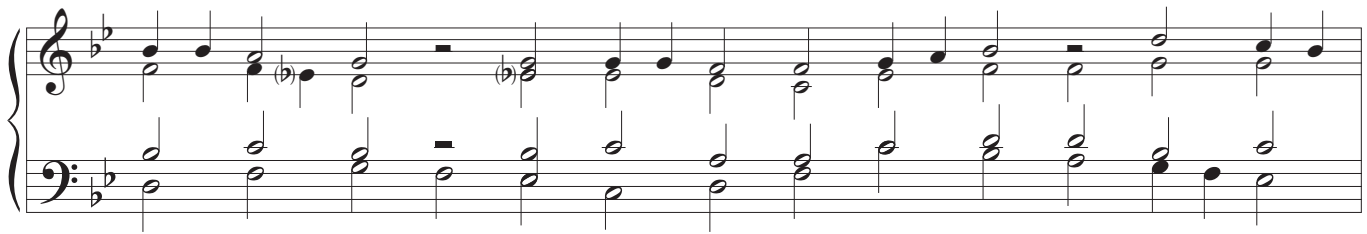
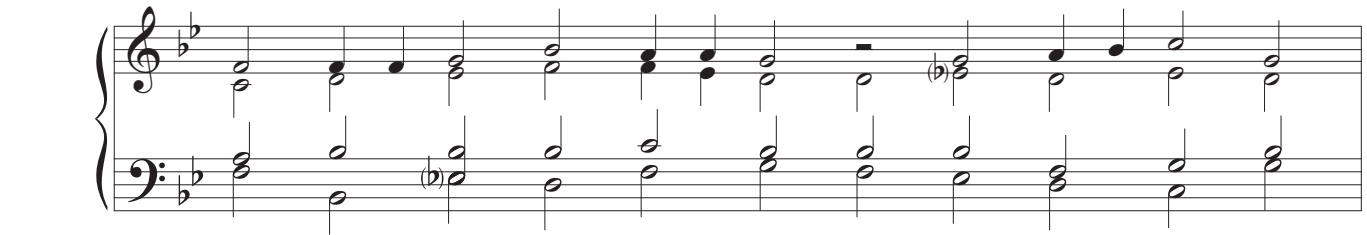
Psalm 15

Prelude



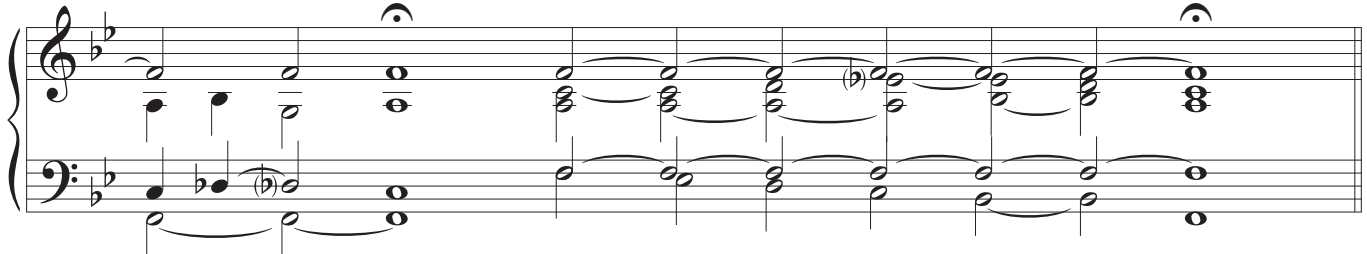
Chorale 8,9 - 8,8,9

Mixolydian



Postlude 1

Postlude 2



Prelude 2



Psalm 16

Prelude

Musical score for the Prelude of Psalm 16. The piece is in D major (two sharps) and 4/4 time. It begins with a treble clef and a bass clef. The melody in the treble clef starts with a triplet of eighth notes (F#, G, A) followed by a half note (B), then a quarter note (C), a half note (D), and a quarter note (E). The bass line starts with a half note (F#), a quarter note (G), a half note (A), and a quarter note (B). The piece concludes with a final chord of D major (F#, A, C, D) in the bass and a whole note (D) in the treble.

Chorale 10,11 - 10,11 - 11,11

Hypo aeolian

First system of the Chorale. The treble clef part features a melody of eighth and quarter notes, while the bass clef part provides a harmonic accompaniment with chords and single notes.

Second system of the Chorale. The treble clef part continues the melody, and the bass clef part continues the accompaniment.

Third system of the Chorale. The treble clef part continues the melody, and the bass clef part continues the accompaniment.

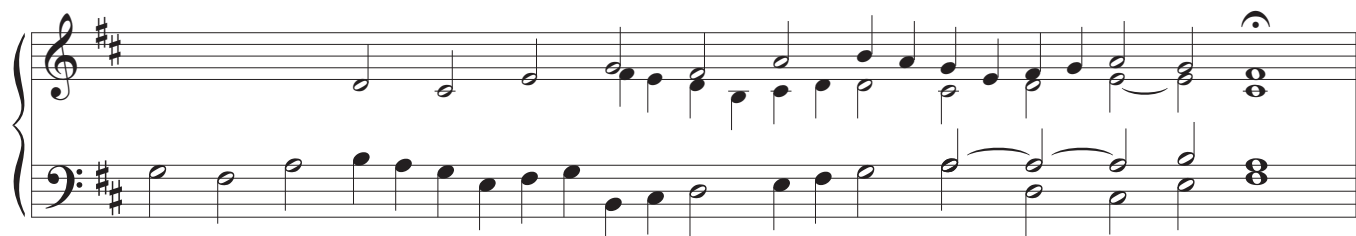
Fourth system of the Chorale. The treble clef part continues the melody, and the bass clef part continues the accompaniment.

Postlude

Postlude of Psalm 16. The piece is in D major (two sharps) and 4/4 time. It begins with a treble clef and a bass clef. The melody in the treble clef starts with a half note (F#), a quarter note (G), a half note (A), and a quarter note (B). The bass line starts with a half note (F#), a quarter note (G), a half note (A), and a quarter note (B). The piece concludes with a final chord of D major (F#, A, C, D) in the bass and a whole note (D) in the treble.

Psalm 17 (63, 70)

Prelude



Psalm 18 (144)

Prelude

Two staves of music in B-flat major (two flats). The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord and a fermata.

Chorale 11,11 - 10,10 - 11,11 - 10,10

Hypo aeolian

The first system of the chorale, featuring a melody in the right hand and a bass line in the left hand. The key signature is B-flat major.

The second system of the chorale, continuing the melody and bass line.

The third system of the chorale, continuing the melody and bass line.

The fourth system of the chorale, continuing the melody and bass line.

Postlude

Two staves of music in B-flat major. The right hand has a simple melody, and the left hand has a bass line. The piece ends with a final chord and a fermata.

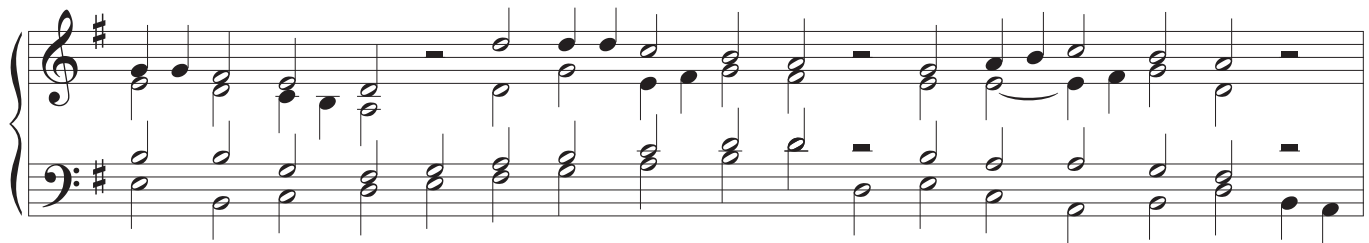
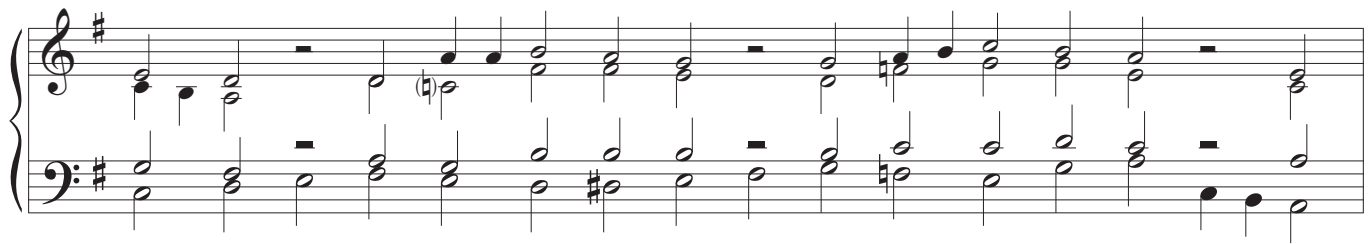
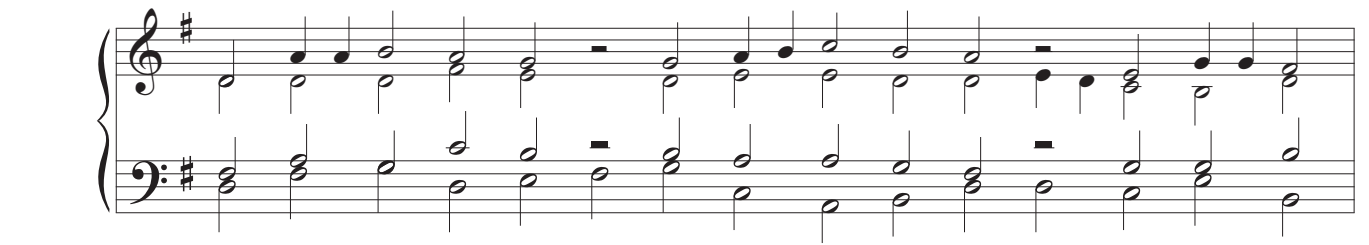
Psalm 19

Prelude

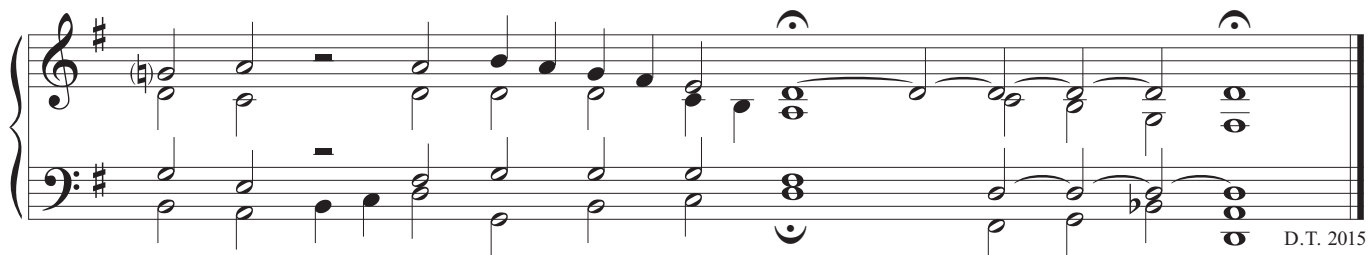


Chorale 6,6,6 - 6,6,6 - 6,6,7 - 6,6,7

Mixolydian



Postlude



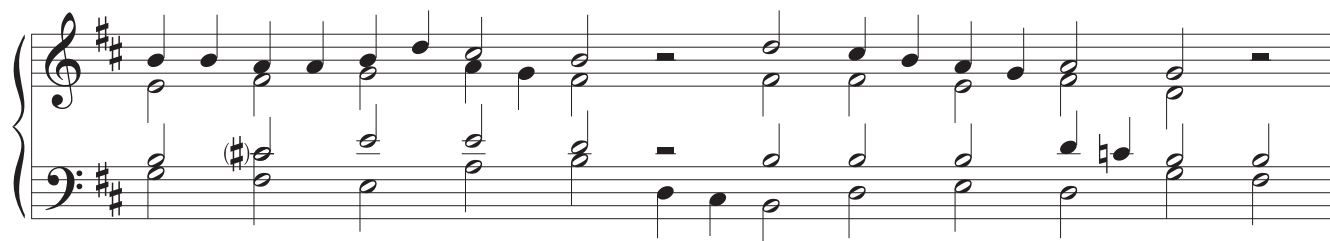
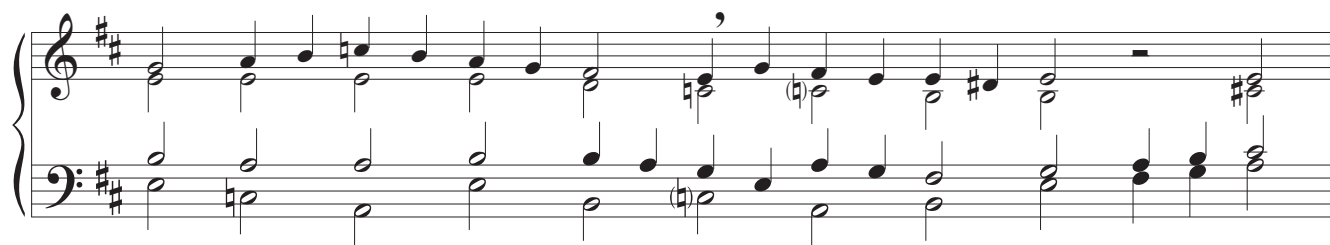
Psalm 20

Prelude



Chorale 9,6 - 9,6 - 9,7 - 9,7

Dorian



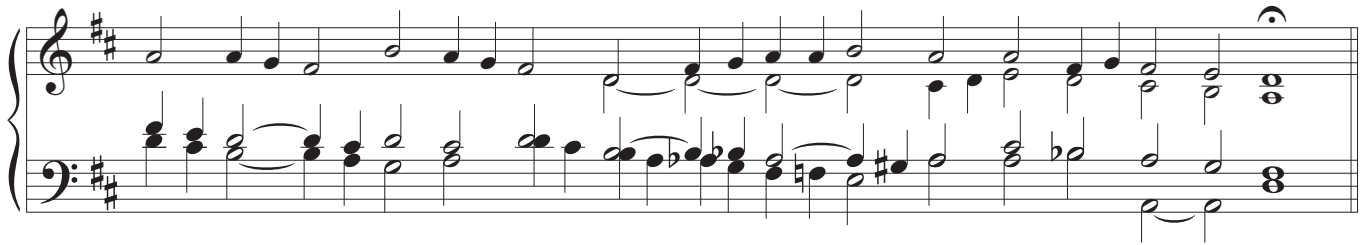
Postlude 1

Postlude 2



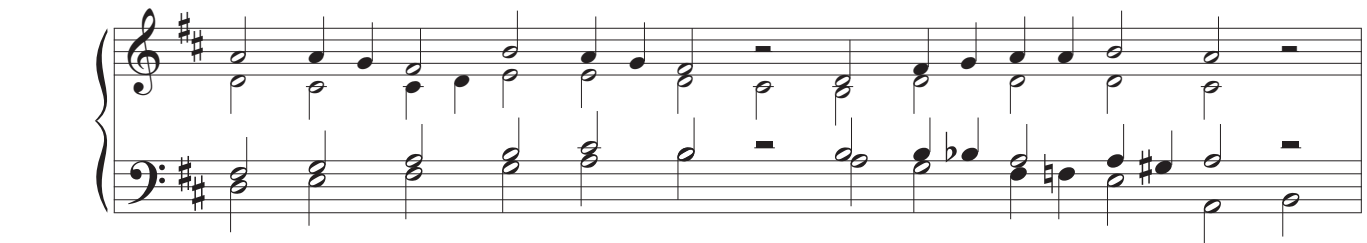
Psalm 21

Prelude



Chorale 8,7,7 - 8,6,6

Ionian



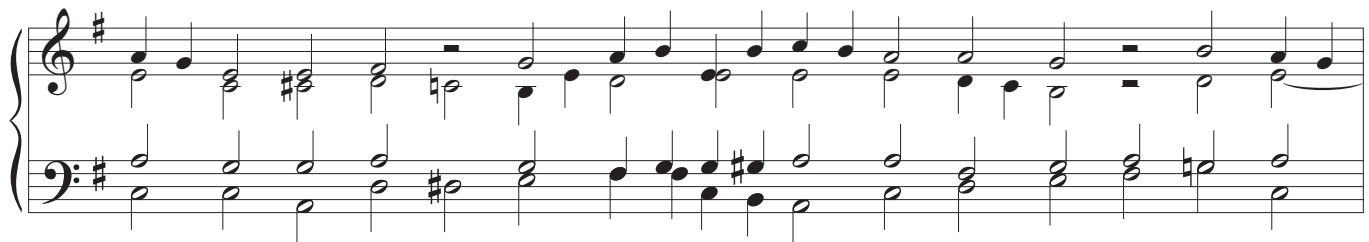
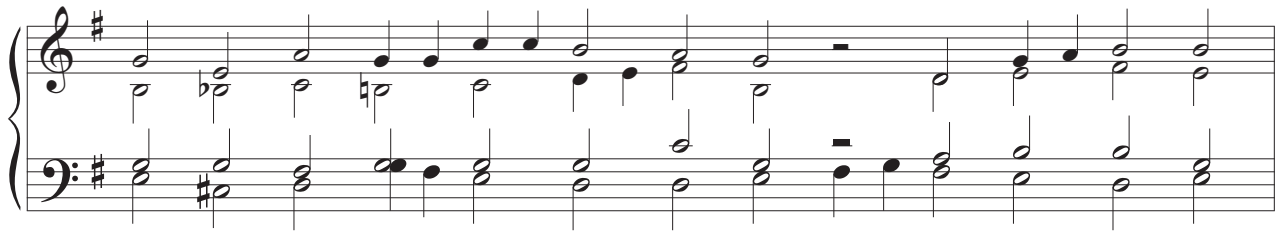
Psalm 22

Prelude

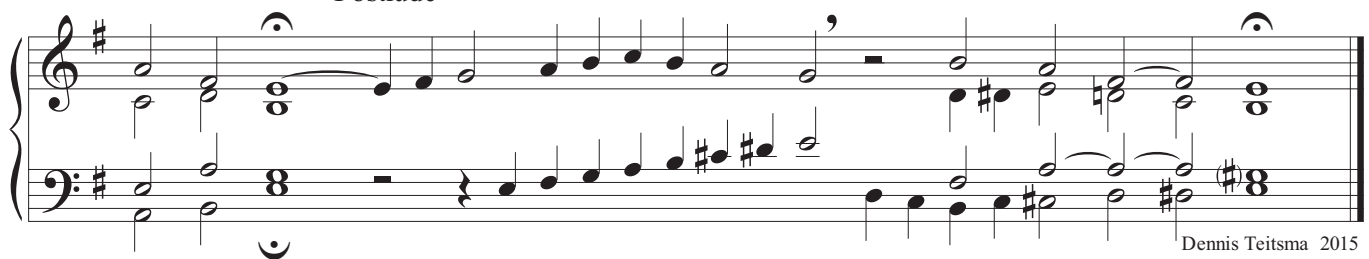


Chorale 10,10, 10,5 - 11,11,11,4

Aeolian



Postlude



Psalm 23

Prelude

Musical score for the Prelude of Psalm 23. The piece is in B-flat major (one flat) and 4/4 time. It consists of two staves. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord marked with a fermata and the number 8.

Chorale 11,11 - 11,11 - 11,11

Hypodorian

Musical score for the Chorale of Psalm 23. The piece is in B-flat major (one flat) and 4/4 time. It consists of two staves. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord marked with a fermata and the number 8.

Postlude 1

Postlude 2

Musical score for the Postludes of Psalm 23. The piece is in B-flat major (one flat) and 4/4 time. It consists of two staves. The right hand features a flowing melody with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord marked with a fermata and the number 8.

(Pedal ad lib 8va)

Dennis Teitsma 2015

(62,98,111)

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The accompaniment consists of a series of eighth and sixteenth notes, with a final measure containing a whole note. The score is written in a standard musical notation style, with a treble and bass staff, a key signature of one sharp, and a time signature of 4/4.

The musical score for 'The Rose Tree' is presented in four systems, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is 4/4. The melody is primarily in the treble clef, while the accompaniment is in the bass clef. The first system shows the beginning of the piece with a key signature change from C major to F# major. The second system continues the melody with a slur over the first four measures. The third system shows the melody moving to the bass clef in the final measure. The fourth system concludes the piece with a final cadence in the treble clef and a key signature change back to C major in the bass clef.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for a piano and voice. The piano part is in the left hand, and the voice part is in the right hand. The key signature has one sharp (F#), and the time signature is 2/4. The score consists of two systems. The first system has a piano introduction of 8 measures, followed by a vocal entry. The second system continues the vocal melody and piano accompaniment. The score ends with a double bar line.

Psalm 25

Prelude



Chorale 8,7,8,7 - 7,8,7,8

Hypo ionian

Chorale score for Psalm 25, labeled "Hypo ionian". The piece is in G major (one sharp) and 8/8 time. It consists of five systems of two staves each. The right hand features a melody of half and quarter notes, with some rests. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final G chord in both hands.

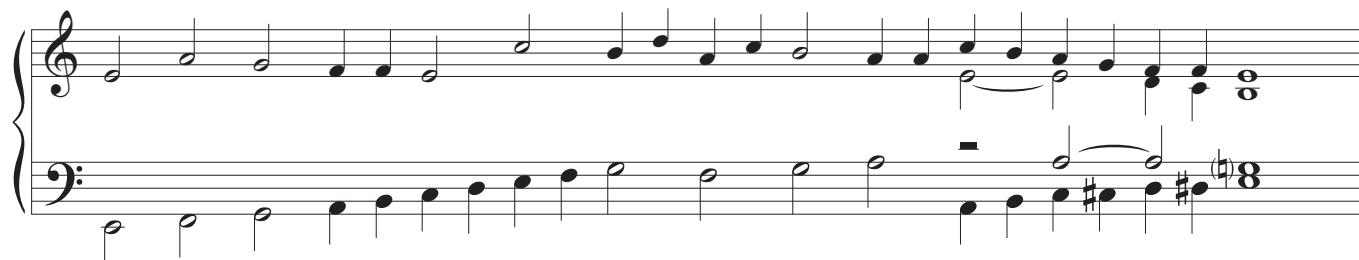
Postlude 1

Postlude 2

Postlude score for Psalm 25, consisting of two parts. Postlude 1 is in G major (one sharp) and 8/8 time, featuring a melody in the right hand and a bass line in the left hand. Postlude 2 continues the piece, also in G major and 8/8 time, with a similar melodic and harmonic structure. The piece concludes with a final G chord in both hands.

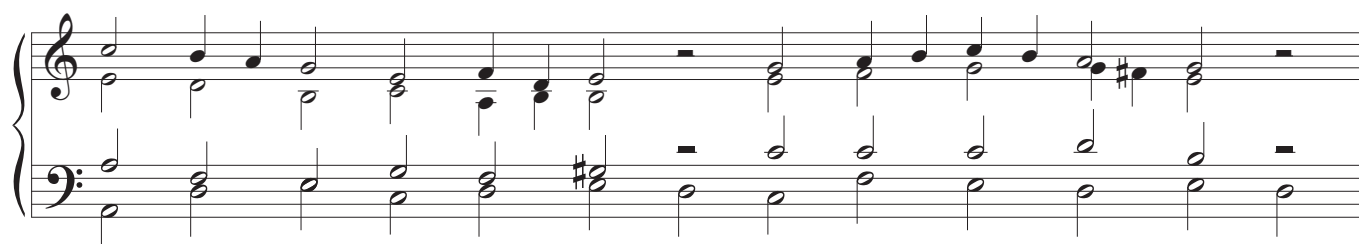
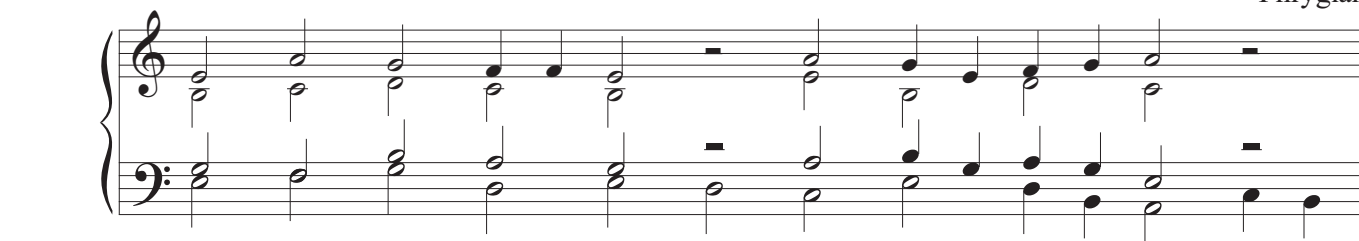
Psalm 26

Prelude



Chorale 6,6,8 - 7,7,8

Phrygian



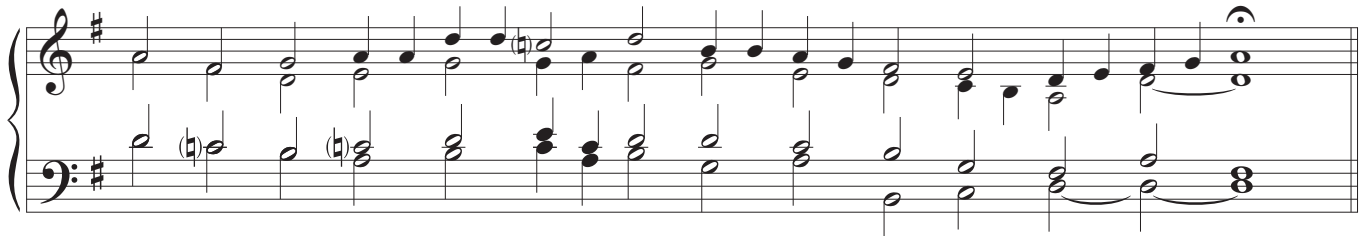
Postlude 1

Prelude or Postlude 2



Psalm 27

Prelude



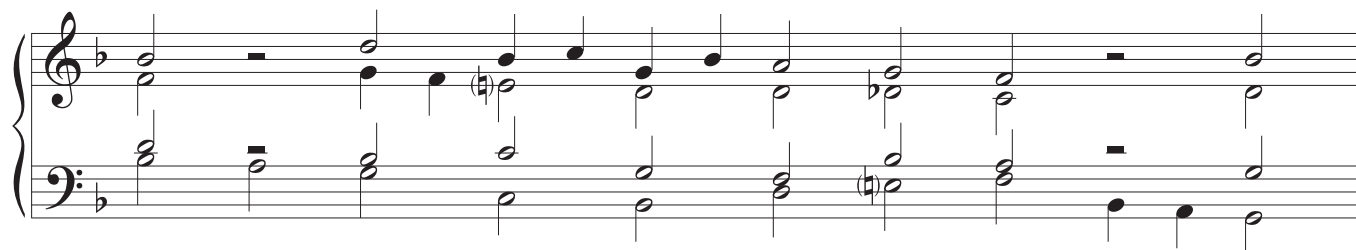
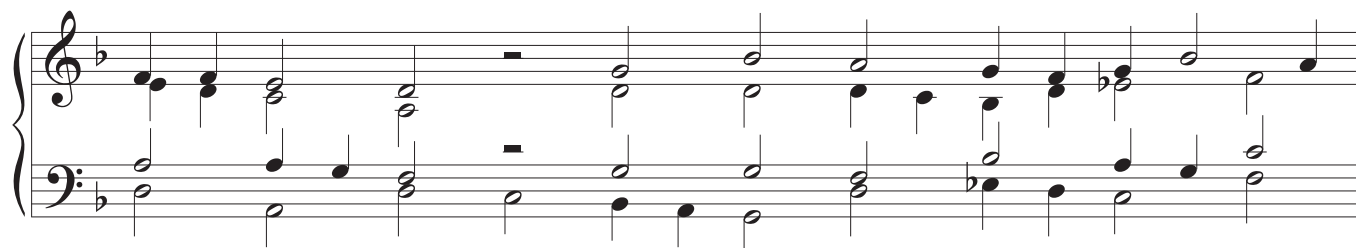
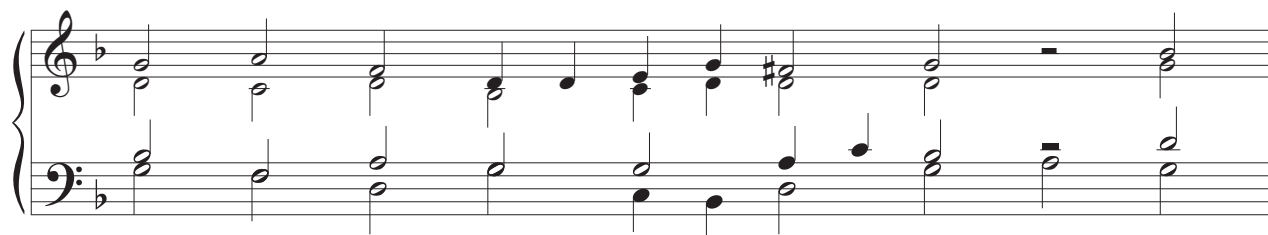
Psalm 28 (109)

Prelude



Chorale 9,9 - 9,9 - 8,8

Hypodorian

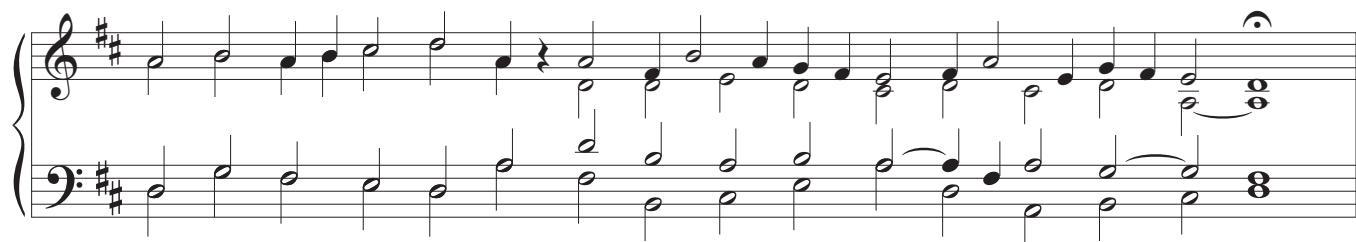


Postlude



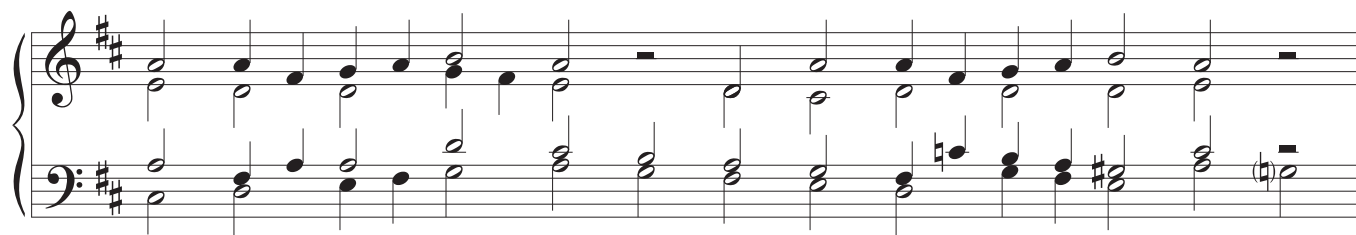
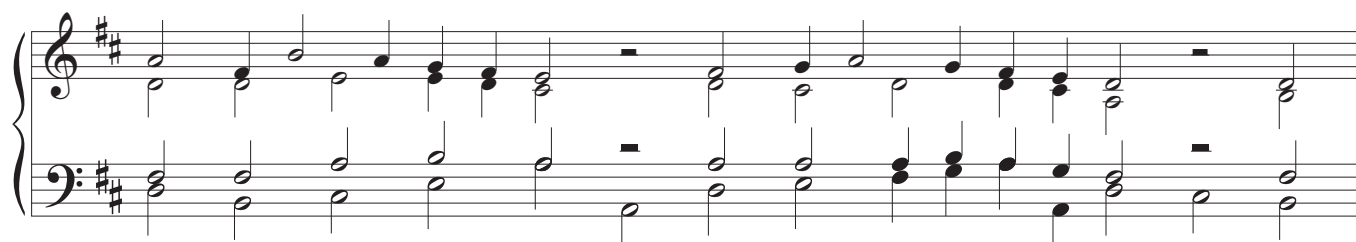
Psalm 29

Prelude



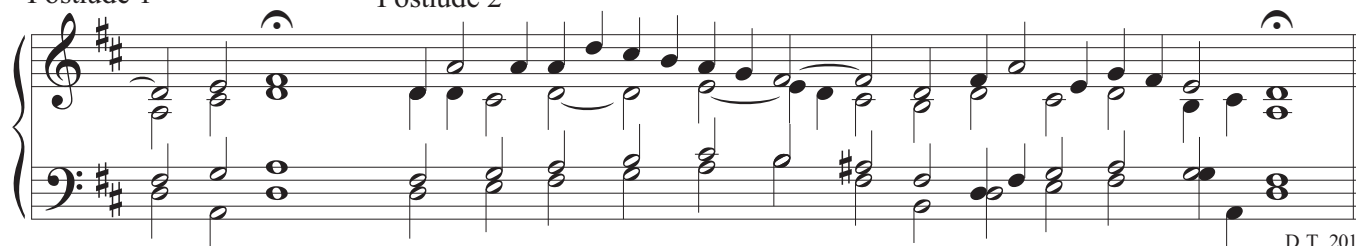
Chorale 7,7,7,7 - 8,8,8,8

Ionian



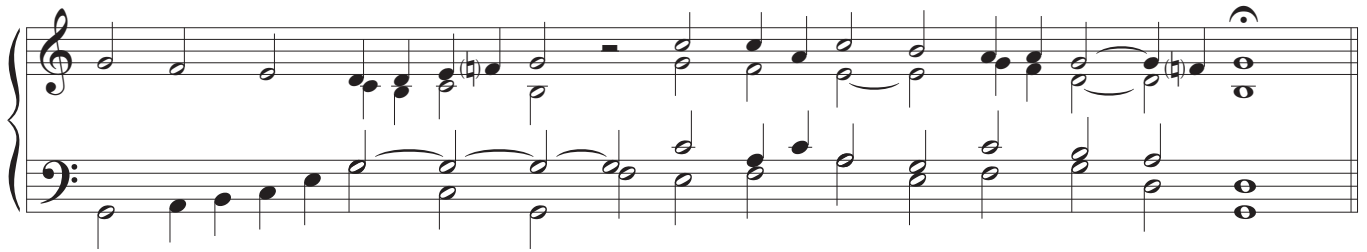
Postlude 1

Postlude 2



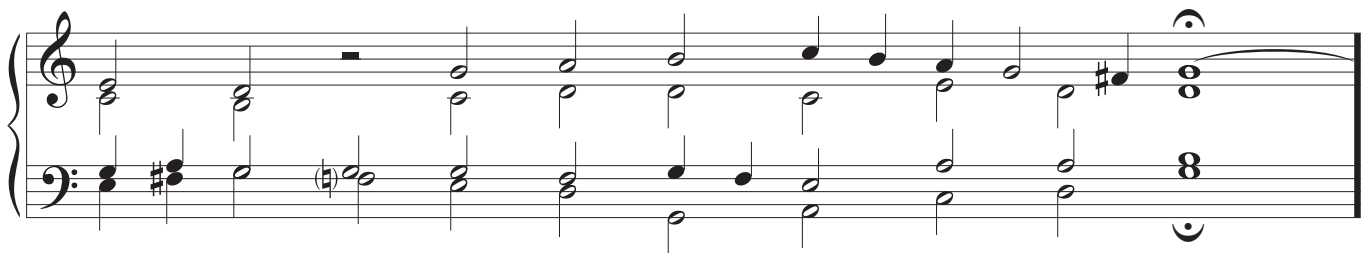
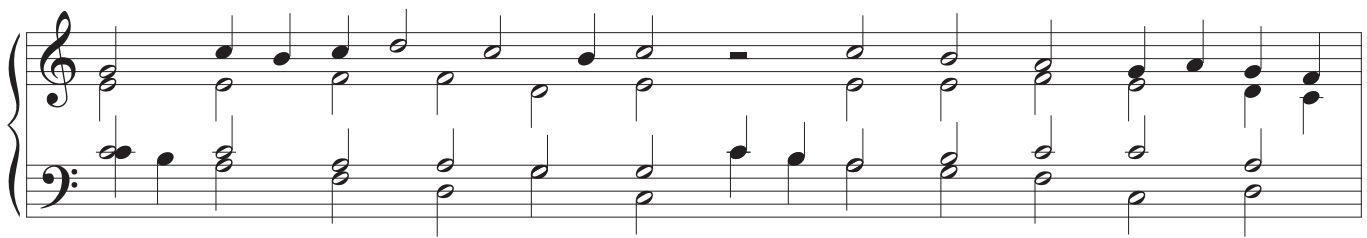
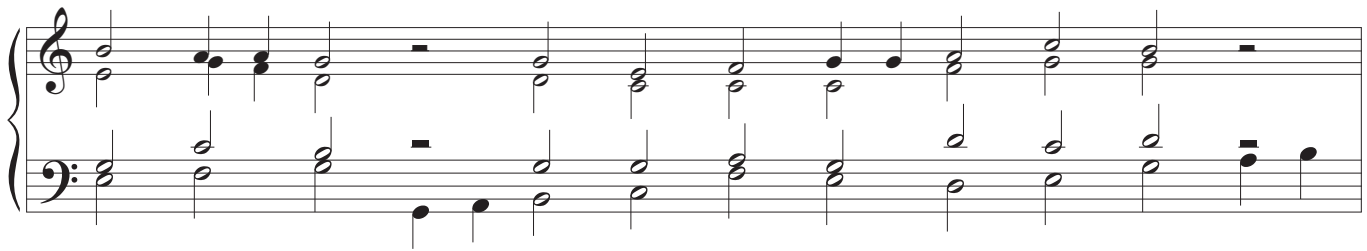
Psalm 30 (76,139)

Prelude

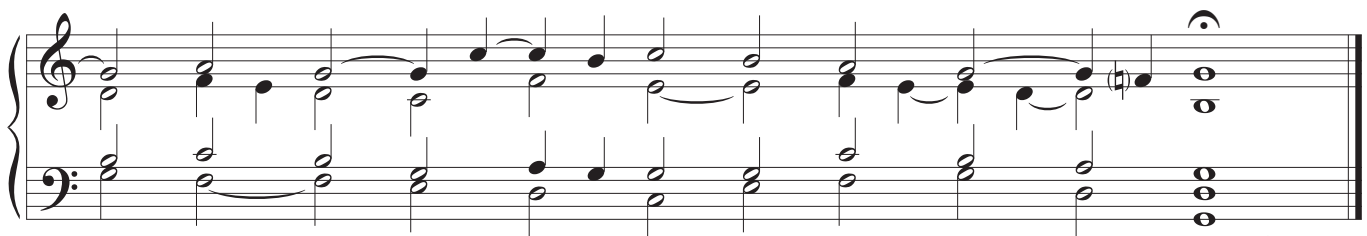


Chorale 8,8 - 8,8 - 9,9

Hypo mixolydian



Postlude



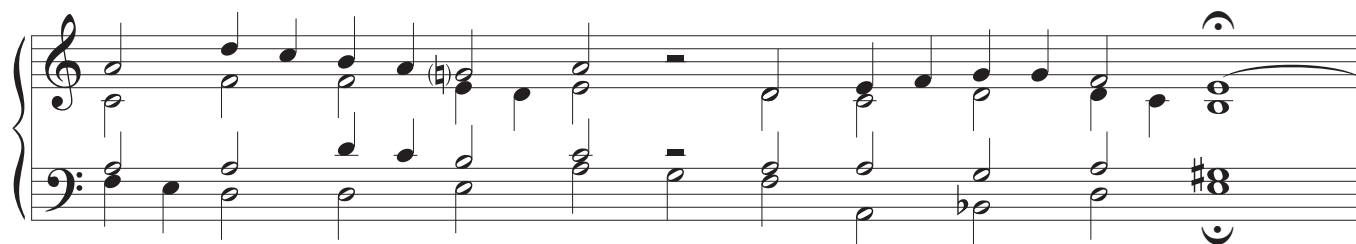
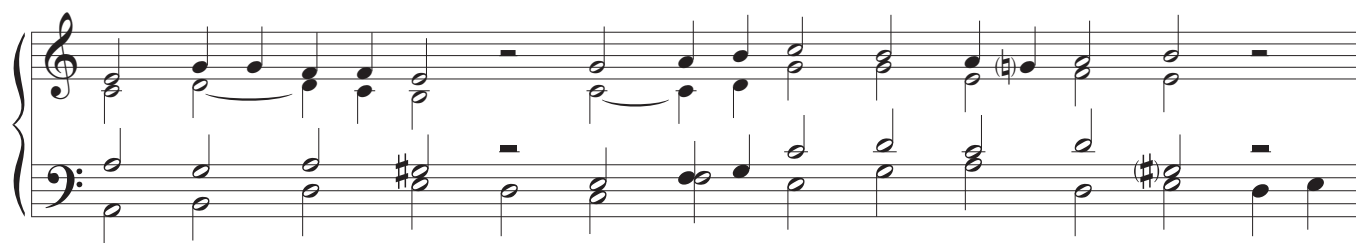
Psalm 31 (71)

Prelude

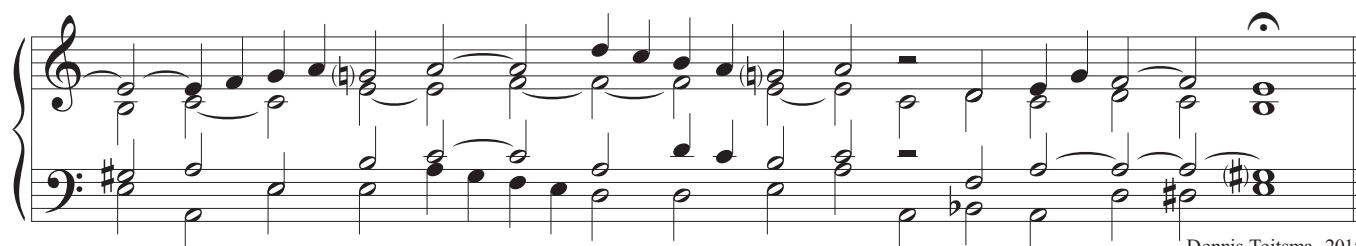


Chorale 9,6,6 - 9,7,7

Phrygian



Postlude



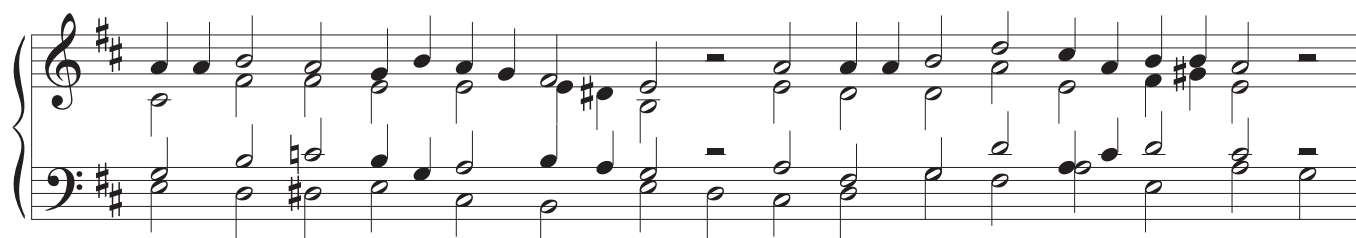
Psalm 32

Prelude

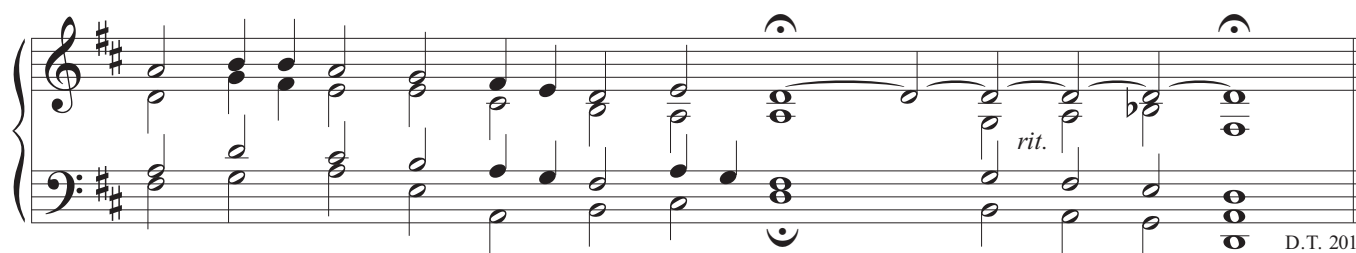


Chorale 11,11 - 10,10 - 11,11 - 10,10

Ionian



Postlude



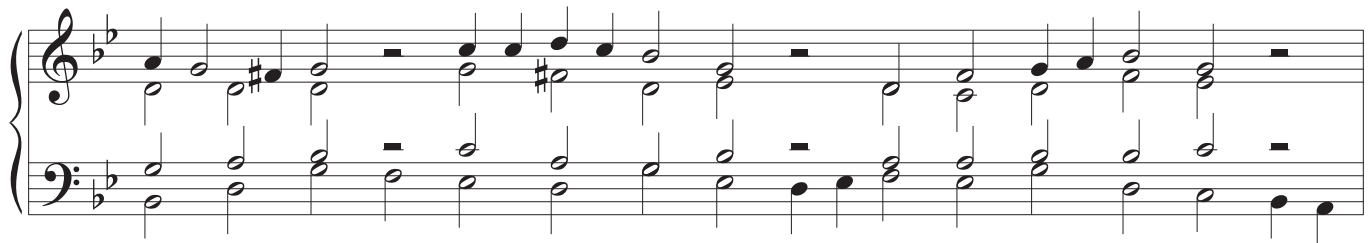
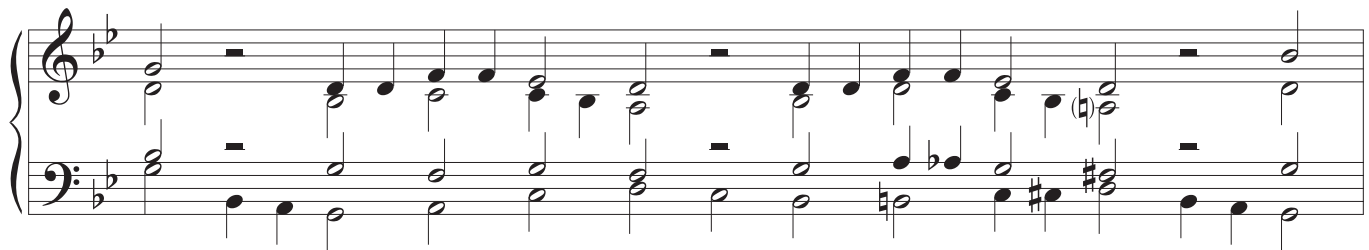
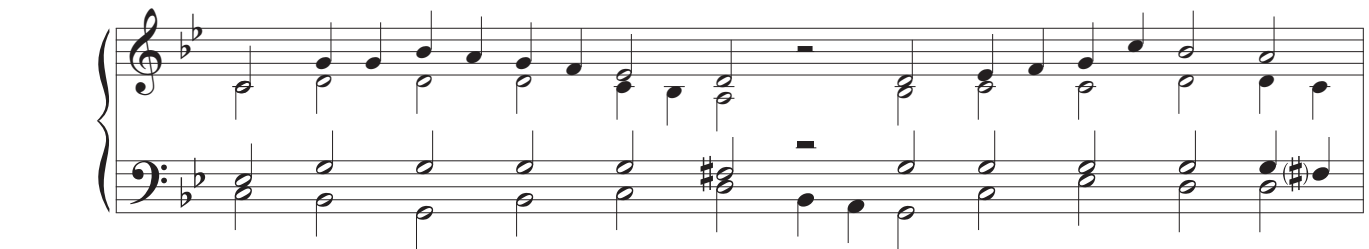
Psalm 33 (67)

Prelude

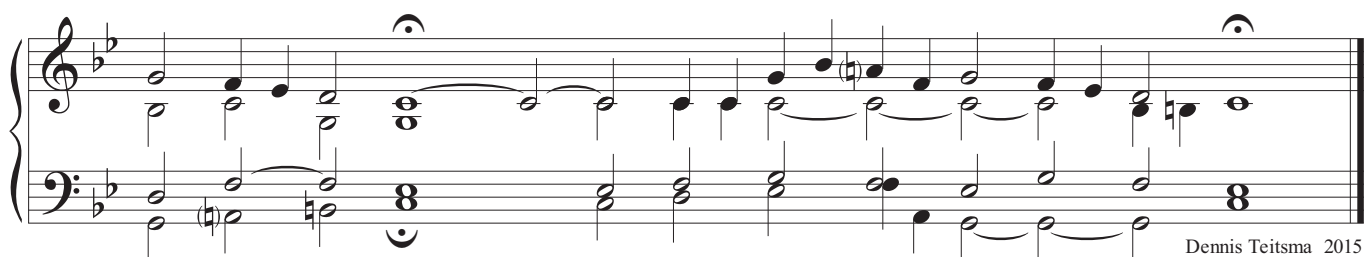


Chorale 9,8 - 9,8 - 6,6,5 - 6,6,5

Dorian



Postlude



Psalm 34

Prelude

Musical score for the Prelude of Psalm 34. The piece is in D major (two sharps) and 8/8 time. It features a flowing melody in the right hand and a supporting bass line in the left hand, both characterized by eighth and sixteenth notes. The piece concludes with a final whole note chord in the right hand and a whole note bass line in the left hand.

Chorale 6,8,8,6 - 6,8,8,6

Dorian

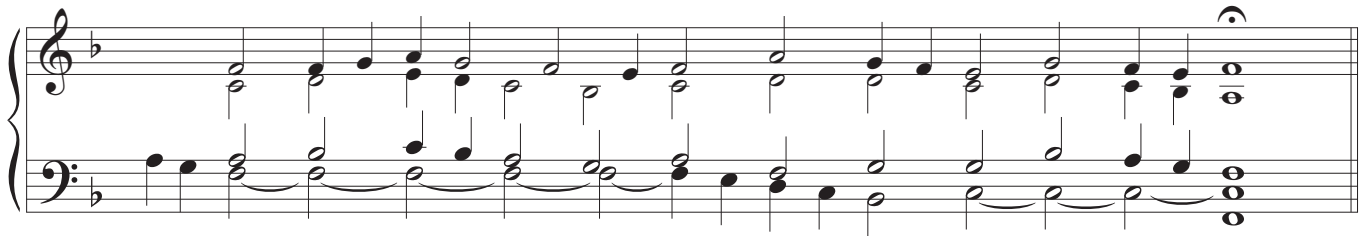
Musical score for the Chorale of Psalm 34. The piece is in D major (two sharps) and 8/8 time. It is a four-measure phrase repeated twice. The melody in the right hand is composed of eighth and sixteenth notes, while the bass line in the left hand consists of eighth and sixteenth notes. The piece ends with a final whole note chord in the right hand and a whole note bass line in the left hand.

Postlude

Musical score for the Postlude of Psalm 34. The piece is in D major (two sharps) and 8/8 time. It features a flowing melody in the right hand and a supporting bass line in the left hand, both characterized by eighth and sixteenth notes. The piece concludes with a final whole note chord in the right hand and a whole note bass line in the left hand. A *rit.* (ritardando) marking is present above the final measure of the right hand.

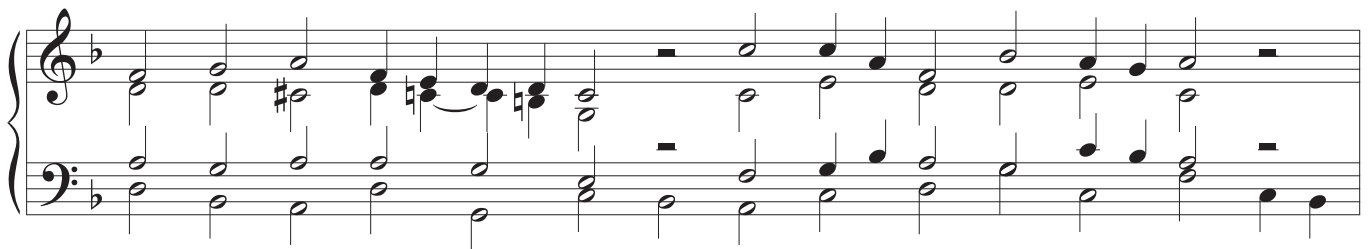
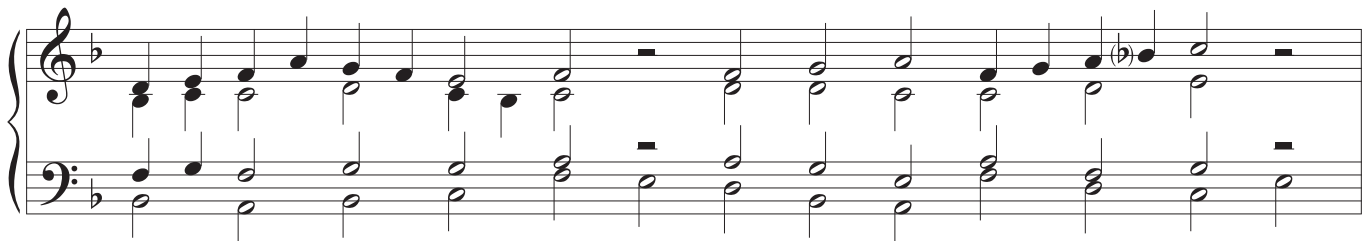
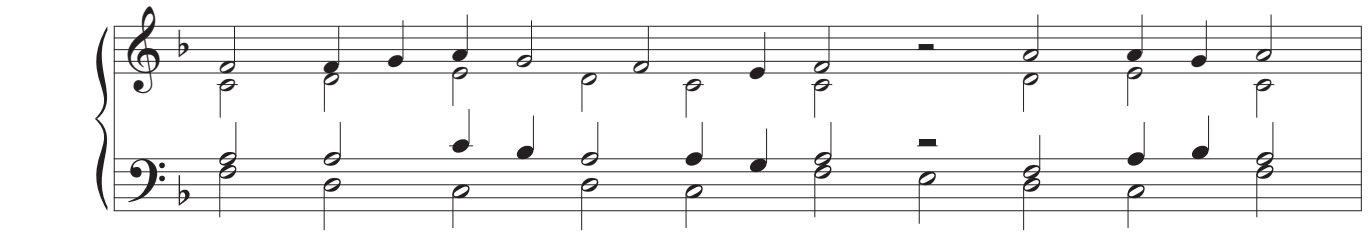
Psalm 35

Prelude

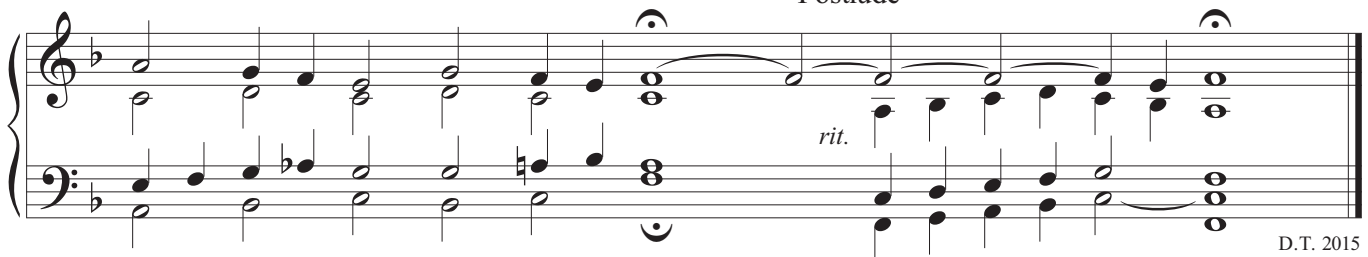


Chorale 8,8,9,9 - 8,8,8,8

Hypo ionian

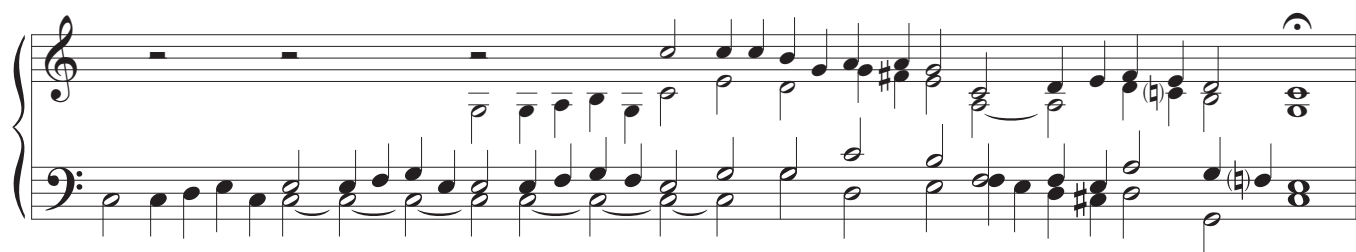


Postlude



Psalm 36 (68) on C

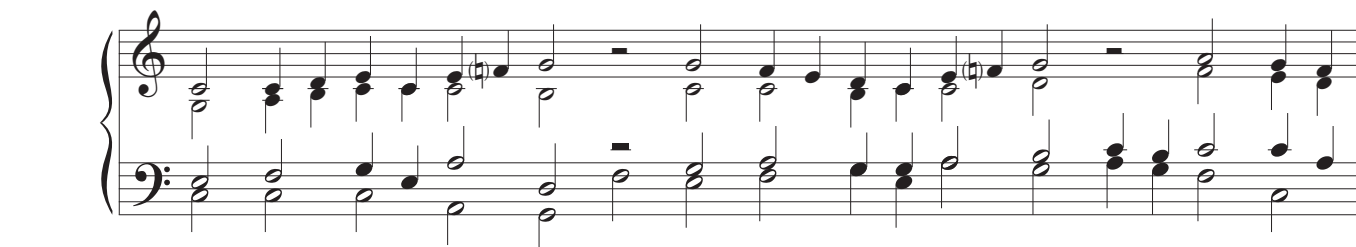
Prelude



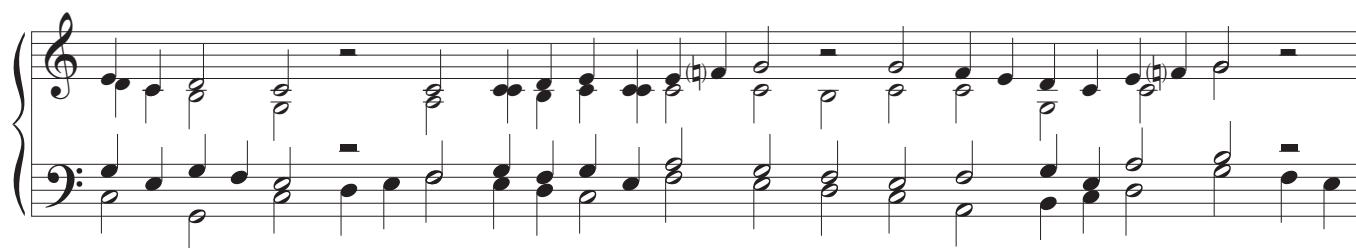
Prelude musical notation for Psalm 36 (68) on C. The piece is written for piano in C major, 4/4 time. It begins with a treble clef and a bass clef. The melody is in the treble clef, starting on C4 and moving up stepwise to G4, then down to C4. The bass line is in the bass clef, starting on C3 and moving up stepwise to G3, then down to C3. The piece ends with a final C4 in the treble and a final C3 in the bass.

Chorale 8,8,7 - 8,8,7 - 8,8,7 - 8,8,7

Ionian



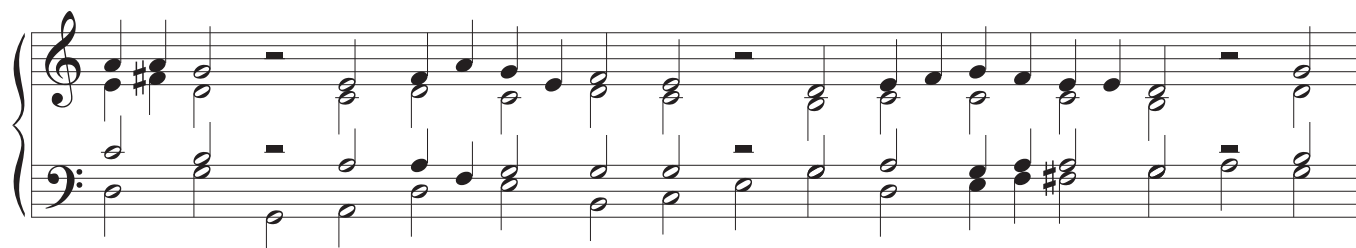
Chorale musical notation for Psalm 36 (68) on C. The piece is written for piano in C major, 4/4 time. It begins with a treble clef and a bass clef. The melody is in the treble clef, starting on C4 and moving up stepwise to G4, then down to C4. The bass line is in the bass clef, starting on C3 and moving up stepwise to G3, then down to C3. The piece ends with a final C4 in the treble and a final C3 in the bass.



Chorale musical notation for Psalm 36 (68) on C. The piece is written for piano in C major, 4/4 time. It begins with a treble clef and a bass clef. The melody is in the treble clef, starting on C4 and moving up stepwise to G4, then down to C4. The bass line is in the bass clef, starting on C3 and moving up stepwise to G3, then down to C3. The piece ends with a final C4 in the treble and a final C3 in the bass.



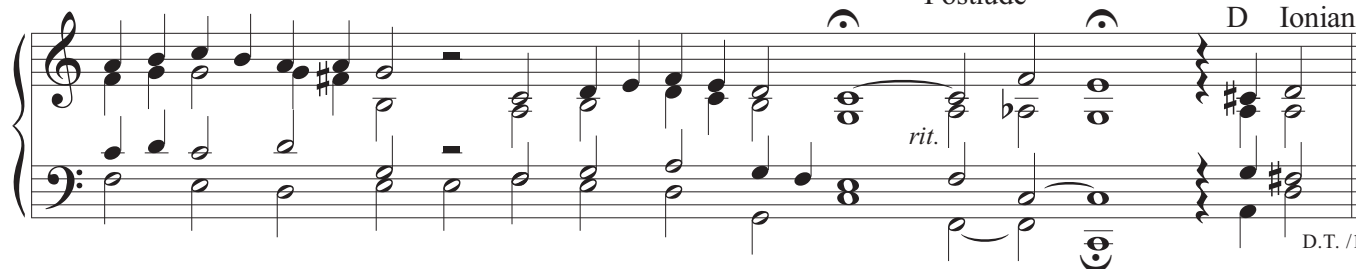
Chorale musical notation for Psalm 36 (68) on C. The piece is written for piano in C major, 4/4 time. It begins with a treble clef and a bass clef. The melody is in the treble clef, starting on C4 and moving up stepwise to G4, then down to C4. The bass line is in the bass clef, starting on C3 and moving up stepwise to G3, then down to C3. The piece ends with a final C4 in the treble and a final C3 in the bass.



Chorale musical notation for Psalm 36 (68) on C. The piece is written for piano in C major, 4/4 time. It begins with a treble clef and a bass clef. The melody is in the treble clef, starting on C4 and moving up stepwise to G4, then down to C4. The bass line is in the bass clef, starting on C3 and moving up stepwise to G3, then down to C3. The piece ends with a final C4 in the treble and a final C3 in the bass.

Postlude

Transpose to
D Ionian



Postlude musical notation for Psalm 36 (68) on C. The piece is written for piano in C major, 4/4 time. It begins with a treble clef and a bass clef. The melody is in the treble clef, starting on C4 and moving up stepwise to G4, then down to C4. The bass line is in the bass clef, starting on C3 and moving up stepwise to G3, then down to C3. The piece ends with a final C4 in the treble and a final C3 in the bass.

Psalm 36 (68) on D

Prelude

Chorale 8,8,7 - 8,8,7 - 8,8,7 - 8,8,7

Ionian

Psalm 37

Prelude



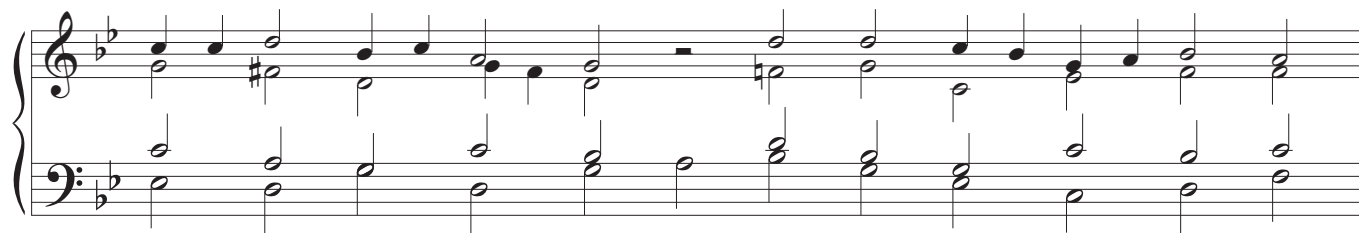
Psalm 38

Prelude

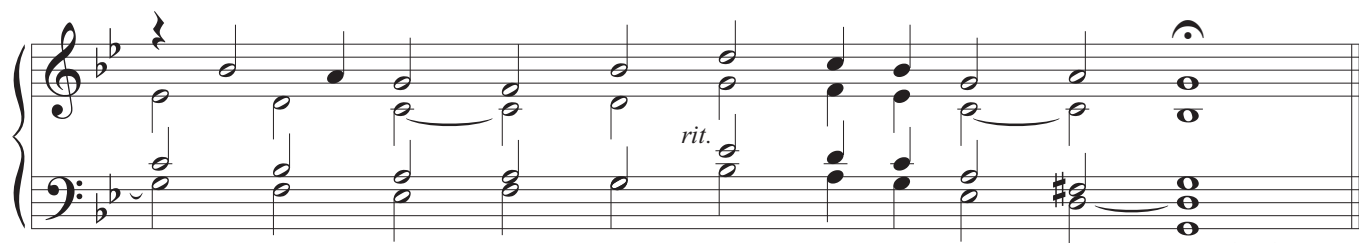


Chorale 8,4,7-8,4,7

Aeolian



Postlude



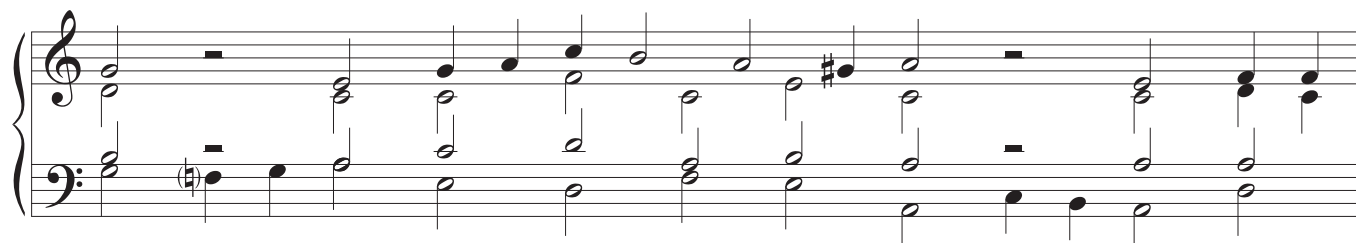
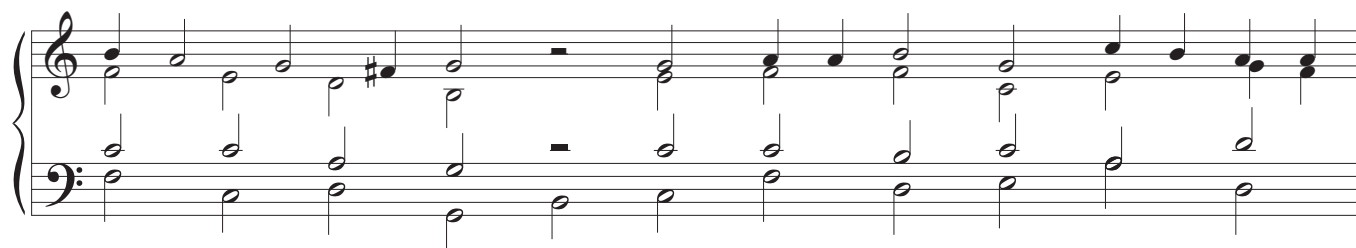
Psalm 39

Prelude



Chorale 10,8 - 10,8 - 10,8

Hypo aeolian



Postlude



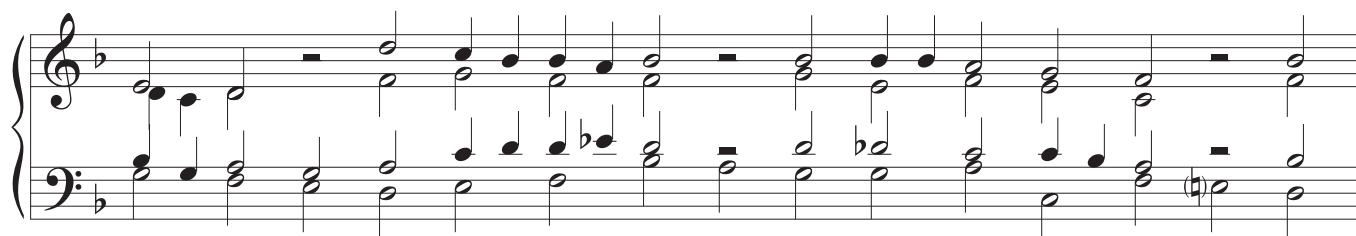
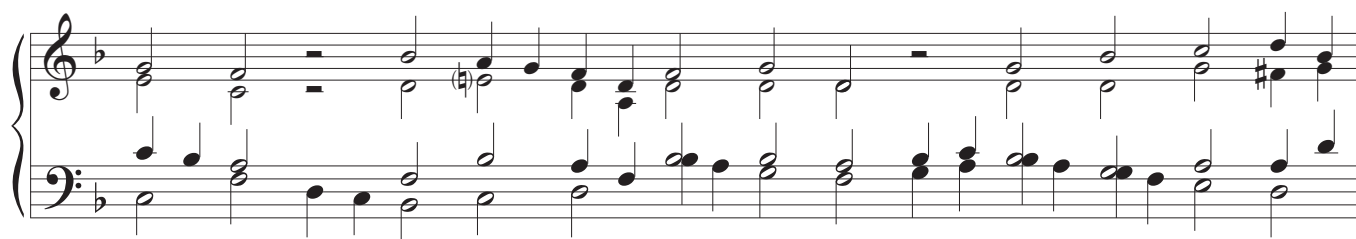
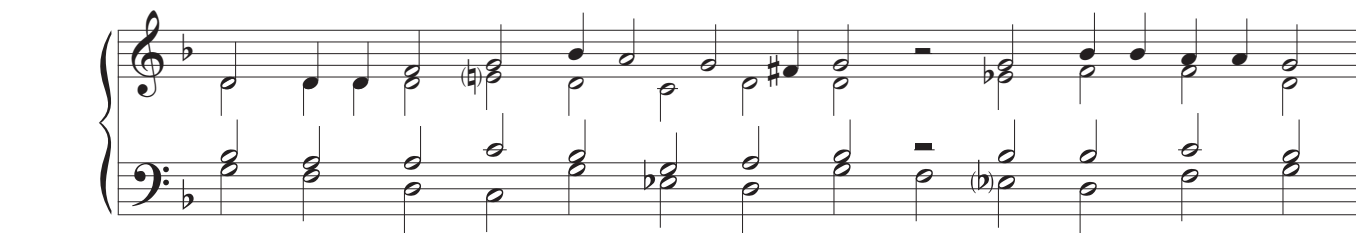
Psalm 40

Prelude



Chorale 10,8,8,10 - 7,7,6 - 6,6,6

Hypodorian

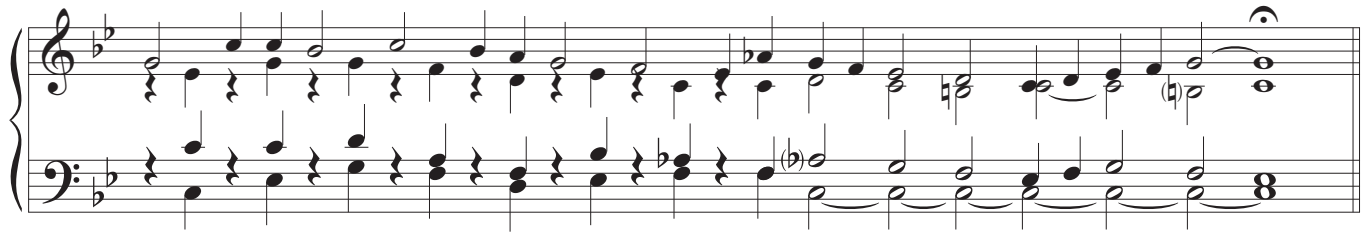


Postlude



Psalm 41

Prelude



Chorale 10,6,10,6 - 10,6,10,6

Dorian



Postlude



Psalm 42

Prelude

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with various note values and rests, including a final whole note with a fermata. The bass staff provides a harmonic accompaniment with chords and single notes. The key signature has one flat (B-flat), and the time signature is common time (C).

Chorale 8,7,8,7 - 7,7,8,8

Hypo ionian

A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 4/4 time. The score is written for piano (p) and includes a key signature of one flat (Bb) and a common time signature (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of 16 measures, with a repeat sign at the end. The melody starts on G4, moves to A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, and ends on Bb2. The accompaniment consists of a steady bass line of G2, Bb2, D3, F3, A3, Bb4, and a treble line of G4, A4, Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, and Bb2.

A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 4/4 time. The score is written for piano (p) and includes a key signature of one flat (B-flat) and a common time signature (C). The melody is in the right hand, and the accompaniment is in the left hand. The score includes a piano introduction and a main melody. The piano introduction consists of a series of chords in the right hand and single notes in the left hand. The main melody is a simple, catchy tune that is repeated several times. The score is written in a standard musical notation style, with a treble and bass clef, a key signature of one flat, and a common time signature. The piano introduction is marked with a 'p' for piano. The main melody is marked with a 'C' for common time. The score is written in a standard musical notation style, with a treble and bass clef, a key signature of one flat, and a common time signature. The piano introduction is marked with a 'p' for piano. The main melody is marked with a 'C' for common time.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one flat (B-flat) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of 16 measures, with a repeat sign at the end of the 15th measure.

A musical score for the song 'The Rose Tree'. It features a piano introduction in G major, 4/4 time. The score is written for piano (p) and includes a key signature of one sharp (F#) and a common time signature (C). The melody is in the right hand, and the accompaniment is in the left hand. The score is divided into two systems, each with a repeat sign at the beginning. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The melody consists of eighth and quarter notes, while the accompaniment uses a variety of note values including eighth, quarter, and half notes, as well as rests.

Postlude

A musical score for the song 'The Rose Tree'. It is written for voice and piano. The key signature has one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system shows the vocal melody and piano accompaniment. The second system continues the melody and accompaniment, ending with a double bar line. The piano part features chords and single notes, with some measures containing triplets. The vocal part is a single melodic line.

Psalm 43

Prelude

Two staves of music in G major (one sharp). The right hand features a melody of eighth and sixteenth notes, while the left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord marked with a fermata.

Chorale 9,8 - 9,9 - 8,6

Hypo-ionian

The first system of the chorale, consisting of two staves. It begins with a key signature change to F major (no sharps or flats). The melody in the right hand is primarily composed of quarter and eighth notes.

The second system of the chorale, continuing the melody and accompaniment from the first system. It includes a key signature change to D major (two sharps) in the middle of the system.

The third system of the chorale, concluding the piece with a final chord marked with a fermata. A comma is placed above the first staff of this system.

Postlude

A short postlude in G major. The right hand has a melodic line with some chromaticism, and the left hand provides a simple harmonic accompaniment. The word "ritenuto" is written above the left hand in the middle of the system, indicating a slowing down. The piece ends with a final chord and a fermata.

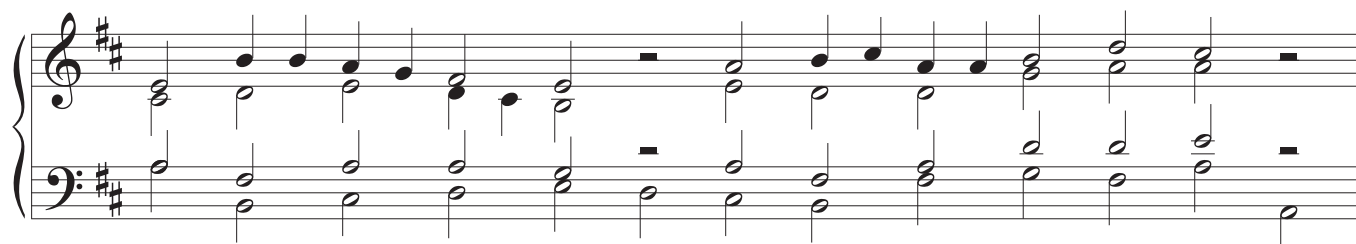
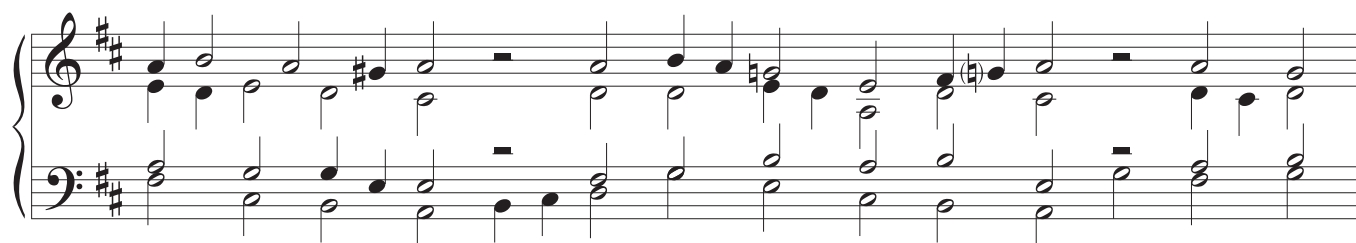
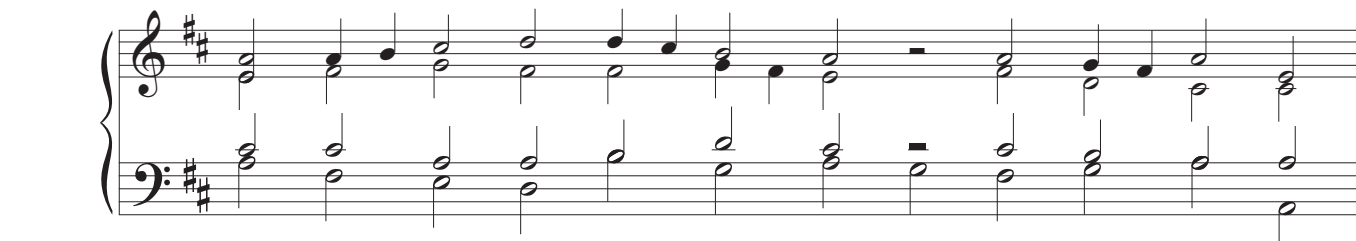
Psalm 44

Prelude

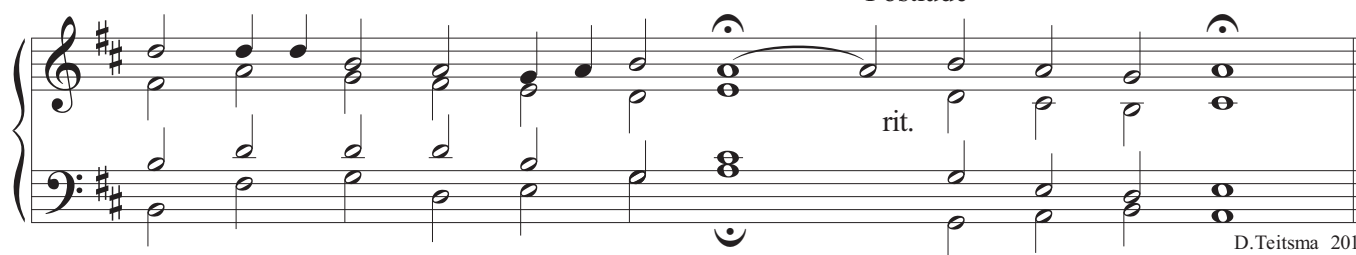


Chorale 9,9,8,8 - 8,9,8,9

Hypomixolydian



Postlude



Psalm 45

Prelude

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The bass staff begins with a bass clef and a key signature of one flat (B-flat). The accompaniment is written in a simple, folk-like style. The score is for a single system, with a repeat sign at the end of the treble staff.

Chorale 11,11,10,10 - 11,11,10,10

Dorian

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is written in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a whole note. The accompaniment consists of chords and single notes, with a final measure containing a whole note. The score is written in a simple, clear style.

A musical score for the song 'The Rose Tree'. It features a piano introduction in 4/4 time, marked 'Moderato'. The score is written for piano (p) and includes a key signature of one sharp (F#) and a common time signature (C). The melody is in the right hand, and the accompaniment is in the left hand. The piece consists of 16 measures, ending with a repeat sign. The lyrics 'The Rose Tree' are written below the piano introduction.

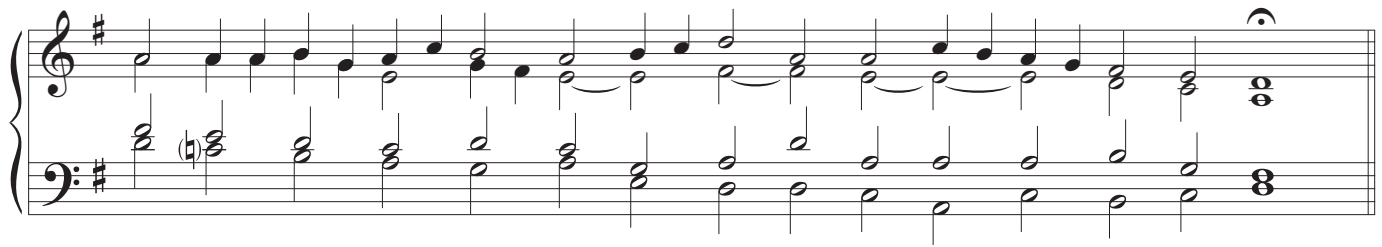
[illegible]

A musical score for the song "The Rose Tree". It features a piano introduction and a vocal melody. The piano part is in the left hand, using a grand staff with treble and bass clefs. The vocal part is in the right hand, using a single treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The piano introduction consists of a series of chords and single notes, with some notes marked with a flat. The vocal melody is a simple, catchy tune that follows the piano introduction.

Postlude

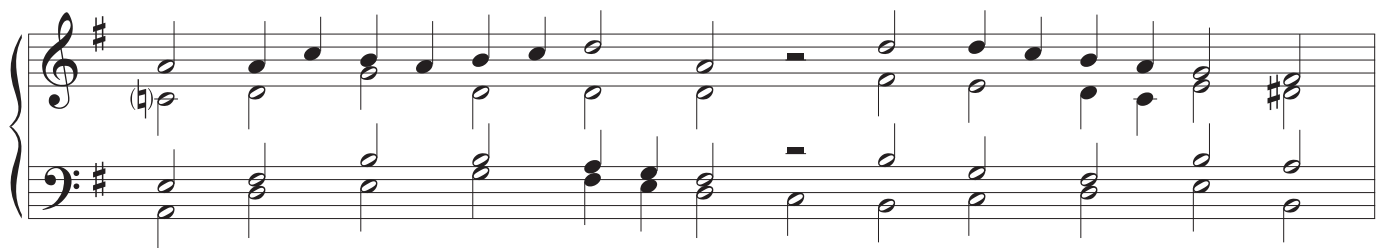
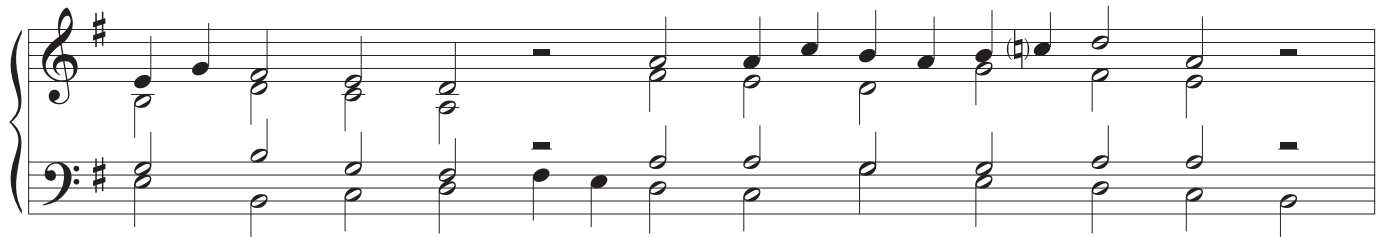
Psalm 46 (82)

Prelude

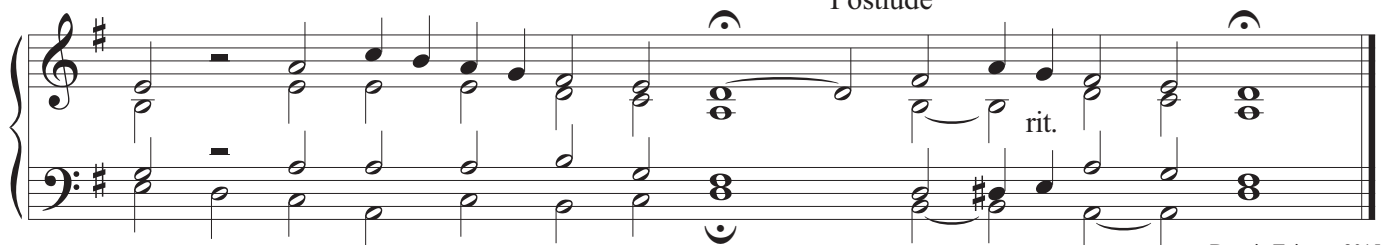


Chorale 9,9 - 8,8 - 9,9 - 8,8

Mixolydian



Postlude



Psalm 47

Prelude

Two staves of music in G major (one sharp). The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a treble rest and a bass eighth note, followed by a series of chords and moving lines. It concludes with a final G major chord and a fermata over the treble staff.

Chorale 10,10,10 - 10,10,10

Ionian

The first system of the chorale, featuring a treble staff with a melody of eighth and quarter notes, and a bass staff with a steady accompaniment of eighth notes. The key signature is G major.

The second system of the chorale, continuing the melody and accompaniment from the first system.

The third system of the chorale, continuing the melody and accompaniment from the second system.

The fourth system of the chorale, concluding with a final G major chord and a fermata over the treble staff.

Postlude

Two staves of music in G major. The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a treble eighth note and a bass eighth note, followed by a series of chords and moving lines. It concludes with a final G major chord and a fermata over the treble staff. A 'rit.' marking is present above the final measure of the treble staff.

Psalm 48

Prelude

The Prelude is written for piano in G major, 4/4 time. It consists of 16 measures. The melody is in the right hand, starting on G4, moving stepwise up to D5, then down to G4, and finally up to A5. The bass line is in the left hand, starting on G2, moving stepwise up to D3, then down to G2, and finally up to A2. The piece ends with a fermata on the final chord, G4-A2.

Chorale 8,8 - 9,9 - 7,7 - 8,8 - 8,8

Dorian

The first system of the Chorale consists of 8 measures. The melody is in the right hand, starting on G4, moving stepwise up to D5, then down to G4, and finally up to A5. The bass line is in the left hand, starting on G2, moving stepwise up to D3, then down to G2, and finally up to A2. The piece ends with a fermata on the final chord, G4-A2.

The second system of the Chorale consists of 8 measures. The melody is in the right hand, starting on G4, moving stepwise up to D5, then down to G4, and finally up to A5. The bass line is in the left hand, starting on G2, moving stepwise up to D3, then down to G2, and finally up to A2. The piece ends with a fermata on the final chord, G4-A2.

The third system of the Chorale consists of 8 measures. The melody is in the right hand, starting on G4, moving stepwise up to D5, then down to G4, and finally up to A5. The bass line is in the left hand, starting on G2, moving stepwise up to D3, then down to G2, and finally up to A2. The piece ends with a fermata on the final chord, G4-A2.

The fourth system of the Chorale consists of 8 measures. The melody is in the right hand, starting on G4, moving stepwise up to D5, then down to G4, and finally up to A5. The bass line is in the left hand, starting on G2, moving stepwise up to D3, then down to G2, and finally up to A2. The piece ends with a fermata on the final chord, G4-A2.

Postlude

The Postlude is written for piano in G major, 4/4 time. It consists of 16 measures. The melody is in the right hand, starting on G4, moving stepwise up to D5, then down to G4, and finally up to A5. The bass line is in the left hand, starting on G2, moving stepwise up to D3, then down to G2, and finally up to A2. The piece ends with a fermata on the final chord, G4-A2. A 'rit.' (ritardando) marking is present over the final measures.

Psalm 49

Prelude

Two staves of music in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord and a fermata.

Chorale 10,10,10,10 - 10,10,11,11

Hypo- ionian

The first system of the chorale, consisting of two staves. It begins with a G major chord and continues with a series of chords and moving lines in the right hand, and a more active bass line in the left hand.

The second system of the chorale, continuing the musical themes established in the first system. It features a mix of chords and melodic fragments in both hands.

The third system of the chorale, showing further development of the musical material. The right hand has more complex chordal textures, while the left hand maintains a steady accompaniment.

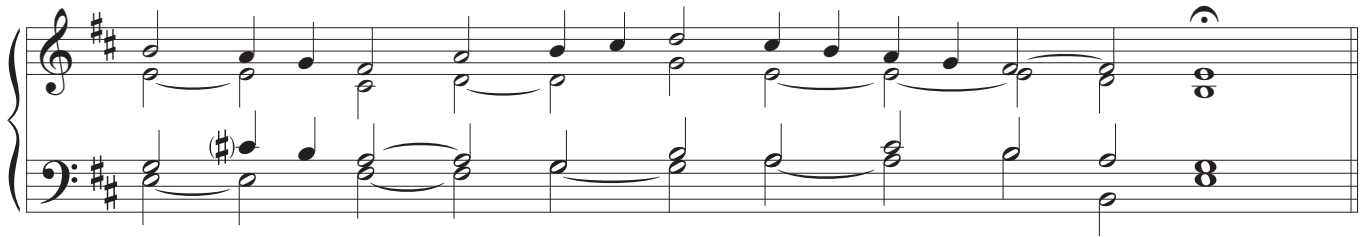
The fourth system of the chorale, leading towards the end of the piece. It includes some chromatic movement and a final cadence in G major.

Postlude

The postlude, a short piece in G major. It begins with a G major chord and features a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'rit.' (ritardando). The piece ends with a final G major chord and a fermata.

Psalm 50

Prelude



Chorale 10,10, - 10,10,11 - 11

Dorian

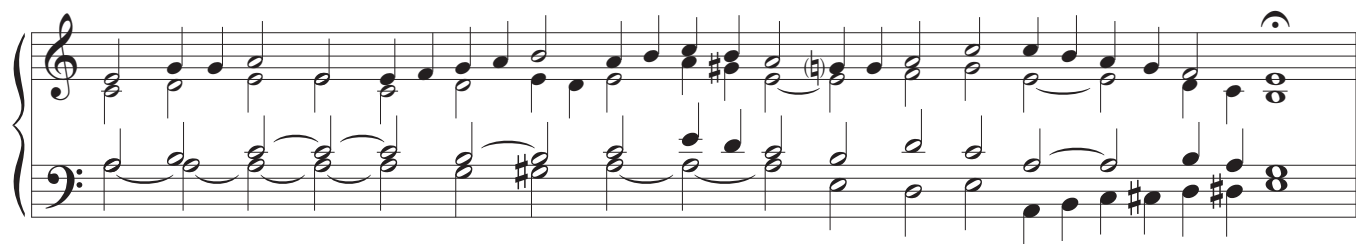
Four systems of musical notation for the Chorale of Psalm 50. The notation is in D major (two sharps) and 4/4 time. Each system consists of two staves, Treble and Bass. The melody is primarily in the Treble staff, with some rests. The Bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord in the Treble staff and a whole note in the Bass staff.

Postlude

Musical score for the Postlude of Psalm 50. The piece is in D major (two sharps) and 4/4 time. It consists of two staves, Treble and Bass. The melody is primarily in the Treble staff, featuring a series of eighth and quarter notes, with some ties. The Bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord in the Treble staff and a whole note in the Bass staff.

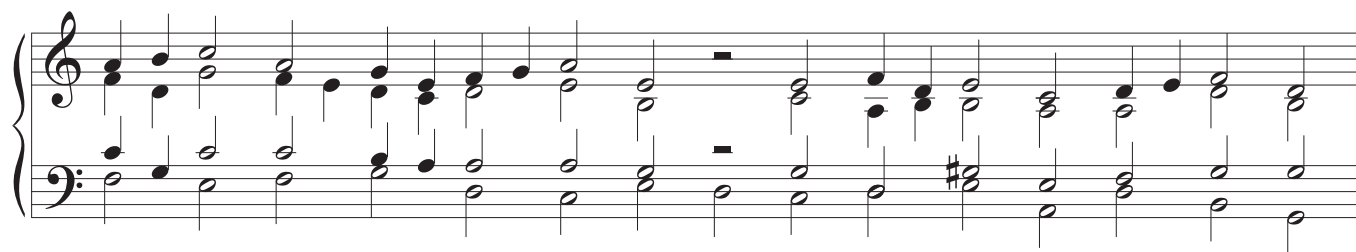
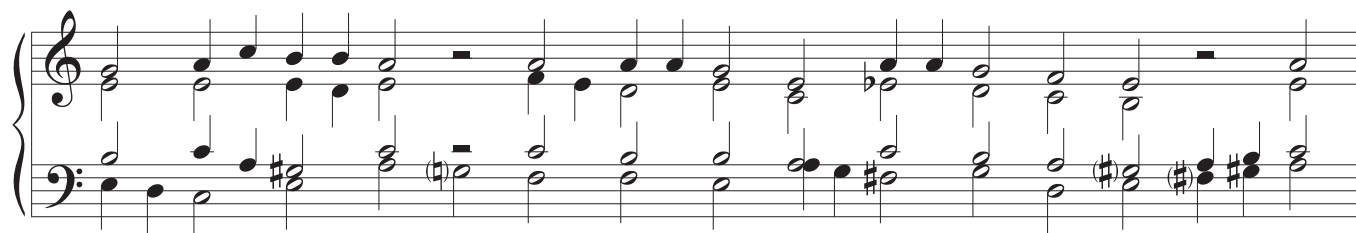
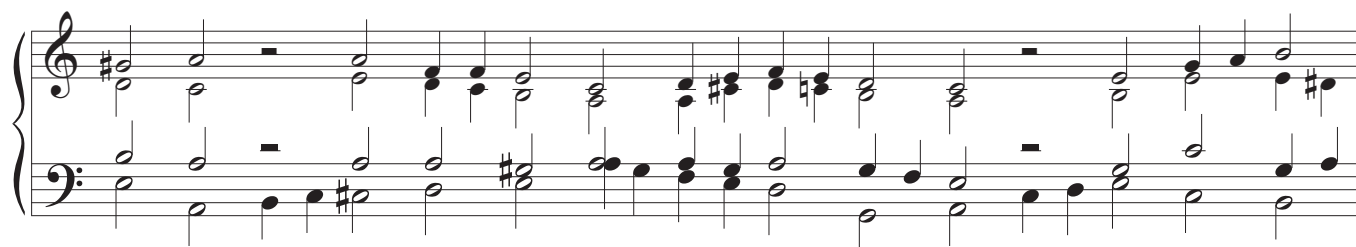
Psalm 51 (69)

Prelude

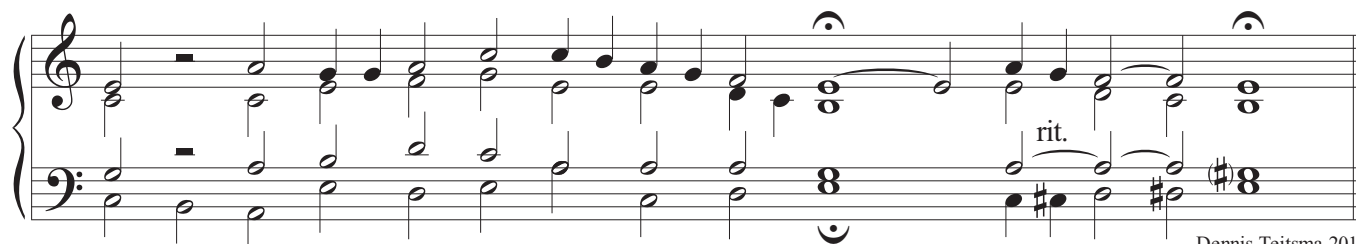


Chorale 10,11 - 11,10 - 10, 11 - 10,11

Phrygian



Postlude



Psalm 52

Prelude

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece concludes with a double bar line and repeat dots.

Chorale 9,6 - 9,6 - 8,6

Ionian

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff joined by a brace on the left. The key signature is two sharps (F# and C#), and the time signature is 4/4. The melody is primarily in the treble staff, featuring a series of eighth and quarter notes. The bass staff provides a simple harmonic accompaniment with chords and single notes. The piece concludes with a final chord in both staves.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final half note. The accompaniment consists of a steady eighth-note pattern in the left hand and a series of chords in the right hand.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is D major (two sharps). The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with a final measure containing a whole note and a fermata. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords in the right hand. The score is labeled "The Rose Tree" at the top.

Postlude

Prelude 2

Psalm 53 (14)

Prelude

Two staves of music. The treble staff begins with a series of eighth notes (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4) followed by a quarter rest, then a series of eighth notes (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4) and a final half note (D4). The bass staff begins with a series of eighth notes (D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3) followed by a quarter rest, then a series of eighth notes (D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3) and a final half note (D3).

Chorale 10,11 - 11,10,4

Dorian

Two staves of music. The treble staff begins with a series of eighth notes (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4) followed by a quarter rest, then a series of eighth notes (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4) and a final half note (D4). The bass staff begins with a series of eighth notes (D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3) followed by a quarter rest, then a series of eighth notes (D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3) and a final half note (D3).

Two staves of music. The treble staff begins with a series of eighth notes (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4) followed by a quarter rest, then a series of eighth notes (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4) and a final half note (D4). The bass staff begins with a series of eighth notes (D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3) followed by a quarter rest, then a series of eighth notes (D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3) and a final half note (D3).

Postlude

Two staves of music. The treble staff begins with a series of eighth notes (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4) followed by a quarter rest, then a series of eighth notes (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4) and a final half note (D4). The bass staff begins with a series of eighth notes (D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3) followed by a quarter rest, then a series of eighth notes (D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3) and a final half note (D3).

Variation

Two staves of music. The treble staff begins with a series of eighth notes (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4) followed by a quarter rest, then a series of eighth notes (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4) and a final half note (D4). The bass staff begins with a series of eighth notes (D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3) followed by a quarter rest, then a series of eighth notes (D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3) and a final half note (D3).

Postlude

Two staves of music. The treble staff begins with a series of eighth notes (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4) followed by a quarter rest, then a series of eighth notes (D4, E4, F4, G4, A4, B4, C5, B4, A4, G4, F4, E4, D4) and a final half note (D4). The bass staff begins with a series of eighth notes (D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3) followed by a quarter rest, then a series of eighth notes (D3, E3, F3, G3, A3, B3, C4, B3, A3, G3, F3, E3, D3) and a final half note (D3).

Psalm 54

Prelude

The prelude is written for piano in G major (one sharp). It consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord and a fermata.

Chorale 8,9,9,8 - 8,9,9,8

Hypo-ionian

The first system of the chorale. The right hand has a melody with some rests, and the left hand plays a steady accompaniment. The key signature remains G major.

The second system of the chorale, continuing the melodic and harmonic development.

The third system of the chorale, featuring more complex rhythmic patterns in the right hand.

The fourth system of the chorale, leading towards the end of the piece.

Postlude

The postlude is a short piece in G major. It features a final melodic phrase in the right hand and a supporting bass line in the left hand, ending with a fermata.

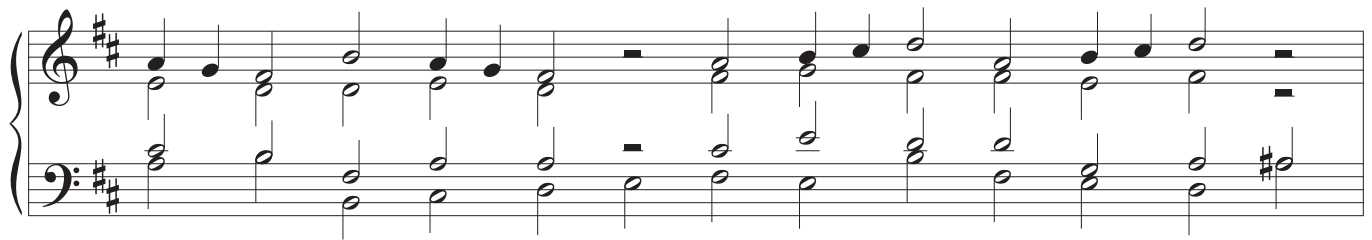
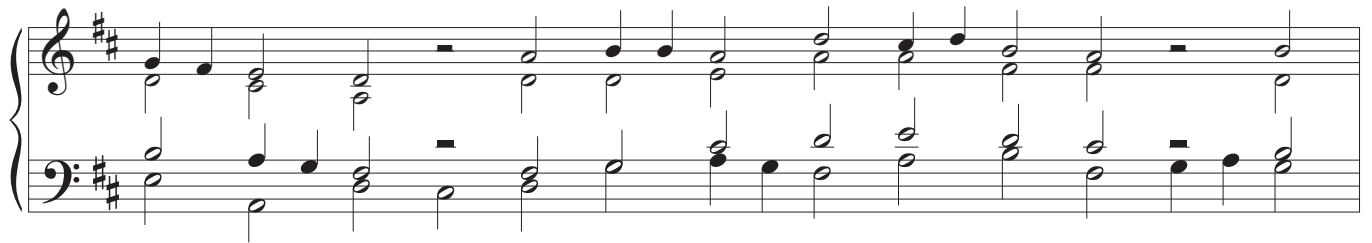
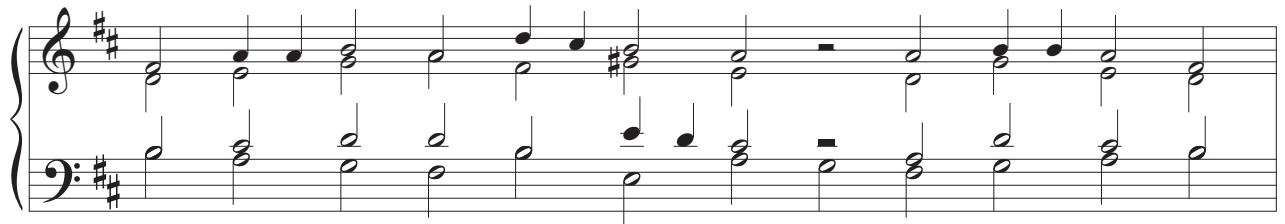
Psalm 55

Prelude

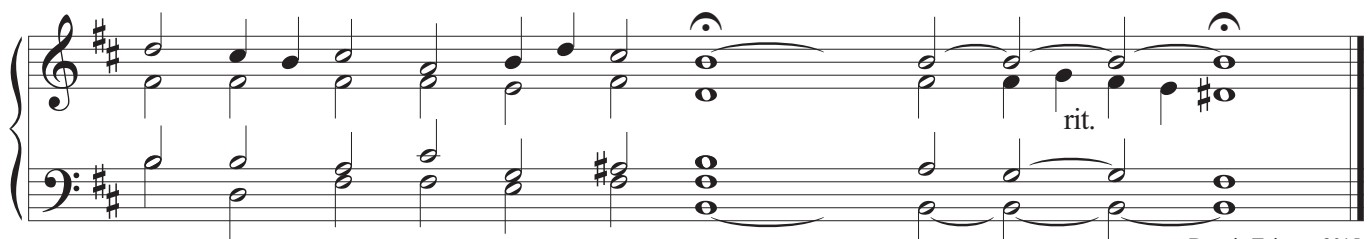


Chorale 9,9 - 9,8 - 8,9

Hypo-aeolian



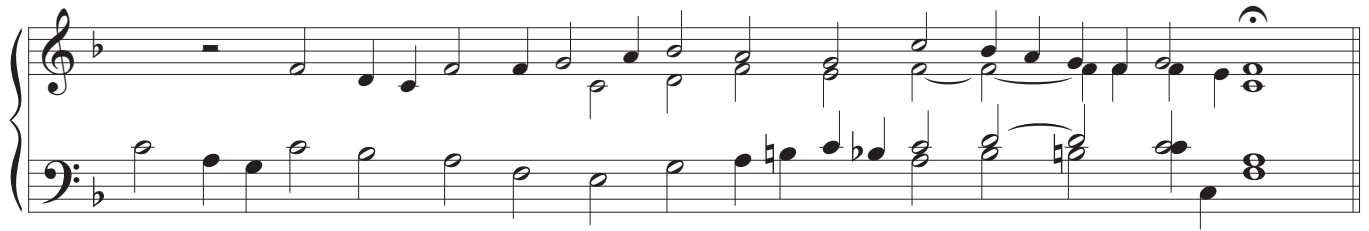
Postlude 1



Dennis Teitsma 2015

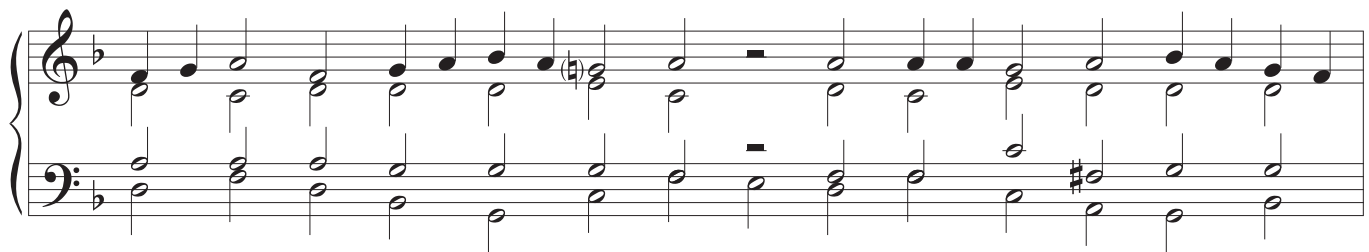
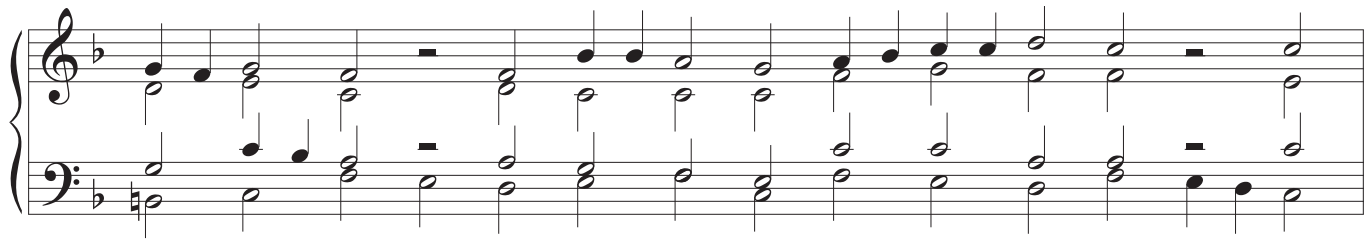
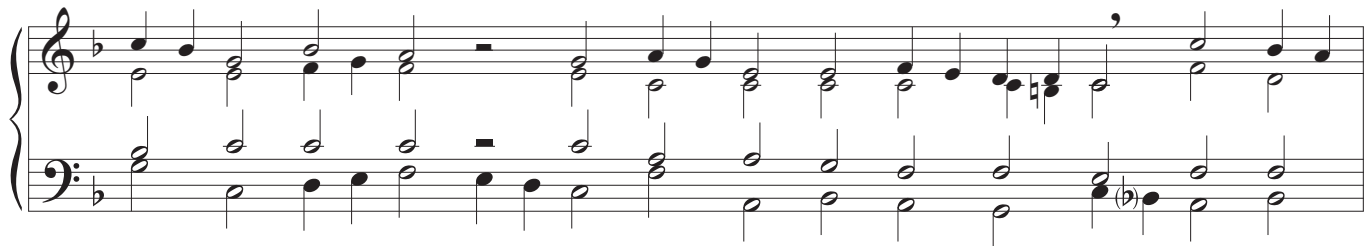
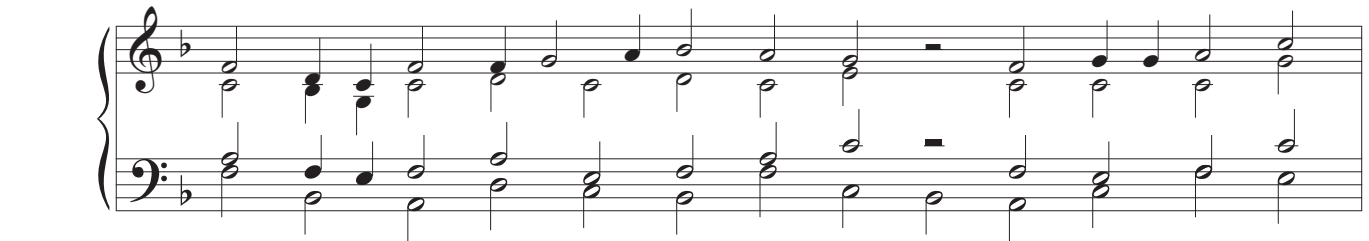
Psalm 56

Prelude

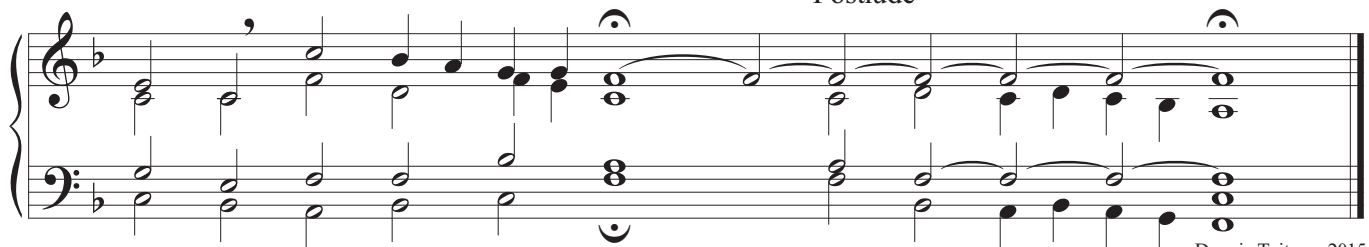


Chorale 10,10,10,7 - 11,11,11,6

Hypo-ionian

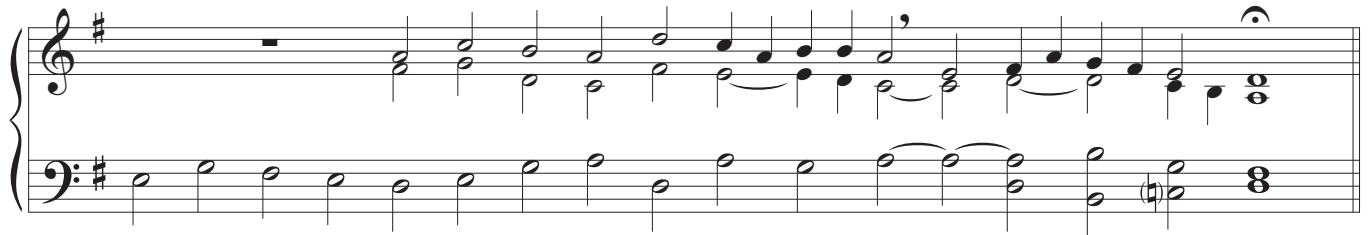


Postlude



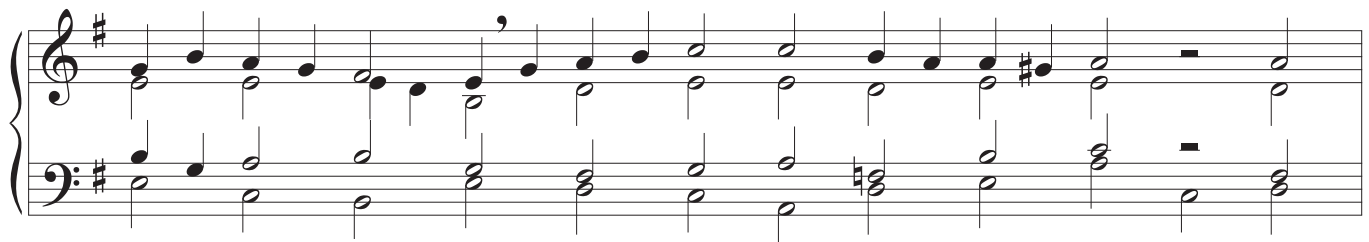
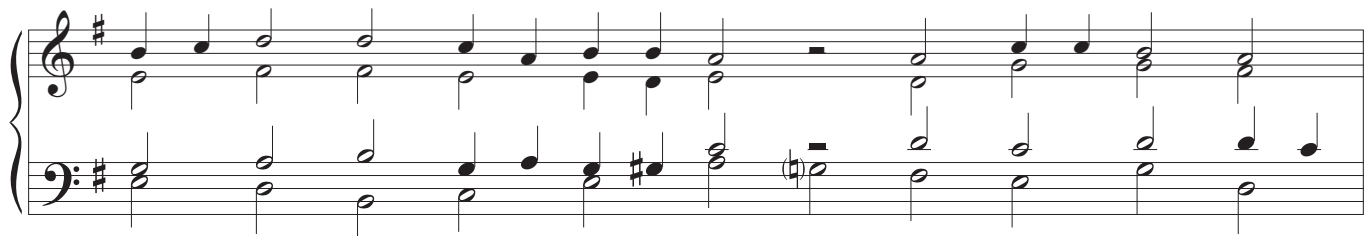
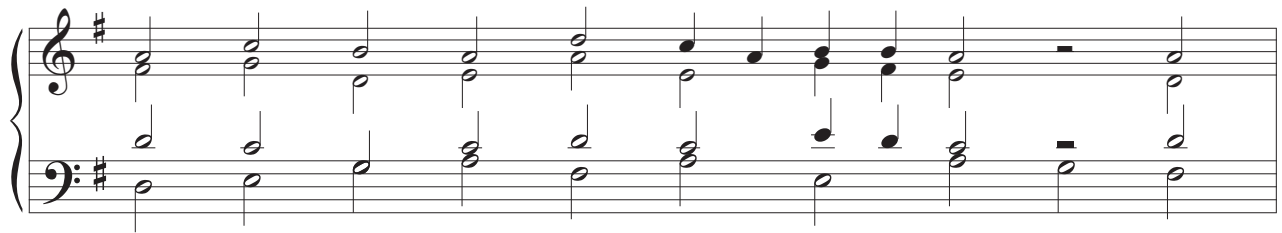
Psalm 57

Prelude



Chorale 10,10 - 11,10 - 11

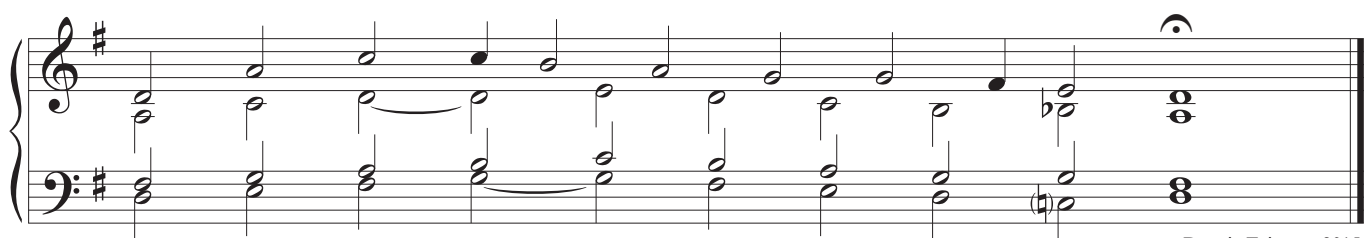
Mixolydian



Postlude 1

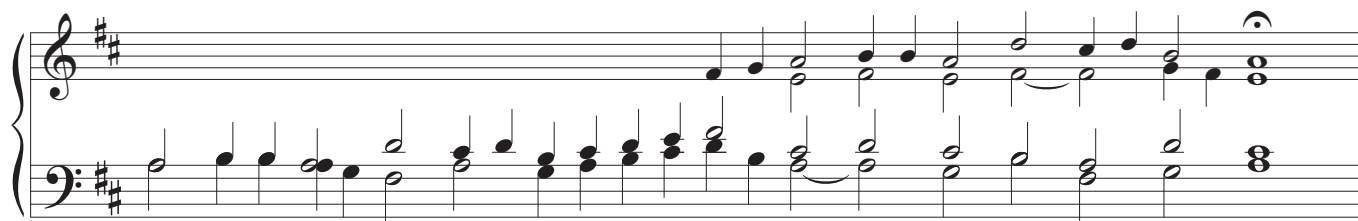


Interlude/Postlude 2



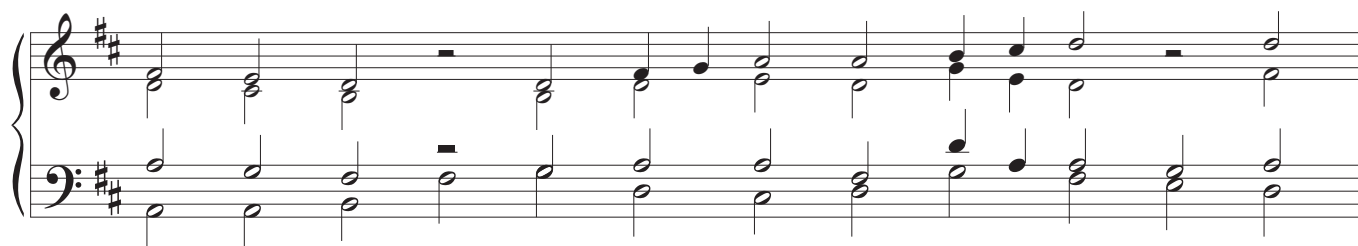
Psalm 58

Prelude

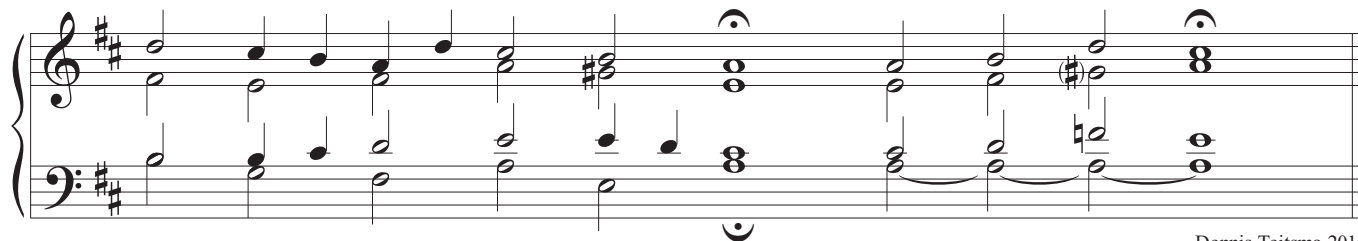


Chorale 9,8 - 8,9 - 8,8

Hypomixolydian



Postlude



Psalm 59

Prelude

Musical score for the Prelude of Psalm 59. The piece is in Dorian mode (one flat) and 8/8 time. It features a flowing melody in the right hand and a steady bass line in the left hand, ending with a fermata on the final chord.

Chorale 9,9,8,8 - 9,9,8,8

Dorian

First system of the Chorale. The melody in the right hand consists of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Second system of the Chorale, continuing the melodic and harmonic development.

Third system of the Chorale, featuring various chordal textures and melodic fragments.

Fourth system of the Chorale, leading towards the end of the piece.

Postlude

Musical score for the Postlude. It begins with a fermata and includes a 'rit.' (ritardando) marking over the final measures, which end with a fermata.

Psalm 60 (108)

Prelude

Musical score for the Prelude of Psalm 60. The piece is in G major (one sharp) and 4/4 time. It consists of two staves. The right hand begins with a whole rest, followed by a series of eighth and quarter notes ascending and then descending. The left hand plays a steady eighth-note accompaniment, with some chords and a final whole note G. A fermata is placed over the final G in the right hand.

Chorale 8,8,8,8 - 8,8,9,9

Hypo-ianian

First system of the Chorale. The right hand features a melody of eighth and quarter notes, with some rests. The left hand provides a harmonic accompaniment with chords and moving lines. The key signature remains G major.

Second system of the Chorale. The melody continues in the right hand, and the accompaniment in the left hand includes some chromatic movement, such as a descending line in the bass.

Third system of the Chorale. The right hand melody includes a sharp sign before a note, and the left hand accompaniment continues with harmonic support.

Fourth system of the Chorale. The final system of the chorale, showing the concluding phrases in both hands.

Postlude

Postlude of Psalm 60. This section features a more complex texture with longer note values and ties in both hands. It concludes with a final cadence in G major, marked by a fermata over the final G in the right hand.

Psalm 61

Prelude

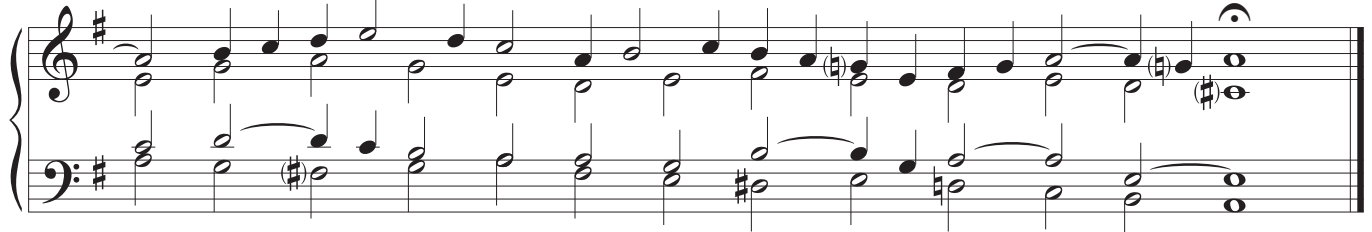


Chorale 8,4,7 - 8,4,7

Hypodorian



Postlude



Psalm 62 (24, 95, 111)

Prelude

Musical score for the Prelude of Psalm 62. The piece is in D major (two sharps) and 4/4 time. It features a flowing melody in the right hand and a supporting bass line in the left hand. A 'rit.' (ritardando) marking is placed above the right hand staff towards the end of the piece.

Chorale 8,8,9 - 8,8,9

Dorian

First system of the Chorale 8,8,9 - 8,8,9. The music is in D major and 4/4 time, featuring a homophonic texture with chords in both hands.

Second system of the Chorale 8,8,9 - 8,8,9. The music continues with a homophonic texture in D major and 4/4 time.

Third system of the Chorale 8,8,9 - 8,8,9. The music concludes with a final chord in D major.

Postlude 1

Postlude 2

First system of Postlude 1 and Postlude 2. Postlude 1 is in D major and 4/4 time, featuring a simple harmonic progression. Postlude 2 is in D major and 4/4 time, featuring a more active melody in the right hand.

Second system of Postlude 1 and Postlude 2. Postlude 1 concludes with a final chord. Postlude 2 continues with a more active melody in the right hand.

Psalm 63 (17, 70)

Prelude

Two staves of music in D major (two sharps). The melody is in the right hand, starting on D4, moving stepwise up to G4, then down to D4, and finally up to G4. The left hand provides a harmonic accompaniment with chords and single notes.

Chorale 8,9,9,8 - 9,8,8,9

Phrygian

Two staves of music in D major. The melody in the right hand moves from G4 down to D4, then up to G4. The left hand continues the harmonic accompaniment.

Two staves of music in D major. The melody in the right hand moves from G4 down to D4, then up to G4. The left hand continues the harmonic accompaniment.

Two staves of music in D major. The melody in the right hand moves from G4 down to D4, then up to G4. The left hand continues the harmonic accompaniment.

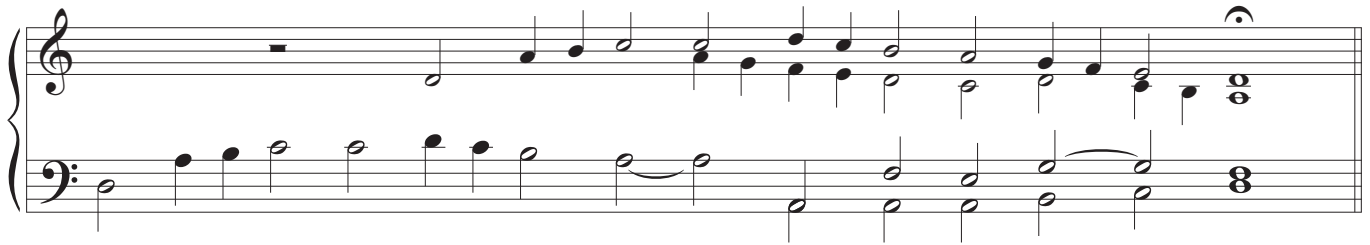
Two staves of music in D major. The melody in the right hand moves from G4 down to D4, then up to G4. The left hand continues the harmonic accompaniment.

Postlude

Two staves of music in D major. The melody in the right hand moves from G4 down to D4, then up to G4. The left hand continues the harmonic accompaniment. The piece ends with a final chord in D major.

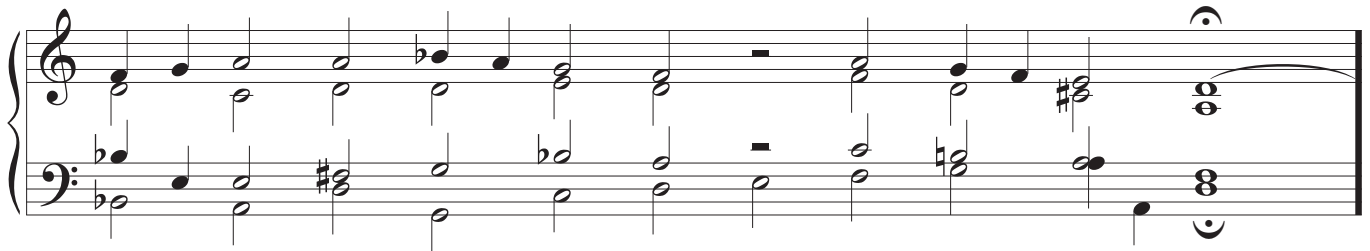
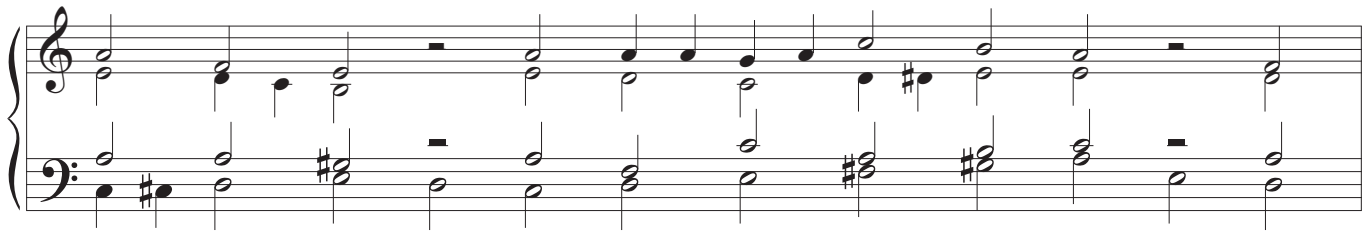
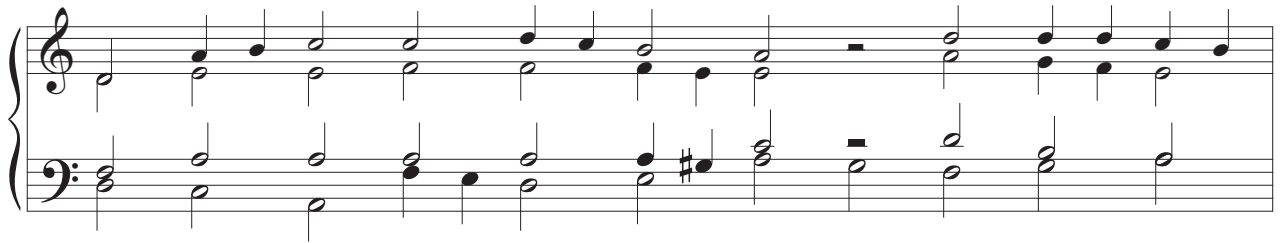
Psalm 64 (5)

Prelude



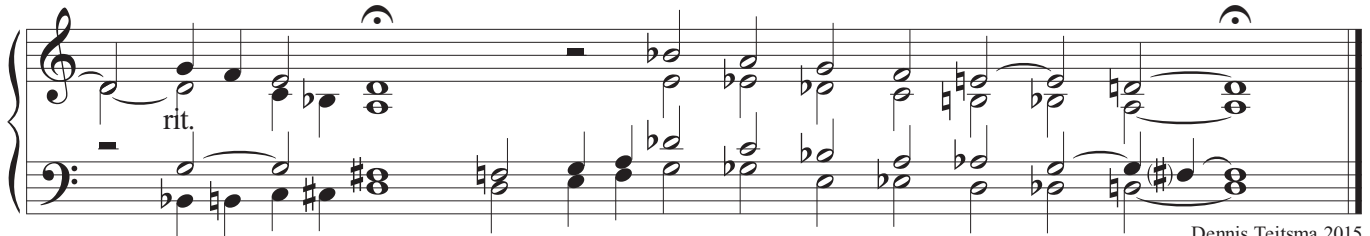
Chorale 9,8,8, - 9,5

Dorian



Postlude 1

Postlude 2



Psalm 65 (72)

Prelude

Musical score for the Prelude of Psalm 65. The piece is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody in the treble staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff provides a harmonic accompaniment with chords. The piece concludes with a final whole note chord in the treble staff.

Chorale 9,6 - 9,6 - 9,6 - 9,6

Aeolian

First system of the Chorale for Psalm 65. The piece is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody in the treble staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff provides a harmonic accompaniment with chords. The piece concludes with a final whole note chord in the treble staff.

Second system of the Chorale for Psalm 65. The piece is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody in the treble staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff provides a harmonic accompaniment with chords. The piece concludes with a final whole note chord in the treble staff.

Third system of the Chorale for Psalm 65. The piece is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody in the treble staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff provides a harmonic accompaniment with chords. The piece concludes with a final whole note chord in the treble staff.

Fourth system of the Chorale for Psalm 65. The piece is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody in the treble staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff provides a harmonic accompaniment with chords. The piece concludes with a final whole note chord in the treble staff.

Postlude

Musical score for the Postlude of Psalm 65. The piece is in G major (one sharp) and 4/4 time. It features a treble and bass staff. The melody in the treble staff begins with a half note G, followed by quarter notes A, B, and C, then a half note D. The bass staff provides a harmonic accompaniment with chords. The piece concludes with a final whole note chord in the treble staff.

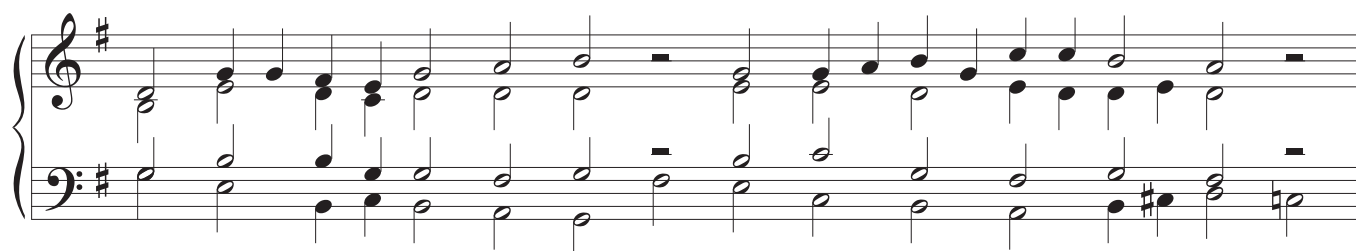
Psalm 66 (98, 118)

Prelude



Chorale 9,8 - 9,8 - 9,8 - 9,8

Hypo-ionic



Postlude



Psalm 67 (33)

Prelude

Musical notation for the Prelude, featuring a treble and bass staff in B-flat major. The melody is primarily in the treble staff, starting with a quarter rest followed by a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord in the treble staff.

Chorale 9,8 - 9,8 - 6,6,5 - 6,6,5

Dorian

First system of the Chorale, featuring a treble and bass staff in B-flat major. The melody is primarily in the treble staff, starting with a quarter rest followed by a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of the Chorale, featuring a treble and bass staff in B-flat major. The melody continues in the treble staff, with the bass staff providing harmonic support.

Third system of the Chorale, featuring a treble and bass staff in B-flat major. The melody continues in the treble staff, with the bass staff providing harmonic support.

Fourth system of the Chorale, featuring a treble and bass staff in B-flat major. The melody continues in the treble staff, with the bass staff providing harmonic support.

Postlude

Musical notation for the Postlude, featuring a treble and bass staff in B-flat major. The melody is primarily in the treble staff, starting with a quarter rest followed by a series of eighth and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord in the treble staff.

Psalm 68

(36 on C or on D)

Prelude

A musical score for a prelude, consisting of a grand staff with a treble and bass clef. The melody is written in the treble clef, starting on a whole note G4, followed by a half note A4, a quarter note B4, and a quarter note C5. The bass line starts on a whole note G3, followed by a half note A3, a quarter note B3, and a quarter note C4. The piece ends with a fermata on a whole note G4 in the treble and a whole note G3 in the bass.

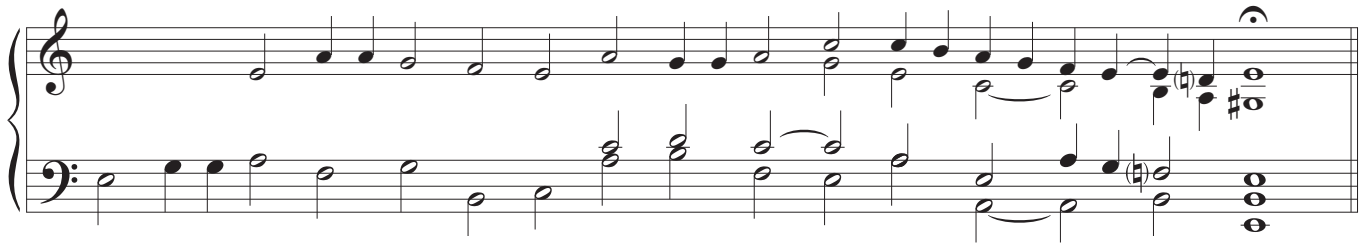
Chorale 8,8,7 - 8,8,7 - 8,8,7 - 8,8,7

Ionian

The first system of the chorale, featuring a treble and bass staff. The treble staff has a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, 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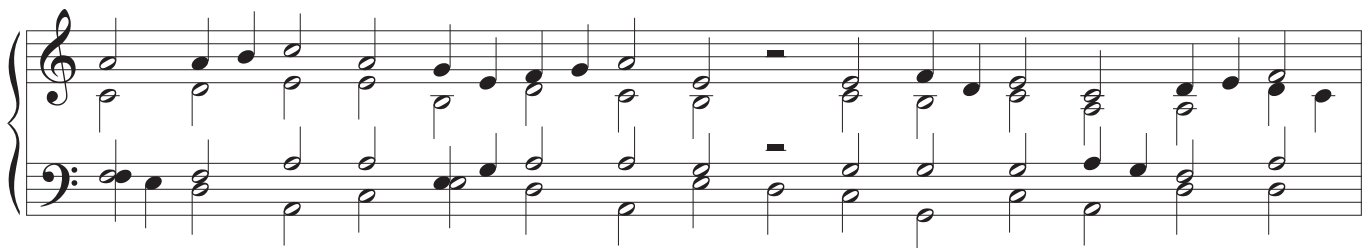
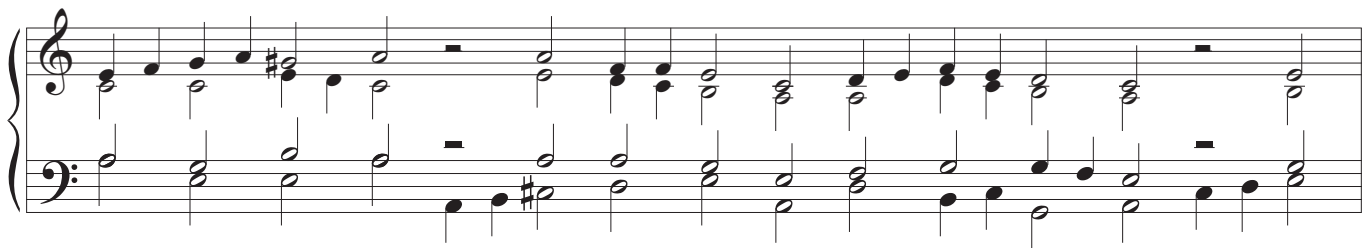
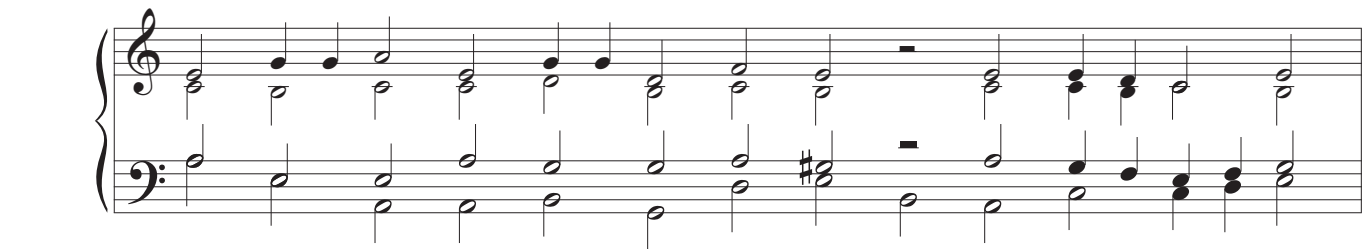
Psalm 69 (51)

Prelude

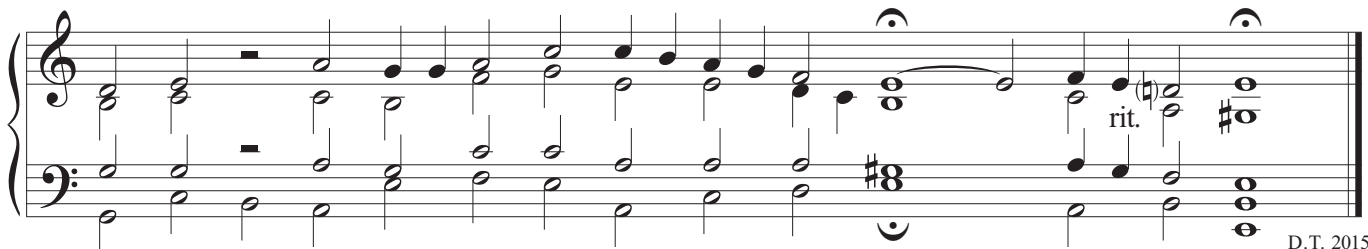


Chorale 10,11 - 11,10 -- 10,11 - 10,11

Phrygian



Postlude



Psalm 70

(17, 63)

Prelude

Two staves of music in D major (two sharps). The right hand begins with a whole rest, followed by a series of eighth and sixteenth notes. The left hand plays a steady eighth-note accompaniment.

Chorale 8,9,9,8 - 9,8,8,9

Phrygian

The first system of the chorale, featuring two staves in D major. The melody is primarily in the right hand, with a supporting bass line in the left hand.

The second system of the chorale, continuing the melody and accompaniment.

The third system of the chorale, continuing the melody and accompaniment.

The fourth system of the chorale, continuing the melody and accompaniment.

Postlude

The postlude section, consisting of two staves. It begins with a 'rit.' (ritardando) marking. The right hand features a series of chords and moving lines, while the left hand provides a harmonic foundation with chords and a few moving notes.

Psalm 71 (31)

Prelude

Musical score for the Prelude of Psalm 71. The score is written for piano in G major, 4/8 time. It consists of two staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord and a fermata.

Chorale 9,6,6 - 9,7,7

Phrygian

First system of the Chorale. The right hand has a melody with a sharp signifying a Phrygian mode, and the left hand has a steady accompaniment of chords.

Second system of the Chorale, continuing the melodic and harmonic themes from the first system.

Third system of the Chorale, featuring more complex harmonic textures and melodic development.

Postlude

Musical score for the Postlude of Psalm 71. It begins with a final chord and a fermata, followed by a short melodic phrase in the right hand and a bass line in the left hand. The piece ends with a final chord and a fermata. A 'rit.' (ritardando) marking is present above the final measures.

Psalm 72 (65)

Prelude

Musical score for the Prelude of Psalm 72. The piece is in G major (one sharp) and 4/4 time. It consists of two staves. The melody is primarily in the treble clef, featuring a series of eighth and quarter notes, with some ties. The bass line provides a steady accompaniment with quarter and eighth notes. The piece concludes with a final chord in the right hand and a whole note in the left hand.

Chorale 9,6 - 9,6, -- 9,6 - 9,6

Aeolian

First system of the Chorale. The treble staff contains a melody of half and quarter notes. The bass staff provides a harmonic accompaniment with chords and moving lines. The key signature remains G major.

Second system of the Chorale. The melody continues in the treble staff, and the bass staff accompaniment follows. The key signature remains G major.

Third system of the Chorale. The melody continues in the treble staff, and the bass staff accompaniment follows. The key signature remains G major.

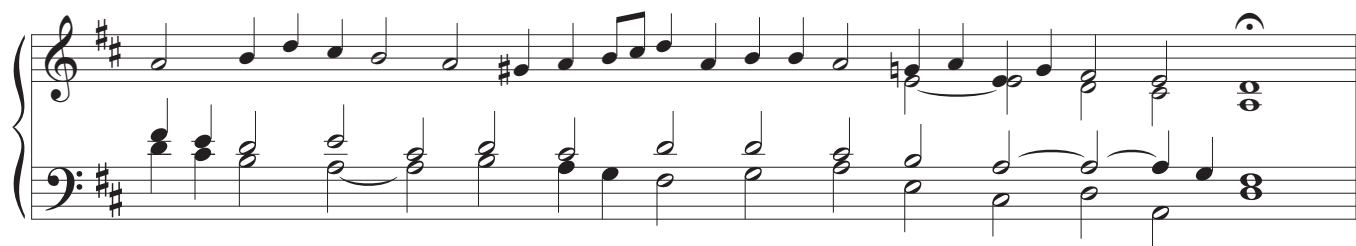
Fourth system of the Chorale. The melody continues in the treble staff, and the bass staff accompaniment follows. The key signature remains G major.

Postlude

Musical score for the Postlude of Psalm 72. This section features a more complex texture with sixteenth notes in the treble staff and a mix of eighth and quarter notes in the bass staff. It includes a 'rit.' (ritardando) marking. The piece ends with a final chord in the right hand and a whole note in the left hand.

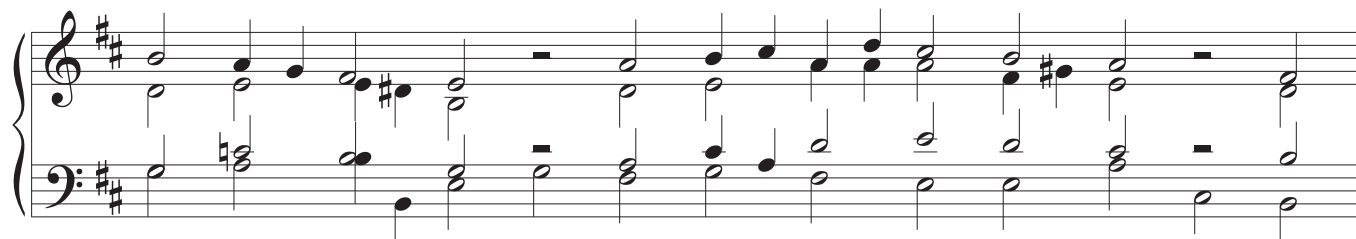
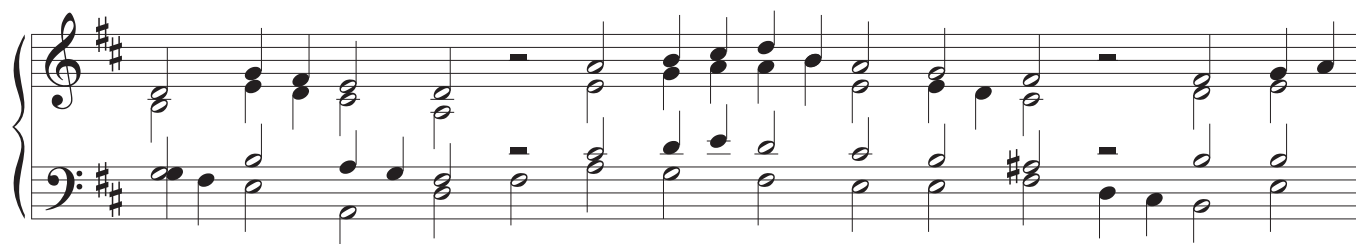
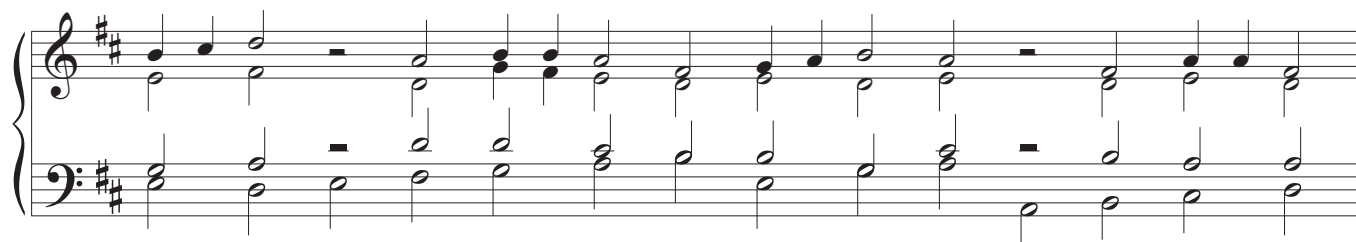
Psalm 73

Prelude



Chorale 8,8 - 9,9 -- 8,8 - 8,8

Ionian

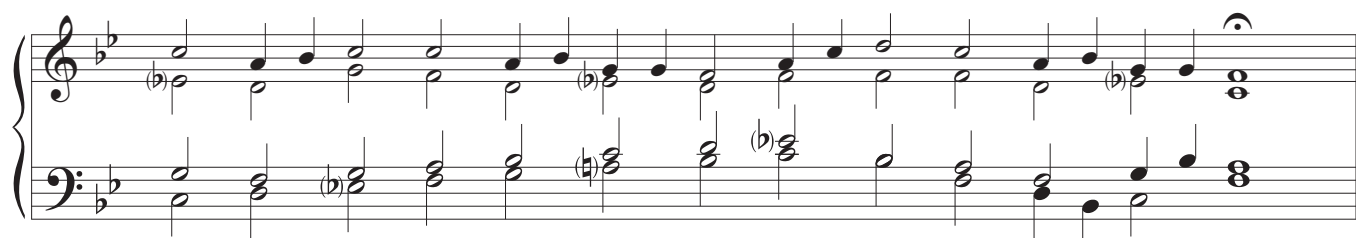


Postlude



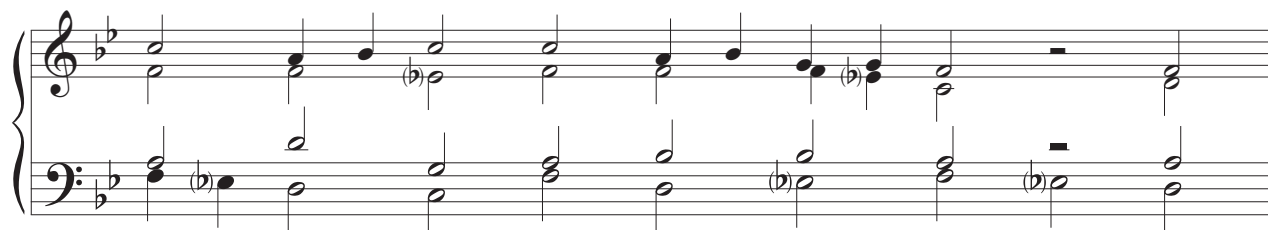
Psalm 74 (116)

Prelude



Chorale 10,11,11,10

Mixolydian



Postlude



Interlude/Prelude



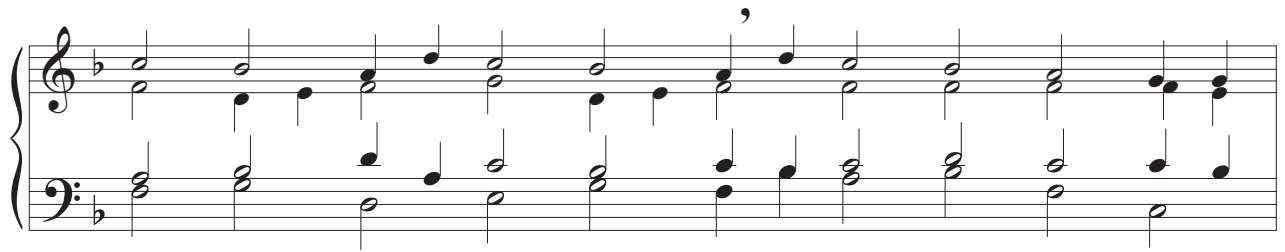
Psalm 75

Prelude

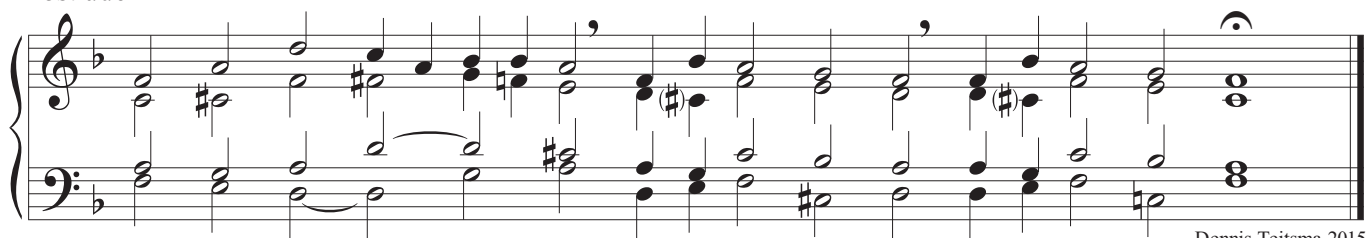


Chorale 7,7 - 7,7 - 7,7

Ionian



Postlude



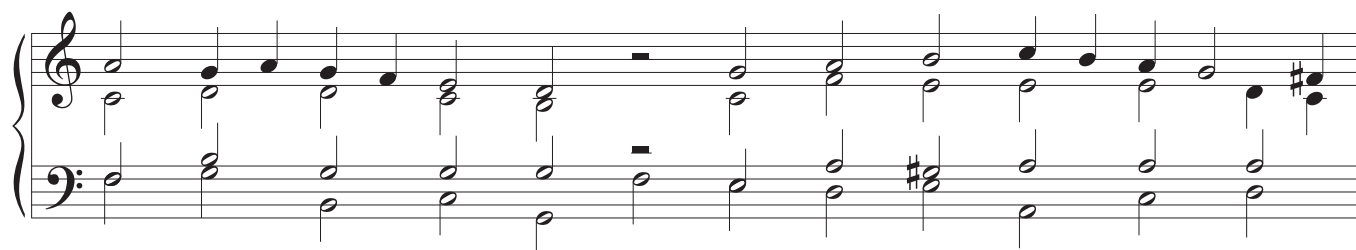
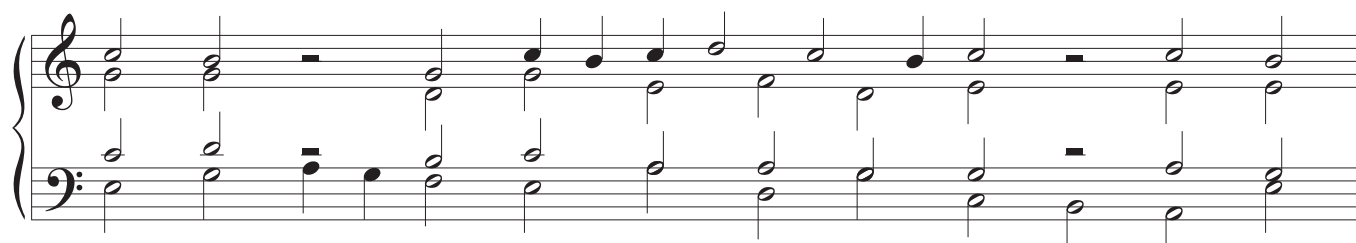
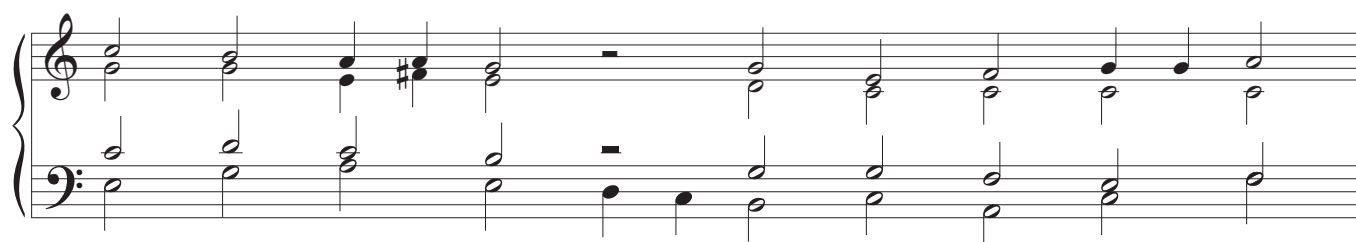
Psalm 76 (30, 139)

Prelude

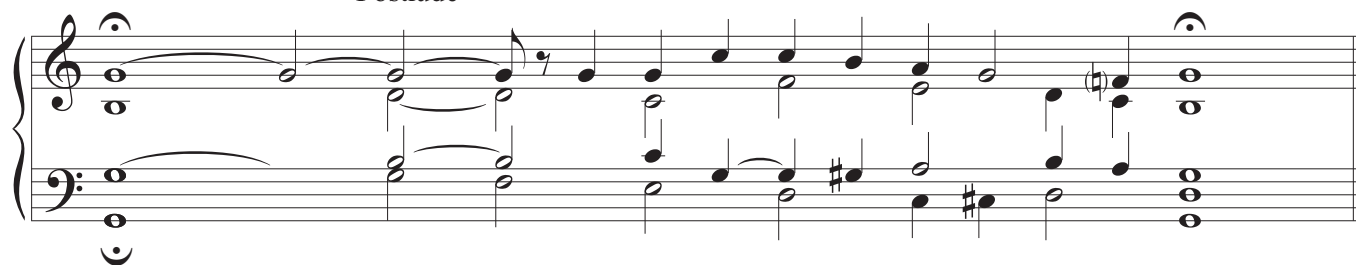


Chorale 8,8 - 8,8 - 9,9

Hypomixolydian



Postlude



Psalm 77 (86)

Prelude

Two staves of music in G major (one sharp). The melody is in the right hand, featuring a series of eighth and sixteenth notes, with some triplets. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord and a fermata.

Chorale 8,8 - 7,7 - 8,8 - 7,7

Hypodorian

The first system of the chorale, featuring a melody in the right hand and a bass line in the left hand. The key signature is G major. The rhythm is characterized by eighth and sixteenth notes.

The second system of the chorale, continuing the melody and bass line from the first system.

The third system of the chorale, continuing the melody and bass line.

The fourth system of the chorale, continuing the melody and bass line.

Postlude

Two staves of music in G major. The melody is in the right hand, featuring a series of eighth and sixteenth notes, with some triplets. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord and a fermata. A 'rit.' (ritardando) marking is present in the right hand.

Psalm 78 (90)

(90)

Prelude

A musical score for the song 'The Rose Tree'. It consists of two staves: a treble clef staff for the melody and a bass clef staff for the accompaniment. The melody is written in G major, starting on G4 and ending on G5. The accompaniment is in 4/4 time, featuring a steady bass line and chords that support the melody. The score includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style, with a final cadence on a whole note G5.

Chorale 11,11 - 11,11 - 10,10

Dorian

A musical score for the song 'The Rose Tree'. It features a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final measure containing a whole note. The accompaniment consists of chords and single notes, with a final measure containing a whole note. The score is written in a simple, clear style.

A musical score for the song 'The Rose Tree'. It features a piano introduction in 4/4 time, marked 'Moderato'. The score is written for piano (p) and includes a key signature of one sharp (F#) and a common time signature (C). The melody is in the treble clef, and the accompaniment is in the bass clef. The piece consists of 16 measures, with a repeat sign at the end of the 16th measure. The melody starts on G4, moves to A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#13

A musical score for the song 'The Rose Tree'. It features a grand staff with a treble and bass clef. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of a series of eighth and quarter notes, with a final sharp sign indicating the end of the piece.

[illegible]

Postlude

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The piece concludes with a double bar line and repeat dots.

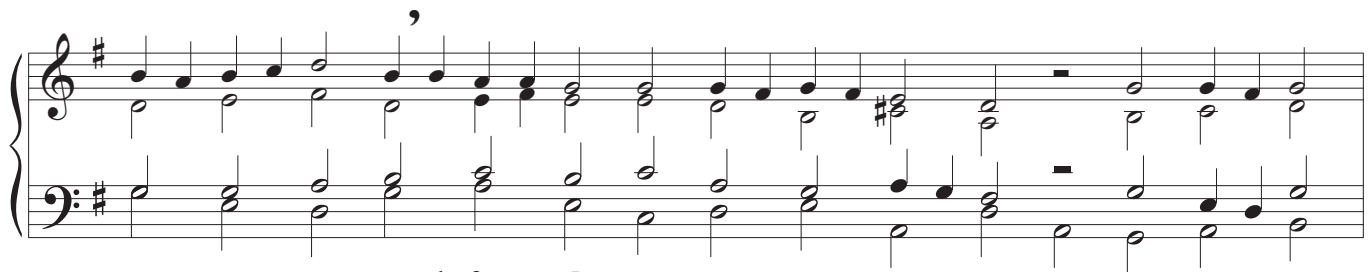
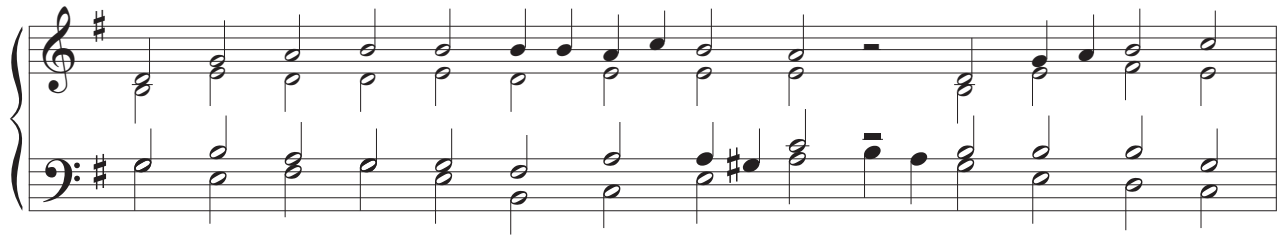
Psalm 79

Prelude

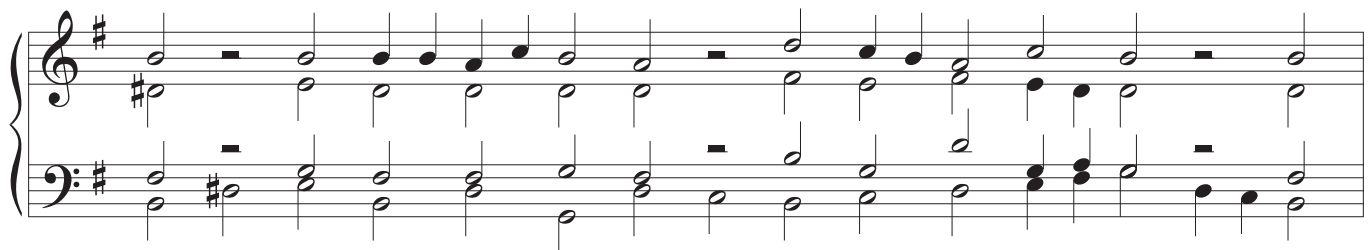
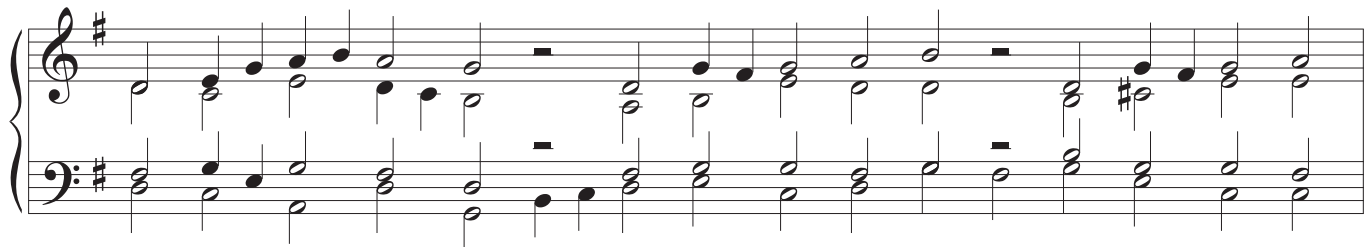


Chorale 11,11,11,11 - 6,6,7 - 6,6,7

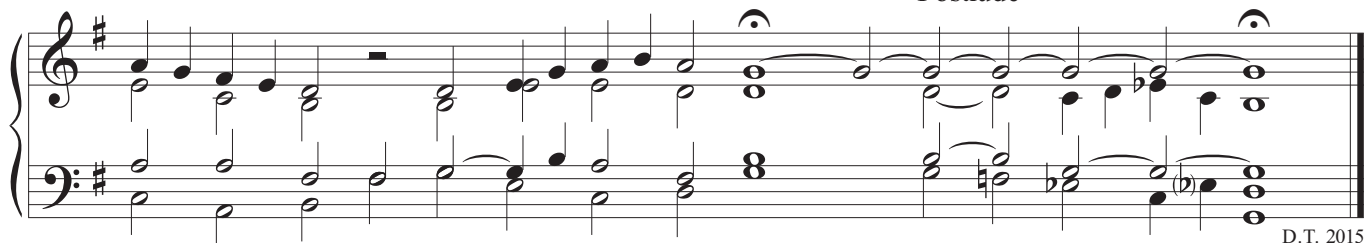
Hypo-ionian



end of stanza 5



Postlude



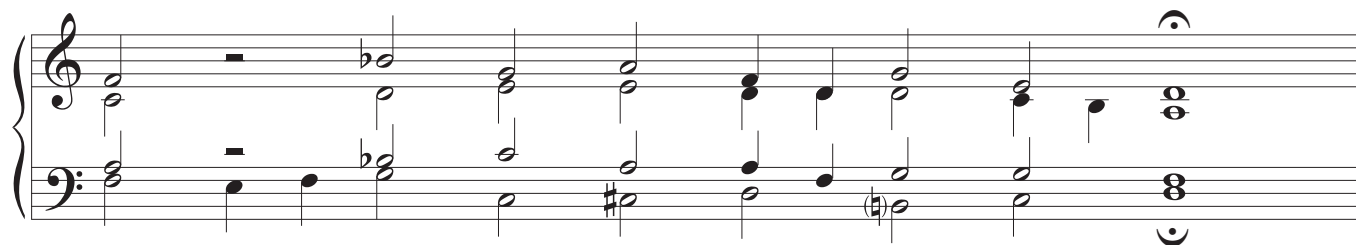
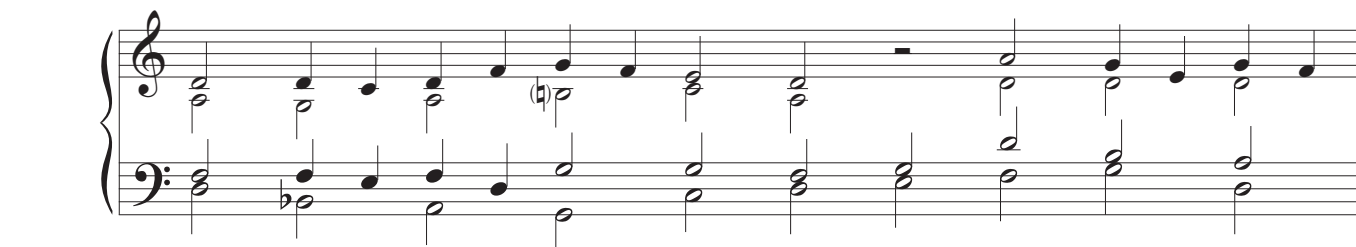
Psalm 80

Prelude

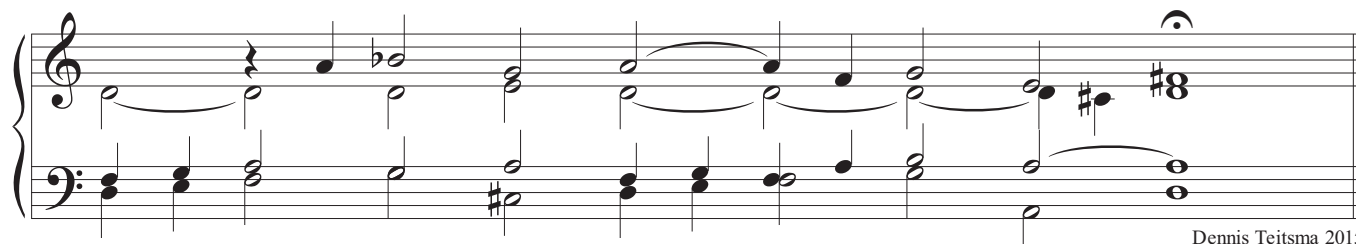


Chorale 9,9 - 8,8 - 8,8

Dorian



Postlude



Psalm 81

Prelude



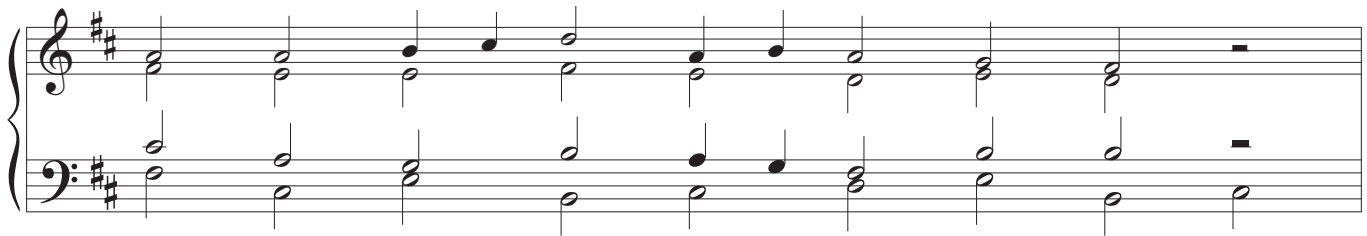
Chorale 5,6 - 5,5 - 5,6

,

Ionian



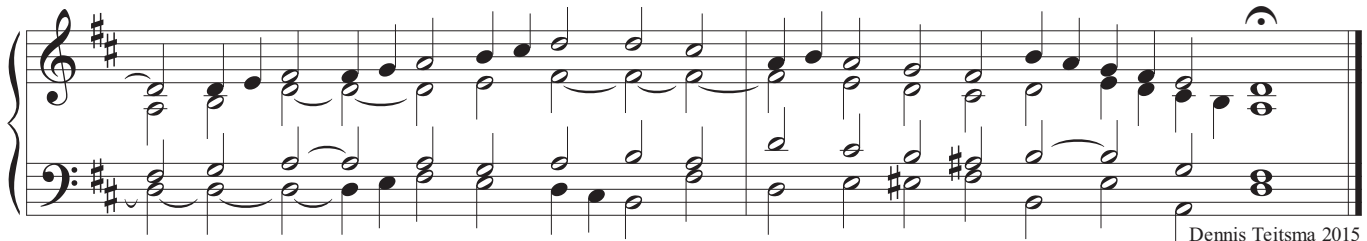
,



,



Postlude



Psalm 82

(46)

Prelude

The prelude is written in G major (one sharp) and 4/4 time. It consists of two staves. The melody in the treble clef begins with a quarter rest, followed by a series of eighth and quarter notes, ending with a half note. The bass line features a mix of eighth and quarter notes, with some chords, and concludes with a whole note chord.

Chorale 9,9 - 8,8 - 9,9 - 8,8

Mixolydian

The first system of the chorale is in G Mixolydian (one sharp, F natural). It features a melody in the treble clef and a bass line with chords and moving lines. The melody starts with a quarter rest, followed by eighth and quarter notes.

The second system continues the chorale melody and bass line. The treble clef melody has several measures with quarter rests, while the bass line provides harmonic support with chords and moving lines.

The third system of the chorale continues the musical progression. The treble clef melody includes quarter rests and moving lines, while the bass line maintains the harmonic structure with chords and eighth notes.

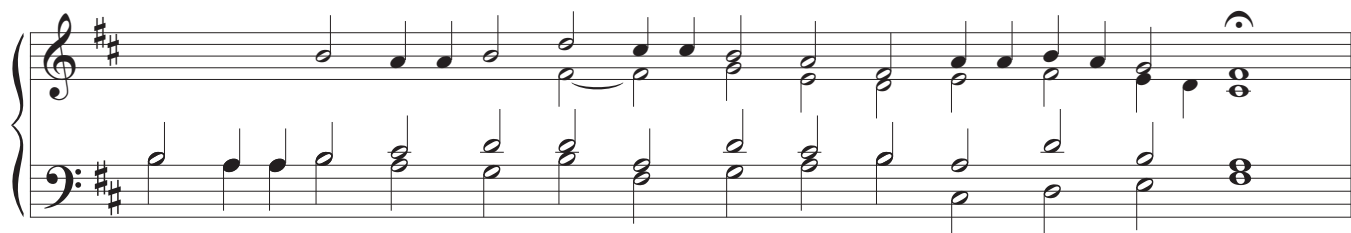
The fourth system of the chorale continues the melody and bass line. The treble clef melody features quarter rests and moving lines, while the bass line provides harmonic support with chords and eighth notes.

Postlude

The postlude is written in G major (one sharp) and 4/4 time. It consists of two staves. The melody in the treble clef begins with a quarter rest, followed by a series of eighth and quarter notes, ending with a half note. The bass line features a mix of eighth and quarter notes, with some chords, and concludes with a whole note chord. A 'rit.' (ritardando) marking is present above the final measures.

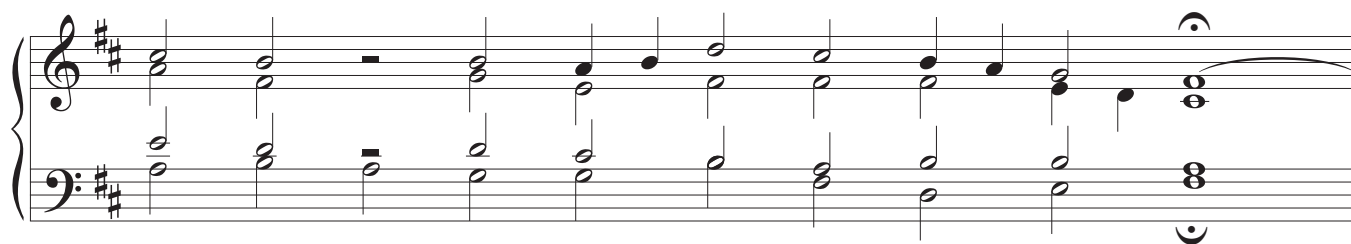
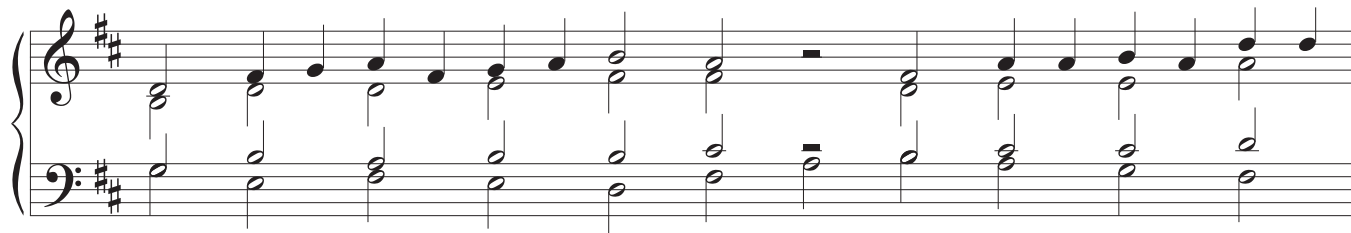
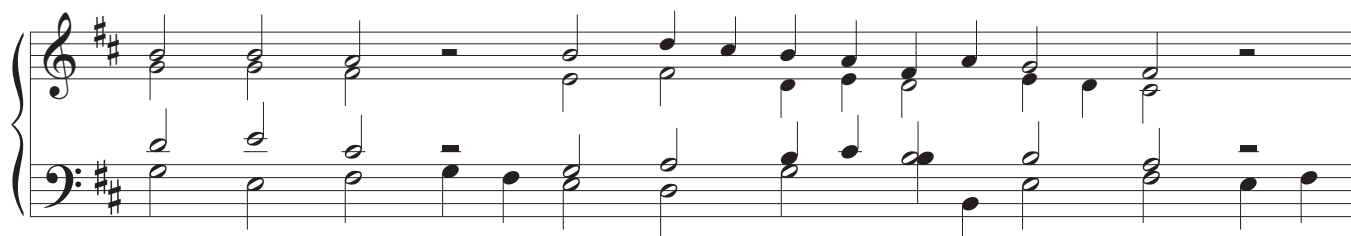
Psalm 83

Prelude



Chorale 8,8,9 - 9,9,9

Phrygian



Postlude



cantus firmus

Dennis Teitsma 2015

Psalm 84

Prelude

The prelude is written for piano in G major (one sharp) and 4/4 time. It consists of 16 measures. The melody in the right hand begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note G5. The left hand provides a harmonic accompaniment with chords and moving lines, including a tritone (Bb4 and F#4) in the final measure.

Chorale 8,8,9 - 8,8,9 - 8,8

Ionian

The first system of the chorale consists of 8 measures. The right hand features a melody of half notes: G4, A4, B4, C5, D5, E5, F#5, and G5. The left hand plays a steady accompaniment of quarter notes: G3, A3, B3, C4, D4, E4, F#4, and G4.

The second system of the chorale consists of 8 measures. The right hand continues the melody with half notes: A4, B4, C5, D5, E5, F#5, G5, and A5. The left hand continues the accompaniment with quarter notes: A3, B3, C4, D4, E4, F#4, G4, and A4.

The third system of the chorale consists of 8 measures. The right hand continues the melody with half notes: B4, C5, D5, E5, F#5, G5, A5, and B5. The left hand continues the accompaniment with quarter notes: B3, C4, D4, E4, F#4, G4, A4, and B4.

The fourth system of the chorale consists of 8 measures. The right hand continues the melody with half notes: C5, D5, E5, F#5, G5, A5, B5, and C6. The left hand continues the accompaniment with quarter notes: C4, D4, E4, F#4, G4, A4, B4, and C5.

Postlude

The postlude is written for piano in G major (one sharp) and 4/4 time. It consists of 16 measures. The melody in the right hand begins with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F#5, G5, and a half note G5. The left hand provides a harmonic accompaniment with chords and moving lines, including a tritone (Bb4 and F#4) in the final measure. The piece concludes with a 'rit.' (ritardando) marking over the final measures.

Psalm 85

Prelude

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a harmonic accompaniment. The music is in common time (C) and consists of 16 measures. The melody starts on G4, moves to A4, B4, and then has a descending line: G4, F#4, E4, D4, C4, B3, A3, G3. The bass line starts on G2, moves to A2, B2, and then has a descending line: G2, F#2, E2, D2, C2, B1, A1, G1. The final measure of the melody is a whole note G4, and the final measure of the bass line is a whole note G1.

Chorale 10,10 - 10,10 --10,10 - 10,10

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with a final quarter note on a whole rest. The accompaniment consists of a series of quarter and eighth notes, with a final quarter note on a whole rest. The score is written in a simple, clear style, with a large font for the notes and a clear layout.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of 16 measures. The melody starts on D4, moves to E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135, D13

[illegible]

A musical score for the song 'The Rose Tree'. It features a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. The piece consists of 16 measures. The melody starts on G4, moves to A4, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, and ends on C3. The accompaniment consists of chords: G3-B3, A3-B3, B3-C4, A3-G3, F#3-E3, D3-C3, B2-A2, G2-F#2, E2-D2, C2-B1, A1-G1, F#1-E1, D1-C1, B0-A0, G0-F#0, and ends on E0.

Postlude

Dennis Teitsma 2015

Psalm 86 (77)

Prelude

Two staves of music in G major (one sharp). The melody is in the treble clef, starting on G4 and moving stepwise up to G5, with some grace notes. The bass line is in the bass clef, starting on G2 and moving stepwise up to G3, with some grace notes. The piece ends with a final G5 in the treble and a G2 in the bass.

Chorale 8,8,7,7 - 8,8,7,7

Hypodorian

Two staves of music in G major. The melody is in the treble clef, starting on G4 and moving stepwise up to G5, with some grace notes. The bass line is in the bass clef, starting on G2 and moving stepwise up to G3, with some grace notes. The piece ends with a final G5 in the treble and a G2 in the bass.

Two staves of music in G major. The melody is in the treble clef, starting on G4 and moving stepwise up to G5, with some grace notes. The bass line is in the bass clef, starting on G2 and moving stepwise up to G3, with some grace notes. The piece ends with a final G5 in the treble and a G2 in the bass.

Two staves of music in G major. The melody is in the treble clef, starting on G4 and moving stepwise up to G5, with some grace notes. The bass line is in the bass clef, starting on G2 and moving stepwise up to G3, with some grace notes. The piece ends with a final G5 in the treble and a G2 in the bass.

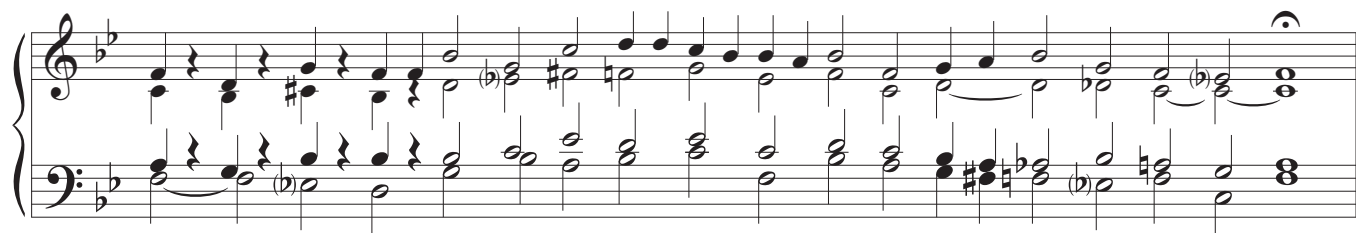
Two staves of music in G major. The melody is in the treble clef, starting on G4 and moving stepwise up to G5, with some grace notes. The bass line is in the bass clef, starting on G2 and moving stepwise up to G3, with some grace notes. The piece ends with a final G5 in the treble and a G2 in the bass.

Postlude

Two staves of music in G major. The melody is in the treble clef, starting on G4 and moving stepwise up to G5, with some grace notes. The bass line is in the bass clef, starting on G2 and moving stepwise up to G3, with some grace notes. The piece ends with a final G5 in the treble and a G2 in the bass.

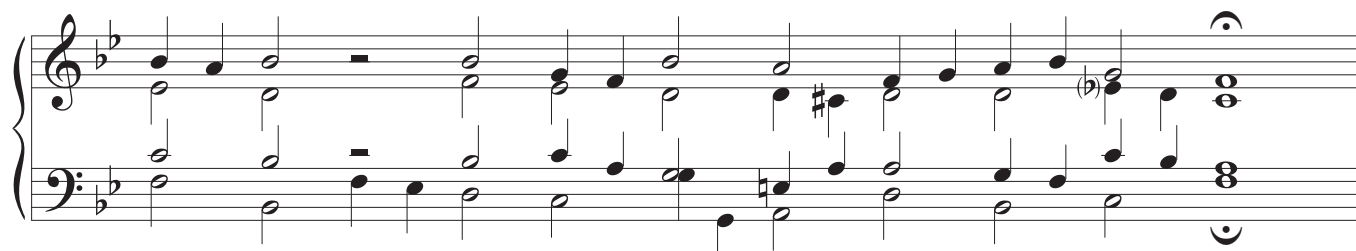
Psalm 87

Prelude



Chorale 11,10 - 10,11

Hypomixolydian



Postlude



d.t. 2015

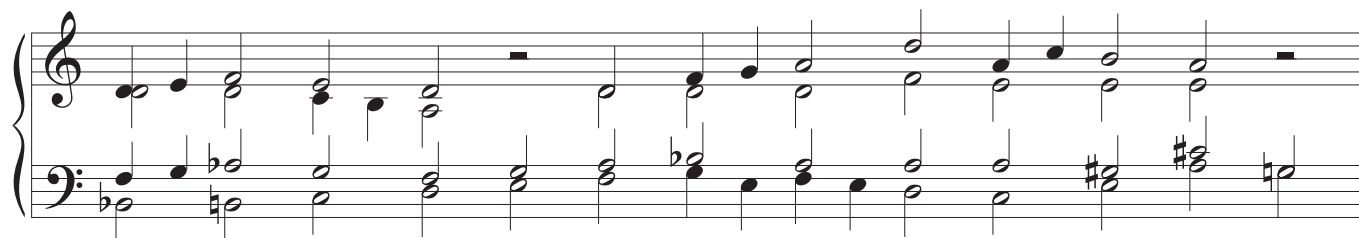
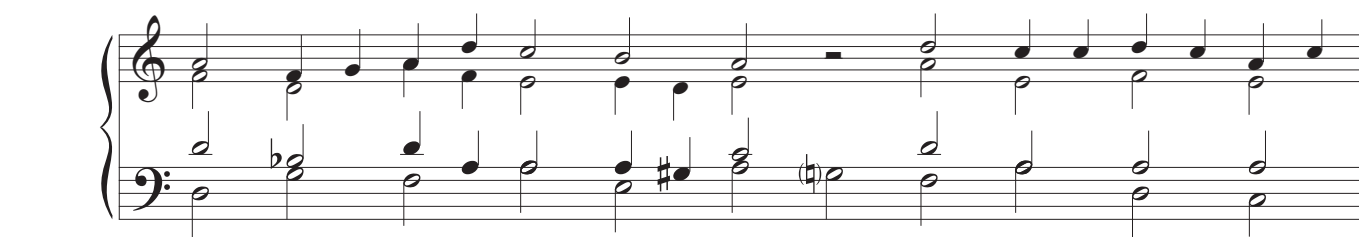
Psalm 88

Prelude

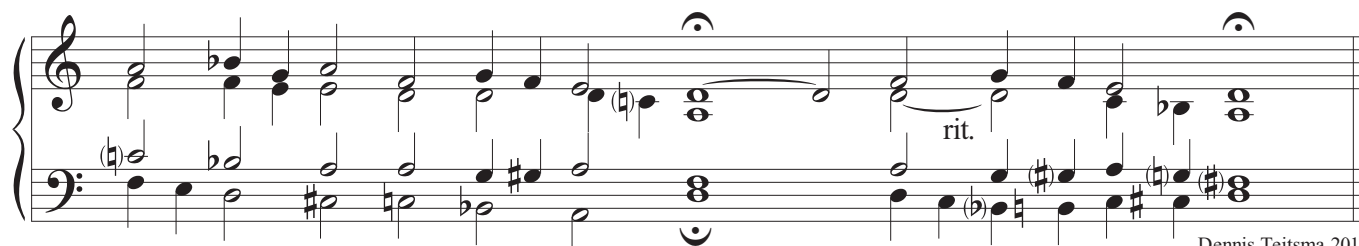


Chorale 8,9,9,8 - 9,9

Dorian



Postlude



Dennis Teitsma 2015

Psalm 89

Prelude

Preceding the main title, the word "Prelude" is written above the first system of music. The system consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody in the treble clef begins with a whole rest, followed by a series of eighth and quarter notes, and ends with a half note. The bass line consists of a series of eighth and quarter notes, ending with a half note. The piece concludes with a double bar line.

Chorale 12,12 - 13,13, - 13,13

Hypo-ionian

The first system of the chorale features a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody in the treble clef is composed of half and quarter notes, with a sharp sign indicating a change in pitch. The bass line consists of half and quarter notes. The system ends with a double bar line.

The second system of the chorale continues the melody in the treble clef with half and quarter notes, and the bass line with half and quarter notes. The system ends with a double bar line.

The third system of the chorale continues the melody in the treble clef with half and quarter notes, and the bass line with half and quarter notes. The system ends with a double bar line.

The fourth system of the chorale continues the melody in the treble clef with half and quarter notes, and the bass line with half and quarter notes. The system ends with a double bar line.

Postlude

The postlude system consists of a grand staff with a treble and bass clef, a key signature of one sharp (F#), and a common time signature (C). The melody in the treble clef begins with a half note, followed by a series of quarter and eighth notes, and ends with a half note. The bass line consists of half and quarter notes, ending with a half note. The piece concludes with a double bar line.

Psalm 90 (78)

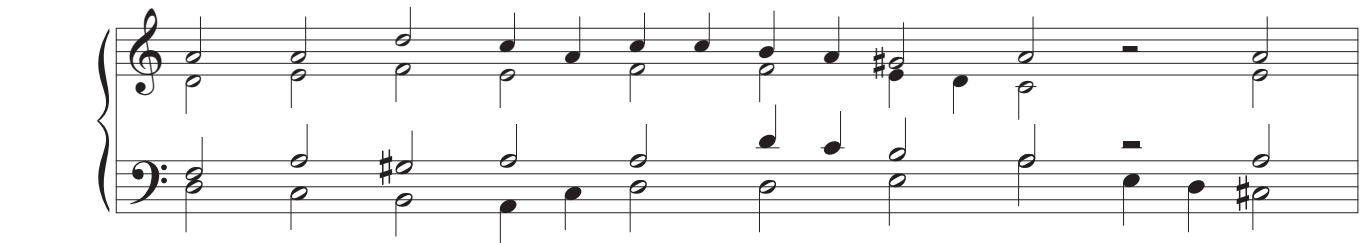
Prelude



Prelude musical notation in G major, 4/4 time. The piece begins with a treble clef and a key signature of one sharp (F#). The melody is composed of eighth and quarter notes, while the bass line features a steady eighth-note accompaniment. The piece concludes with a final chord and a repeat sign.

Chorale 11,11 - 11, 11 - 10,10

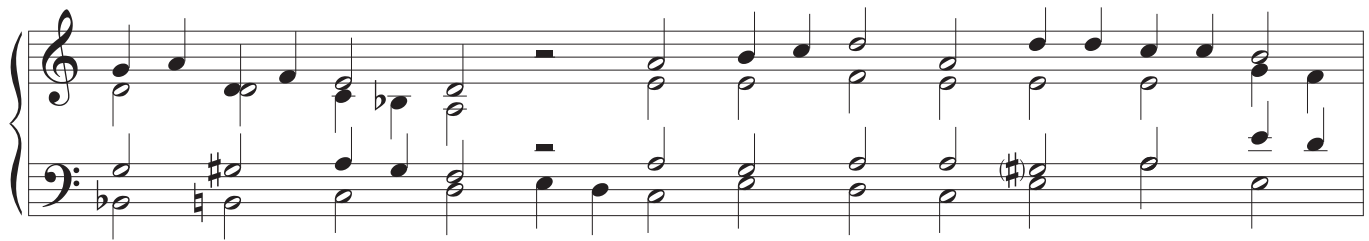
Dorian



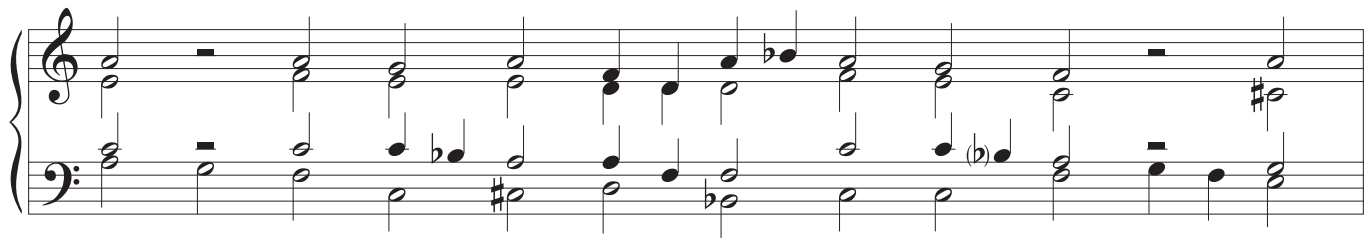
First system of the Chorale musical notation. It features a treble and bass staff with a key signature of one sharp (F#). The melody is primarily composed of quarter and eighth notes, with a steady eighth-note accompaniment in the bass.



Second system of the Chorale musical notation. The melody continues with quarter and eighth notes, and the bass line maintains its steady eighth-note accompaniment.



Third system of the Chorale musical notation. The melody continues with quarter and eighth notes, and the bass line maintains its steady eighth-note accompaniment.



Fourth system of the Chorale musical notation. The melody continues with quarter and eighth notes, and the bass line maintains its steady eighth-note accompaniment.

Postlude



Postlude musical notation in G major, 4/4 time. The piece begins with a treble clef and a key signature of one sharp (F#). The melody is composed of quarter and eighth notes, while the bass line features a steady eighth-note accompaniment. The piece concludes with a final chord and a repeat sign.

Psalm 91

Prelude

Musical notation for the Prelude, featuring a treble and bass staff. The melody is primarily in the treble staff, with a more active bass line. The key signature has one sharp (F#), and the time signature is 8/8. The piece concludes with a fermata on the final chord.

Chorale 8,8 - 8,8 -- 8,7 - 8,7

Dorian

First system of the Chorale, featuring a treble and bass staff. The melody is in the treble staff, and the bass line provides harmonic support. The key signature has one sharp (F#), and the time signature is 8/8.

Second system of the Chorale, continuing the melody and bass line from the first system.

Third system of the Chorale, continuing the melody and bass line.

Fourth system of the Chorale, continuing the melody and bass line.

Postlude

Musical notation for the Postlude, featuring a treble and bass staff. The melody is in the treble staff, and the bass line provides harmonic support. The key signature has one sharp (F#), and the time signature is 8/8. The piece concludes with a fermata on the final chord. A 'rit.' (ritardando) marking is present above the final measure.

Psalm 92

Prelude

Musical score for the Prelude of Psalm 92. The piece is written for piano in G major, 4/4 time. It features a melody in the right hand with accents and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a final chord in the right hand.

Chorale 7,6 - 6,7 -- 7,6 - 6,7

Dorian

First system of the Chorale for Psalm 92. The music is written for piano in G major, 4/4 time. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The system ends with a comma.

Second system of the Chorale for Psalm 92. The music is written for piano in G major, 4/4 time. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The system ends with a comma.

Third system of the Chorale for Psalm 92. The music is written for piano in G major, 4/4 time. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The system ends with a comma.

Fourth system of the Chorale for Psalm 92. The music is written for piano in G major, 4/4 time. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The system ends with a final chord in the right hand.

Postlude

Musical score for the Postlude of Psalm 92. The piece is written for piano in G major, 4/4 time. It features a melody in the right hand and a bass line in the left hand. The key signature has one sharp (F#), and the time signature is 4/4. The piece concludes with a final chord in the right hand.

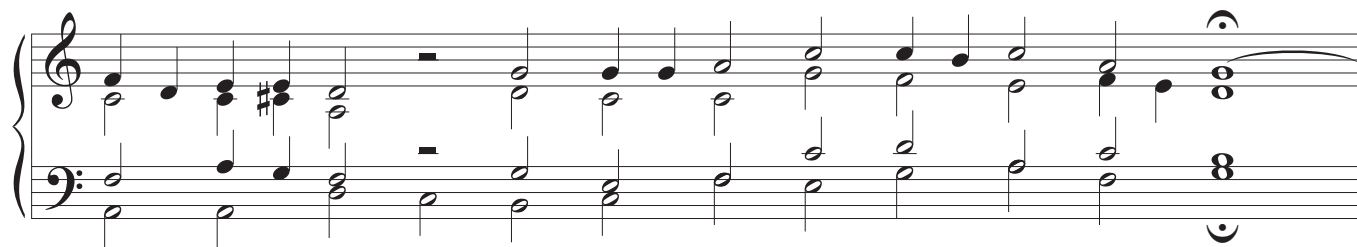
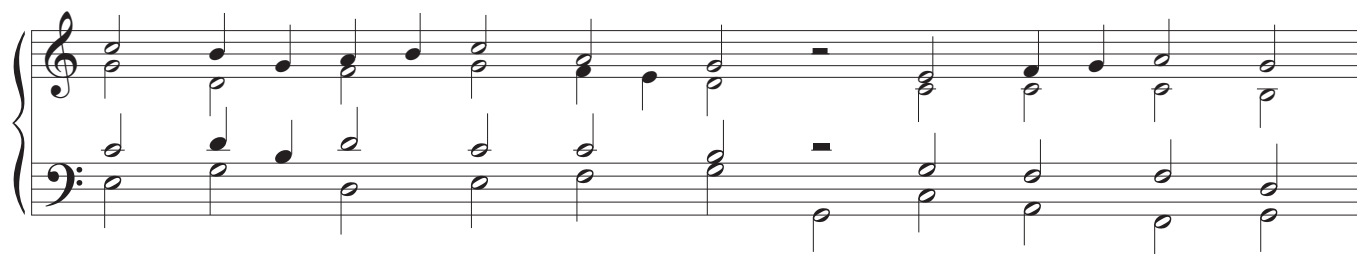
Psalm 93

Prelude



Chorale 10,10, - 10,10

Hypomixolydian



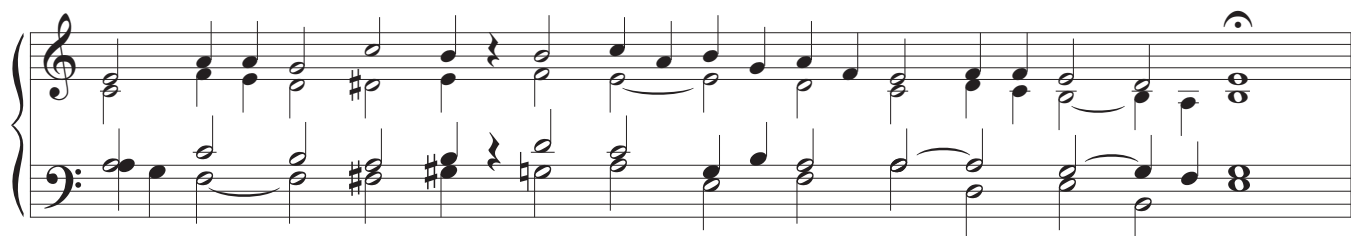
Postlude



D. Teitsma 2015

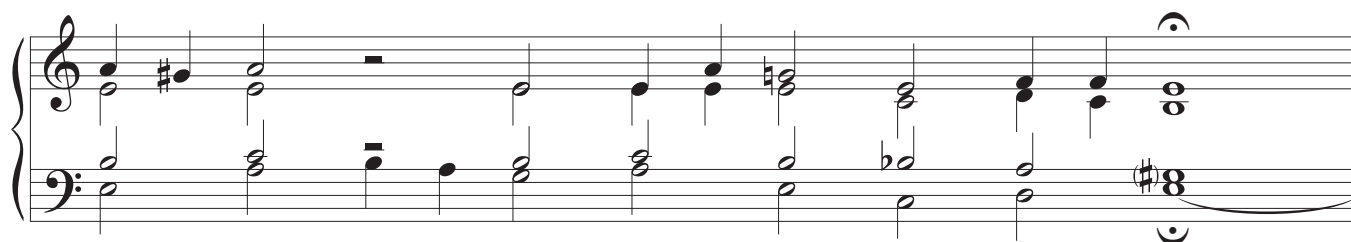
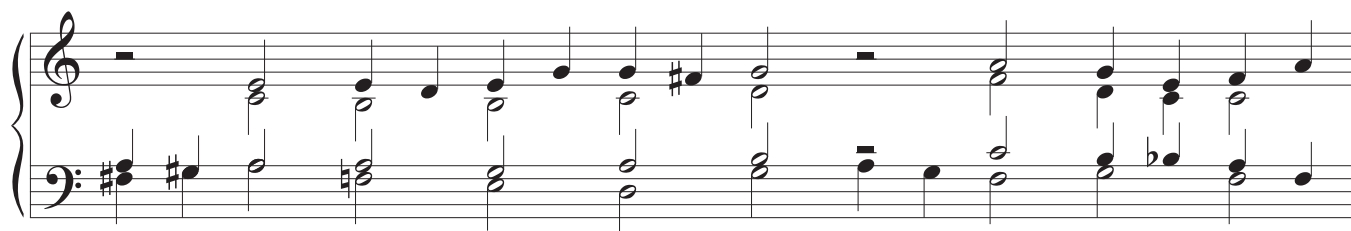
Psalm 94

Prelude



Chorale 9,9,8 - 8,8,8

Phrygian



Postlude



Psalm 95 (24, 62, 111)

Prelude

Musical score for the Prelude of Psalm 95. The piece is in D major (two sharps) and 4/4 time. It begins with a treble clef and a bass clef. The melody in the treble clef starts with a half rest, followed by a series of chords and single notes, ending with a whole note chord. The bass line starts with a half note, followed by a series of eighth and quarter notes, ending with a whole note chord. The piece concludes with a double bar line.

Chorale 8,8,9 - 8,8,9

Dorian

First system of the Chorale. The treble clef part features a series of chords and single notes, while the bass clef part features a series of chords and single notes. The piece is in D major (two sharps) and 4/4 time.

Second system of the Chorale. The treble clef part features a series of chords and single notes, while the bass clef part features a series of chords and single notes. The piece is in D major (two sharps) and 4/4 time.

Third system of the Chorale. The treble clef part features a series of chords and single notes, while the bass clef part features a series of chords and single notes. The piece is in D major (two sharps) and 4/4 time.

Fourth system of the Chorale. The treble clef part features a series of chords and single notes, while the bass clef part features a series of chords and single notes. The piece is in D major (two sharps) and 4/4 time.

Postlude

Postlude of Psalm 95. The piece is in D major (two sharps) and 4/4 time. It begins with a treble clef and a bass clef. The melody in the treble clef starts with a half rest, followed by a series of chords and single notes, ending with a whole note chord. The bass line starts with a half note, followed by a series of eighth and quarter notes, ending with a whole note chord. The piece concludes with a double bar line.

Psalm 96

Prelude

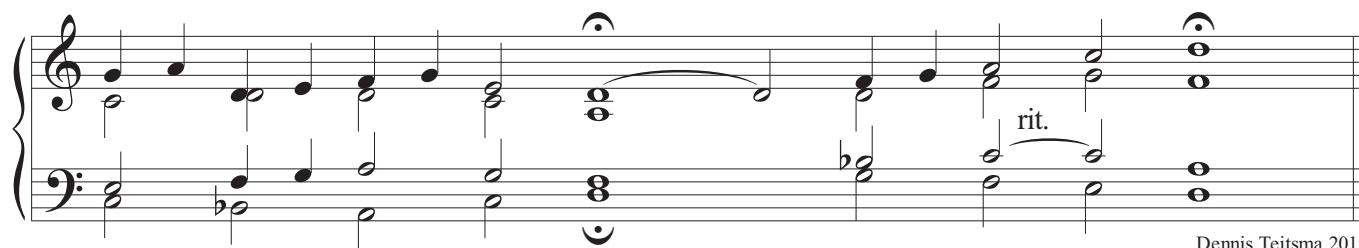


Chorale 9,9 - 8,8,9

Dorian

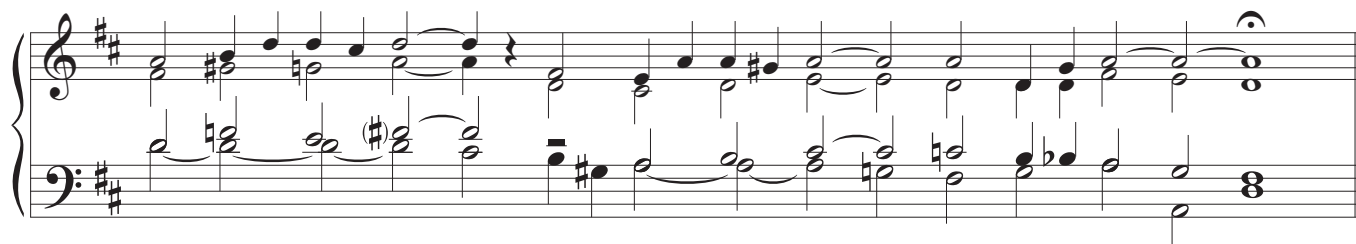


Postlude



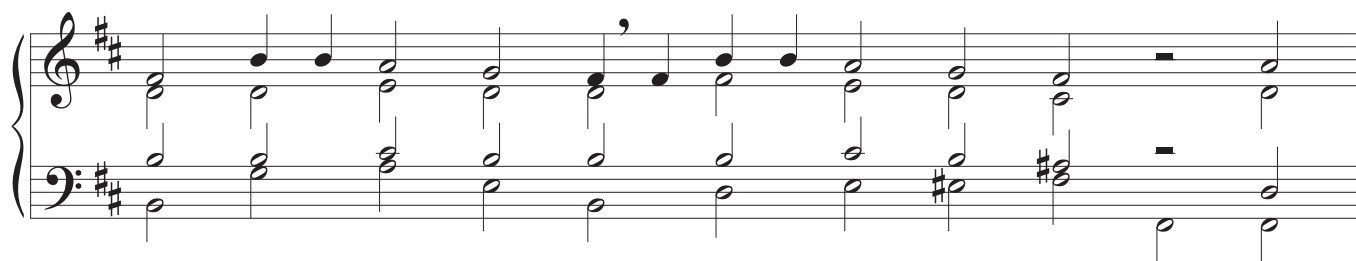
Psalm 97

Prelude



Chorale 6,6,7,7 - 6,6, - 6,6,6

Ionian



Postlude



Psalm 98

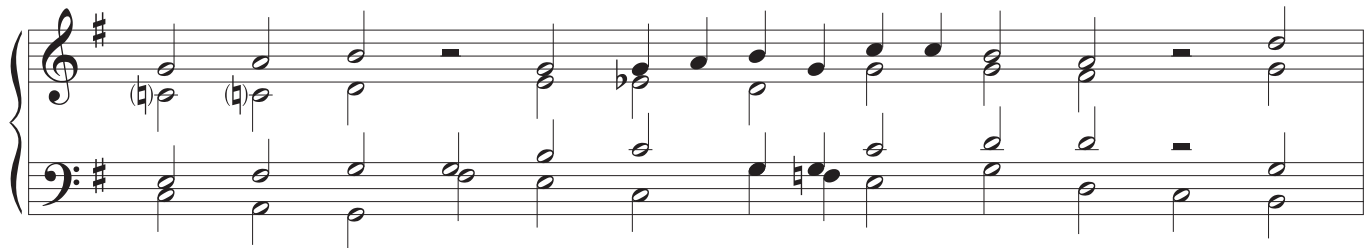
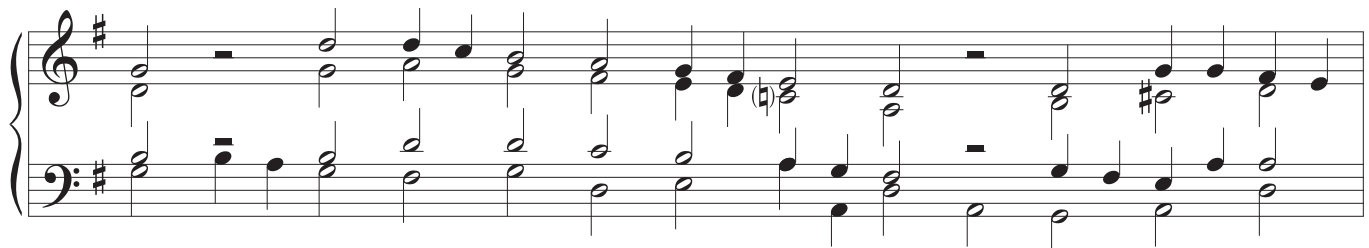
(66, 118)

Prelude



Chorale 9,8 - 9,8 - 9,8 - 9,8

Hypo-ionian



Postlude



Psalm 99

Prelude

Two staves of music in G major (one sharp). The melody is in the right hand, featuring a series of eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the right hand.

Chorale 10,10 - 10,12

Hypo-ionian

The first system of the chorale, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The key signature is G major.

The second system of the chorale, continuing the melody and accompaniment from the first system.

The third system of the chorale, concluding the piece with a final chord in the right hand.

Postlude

A short postlude in G major, featuring a melody in the right hand and a harmonic accompaniment in the left hand. The piece concludes with a final chord in the right hand.

(131, 142)

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a common time signature. The bass staff has a key signature of one flat (B-flat) and a common time signature. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody starts with a whole rest, followed by a series of eighth and quarter notes, ending with a whole note. The accompaniment starts with a series of eighth and quarter notes, followed by a series of eighth and quarter notes, ending with a whole note. The score is written in a standard musical notation style.

The image displays a musical score for the song "The Rose Tree". It consists of two systems of music, each with a vocal line and a piano accompaniment. The key signature is B-flat major (two flats), and the time signature is 4/4. The vocal line is written in a soprano or alto clef, and the piano accompaniment is in a grand staff (treble and bass clefs). The melody is simple and folk-like, with a mix of quarter and eighth notes. The piano accompaniment provides a harmonic foundation with chords and single notes. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

The image shows a musical score for a piece titled "Postlude" and "Transpose from phrygian mode in d to e". The score is written for piano (p) and features a treble and bass staff. The key signature is one flat (B-flat). The tempo is marked "Ad libitum". The score begins with a "Postlude" section, followed by a "Transpose from phrygian mode in d to e" section. The music is characterized by a slow, flowing melody in the right hand and a supporting bass line in the left hand. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score includes a title 'The Rose Tree' and a subtitle 'A Song of the Olden Time'.

Postlude

rit.

rit.

Dennis Taitama 2011

Psalm 101

Prelude

Musical score for the Prelude of Psalm 101. The piece is in G major (one sharp) and 4/4 time. The right hand features a melodic line with a long note at the end, while the left hand provides a steady bass line with a final octave sign.

Chorale 11,11 - 10,4

Hypo-ionic

First system of the Chorale. The right hand plays a series of chords and single notes, while the left hand plays a steady bass line.

Second system of the Chorale. The right hand continues the melodic and harmonic progression, with the left hand maintaining the bass line.

Postlude

Postlude of the first version. The right hand features a melodic line with a long note at the end, while the left hand provides a steady bass line with a final octave sign. A 'rit.' marking is present above the right hand.

Second Version

First system of the Second Version. The right hand plays a series of chords and single notes, while the left hand plays a steady bass line.

Postlude

Postlude of the Second Version. The right hand features a melodic line with a long note at the end, while the left hand provides a steady bass line with a final octave sign. A 'rit.' marking is present above the right hand.

Psalm 102

Prelude

Two staves of music. The treble staff contains a melody of eighth and quarter notes, ending with a whole note chord. The bass staff contains a harmonic accompaniment of eighth notes, ending with a whole note chord marked with an '8'.

Chorale 8,8 - 7,7 -- 8,8 - 8,8

Phrygian

Two staves of music. The treble staff features a melody with a Phrygian mode signature (B-flat) and rests. The bass staff provides a harmonic accompaniment.

Two staves of music. The treble staff continues the melody with rests and notes. The bass staff continues the harmonic accompaniment.

Two staves of music. The treble staff continues the melody with rests and notes. The bass staff continues the harmonic accompaniment.

Two staves of music. The treble staff continues the melody with rests and notes. The bass staff continues the harmonic accompaniment.

Postlude

Two staves of music. The treble staff features a melody with a Phrygian mode signature (B-flat) and a 'rit.' marking. The bass staff provides a harmonic accompaniment, ending with a whole note chord marked with an '8'.

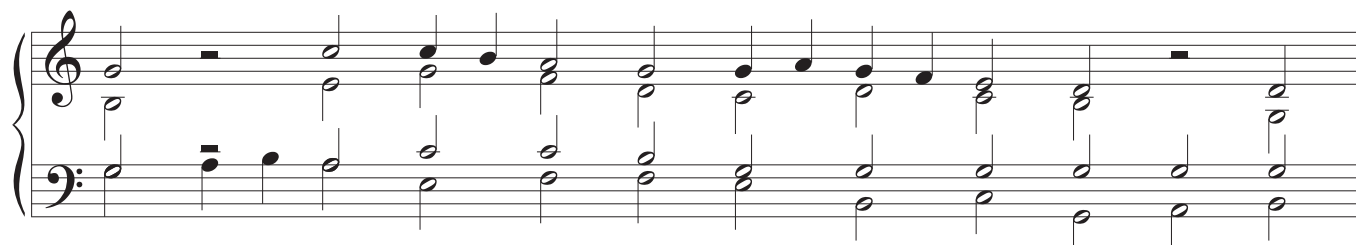
Psalm 103

Prelude



Chorale 11,11,10, - 11,11,10

Hypomixolydian



Postlude



Psalm 104

Prelude

The prelude is written for piano in G major, 4/4 time. It consists of two staves. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final whole note chord in the right hand.

Chorale 10,10 - 11,11 -- 10,10 - 11,11

Dorian

The first system of the chorale is written for piano in Dorian mode (F major with a B natural in the key signature). It features a four-part vocal setting with treble and bass staves. The melody is primarily in the soprano and alto parts, with the tenor and bass parts providing harmonic support.

The second system continues the four-part vocal setting. The soprano and alto parts have several measures of rest, while the tenor and bass parts continue the harmonic progression.

The third system of the chorale. The soprano and alto parts enter with a new melodic phrase, while the tenor and bass parts continue their accompaniment.

The fourth system of the chorale. The soprano and alto parts continue their melodic lines, with the tenor and bass parts providing a steady harmonic foundation.

Postlude

The postlude is written for piano in G major, 4/4 time. It features a four-part vocal setting. The soprano and alto parts have several measures of rest. The tenor and bass parts continue the harmonic progression. The piece concludes with a final whole note chord in the right hand. The word *rubato* is written above the final measures of the tenor and bass parts.

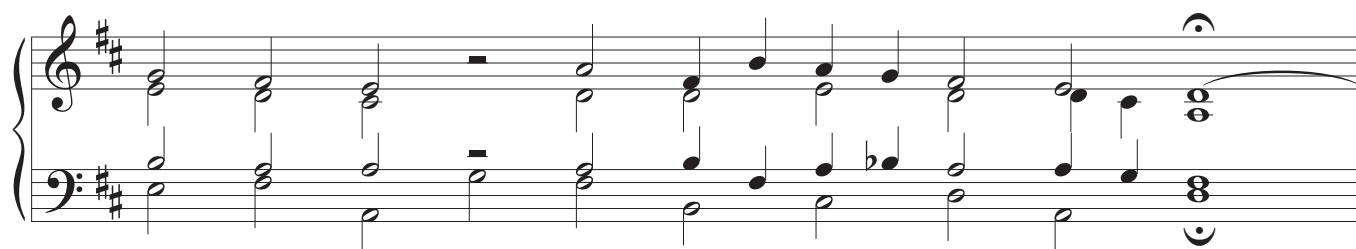
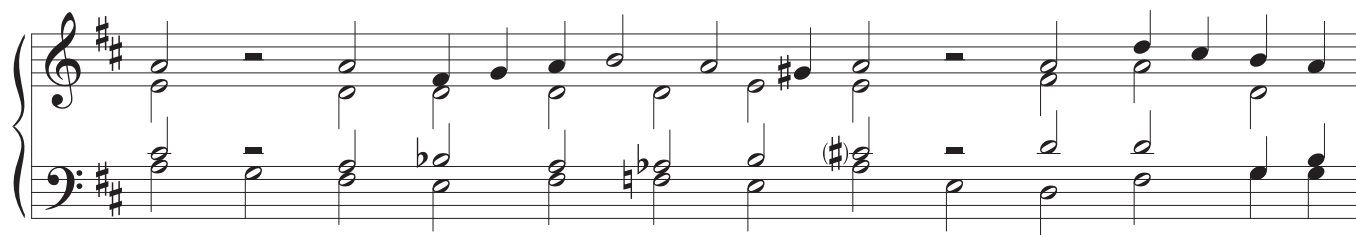
Psalm 105

Prelude



Chorale 9,9 - 8,8 - 8,8

Ionian



Postlude



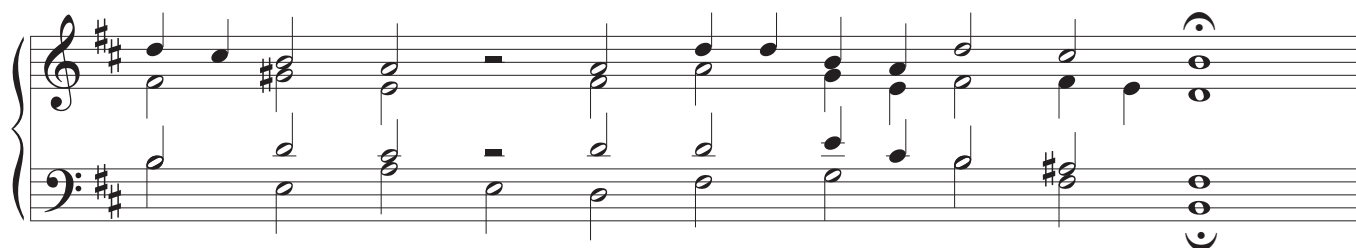
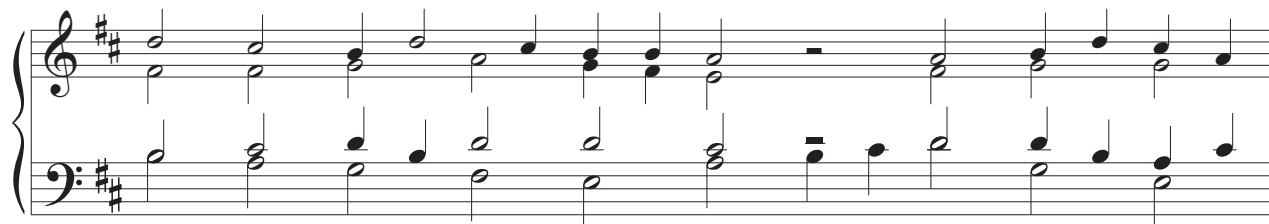
Psalm 106

Prelude

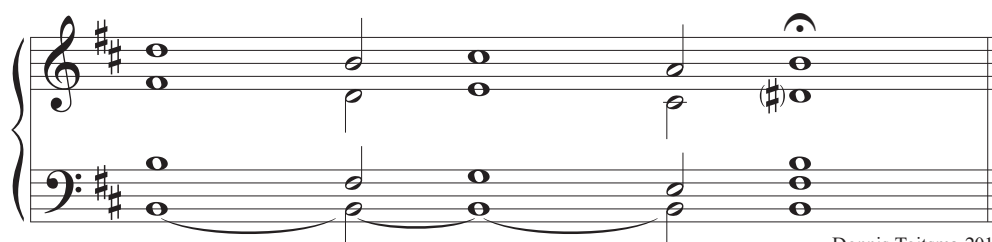


Chorale 8,8,9 - 8,9,8

Hypo-aeolian



Postlude



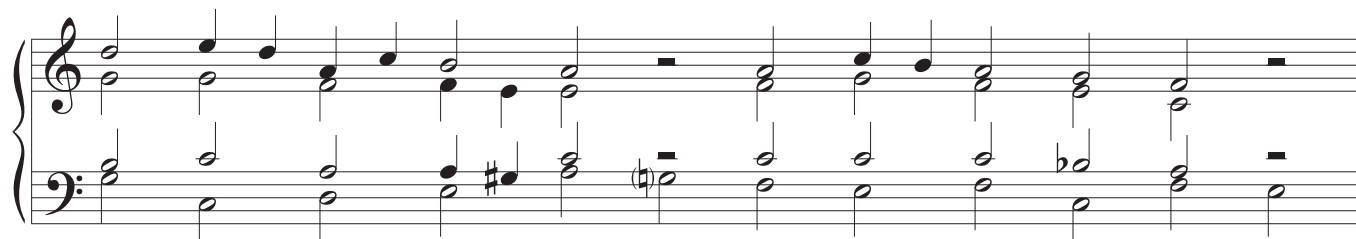
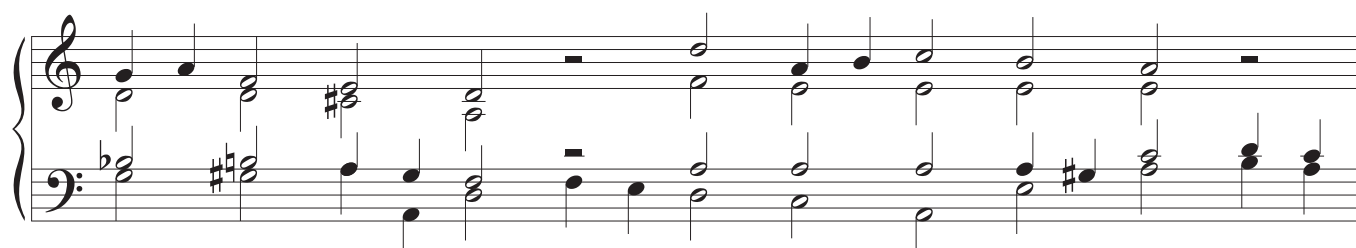
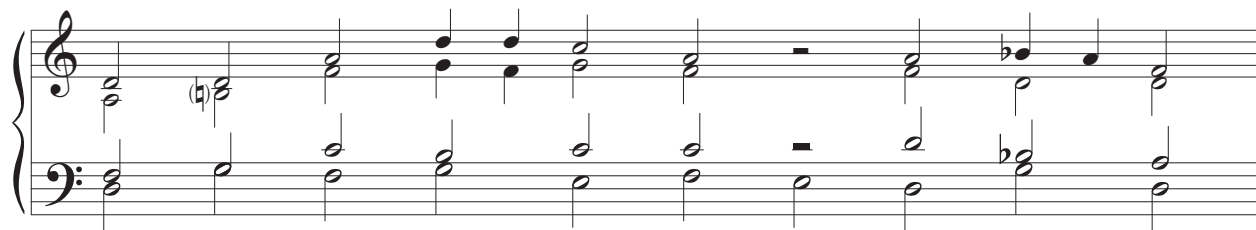
Psalm 107

Prelude

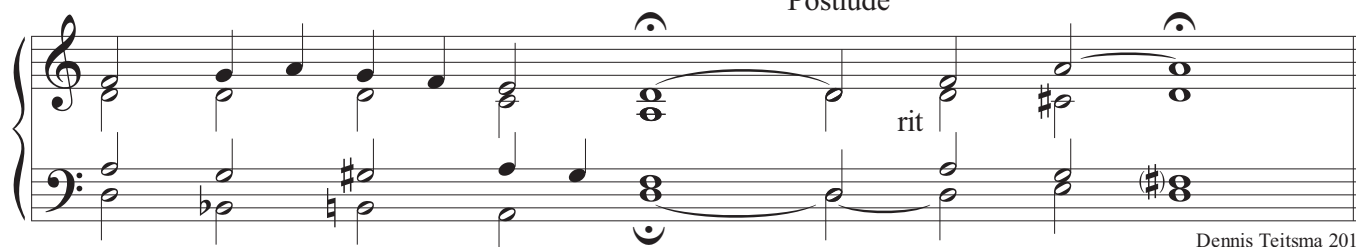


Chorale 7,6 - 7,6 -- 6,7 - 6,7

Dorian



Postlude



Psalm 108 (60)

Prelude

Musical score for the Prelude of Psalm 108. The piece is in G major (one sharp) and 4/4 time. It consists of two staves. The right hand (treble clef) begins with a whole rest, followed by a series of eighth and quarter notes ascending and then descending. The left hand (bass clef) plays a steady eighth-note accompaniment. The piece concludes with a whole note chord in the right hand and a whole note bass note in the left hand, marked with an '8'.

Chorale 8,8 - 8,8 -- 8,8 - 9,9

Hypo-ionian

First system of the Chorale for Psalm 108. The music is in G major and 4/4 time. The right hand features a melody of eighth and quarter notes, while the left hand provides a harmonic accompaniment of eighth notes. The system ends with a whole note chord in the right hand and a whole note bass note in the left hand.

Second system of the Chorale for Psalm 108. The right hand continues the melodic line with some chromaticism, including a sharp sign. The left hand maintains the eighth-note accompaniment. The system concludes with a whole note chord in the right hand and a whole note bass note in the left hand.

Third system of the Chorale for Psalm 108. The right hand melody continues, featuring a sharp sign. The left hand accompaniment remains consistent. The system ends with a whole note chord in the right hand and a whole note bass note in the left hand.

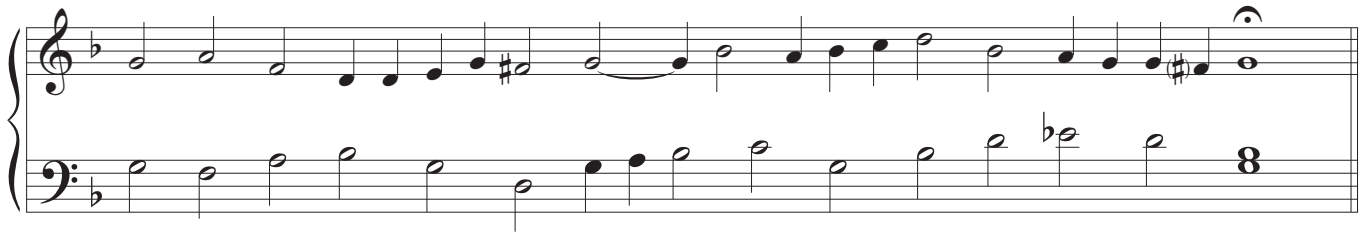
Fourth system of the Chorale for Psalm 108. The right hand melody includes a flat sign. The left hand accompaniment continues. The system concludes with a whole note chord in the right hand and a whole note bass note in the left hand.

Postlude

Musical score for the Postlude of Psalm 108. The piece is in G major and 4/4 time. It consists of two staves. The right hand plays a series of whole notes, with a 'rit.' (ritardando) marking. The left hand plays a steady eighth-note accompaniment. The piece concludes with a whole note chord in the right hand and a whole note bass note in the left hand, marked with an '8'.

Psalm 109 (28)

Prelude



Chorale 9,9 - 9,9 - 8,8

Hypodorian

Musical notation for the Chorale of Psalm 109. The piece is in B-flat major (two flats) and 4/4 time. It consists of a single melodic line in the treble clef and a single bass line in the bass clef. The melody is composed of quarter and eighth notes, with a final half note. The bass line is composed of quarter and eighth notes, ending with a whole note. A fermata is placed over the final half note of the melody.

Postlude

Musical notation for the Postlude of Psalm 109. The piece is in B-flat major (two flats) and 4/4 time. It consists of a single melodic line in the treble clef and a single bass line in the bass clef. The melody is composed of quarter and eighth notes, with a final half note. The bass line is composed of quarter and eighth notes, ending with a whole note. A fermata is placed over the final half note of the melody.

Psalm 110

Prelude

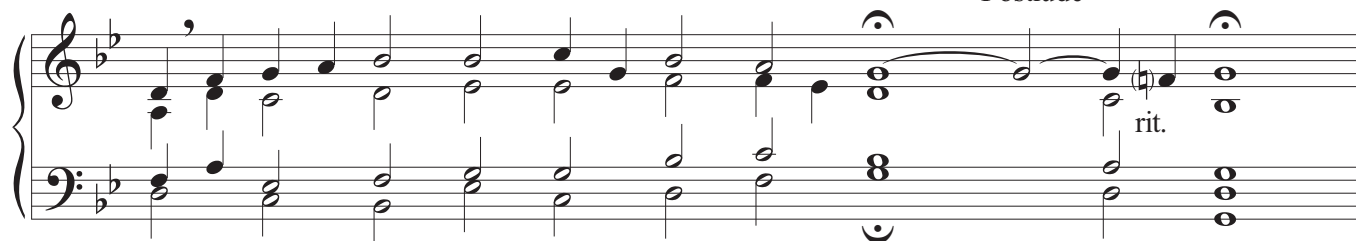


Chorale 11,10 - 11,10

Hypo-aeolian



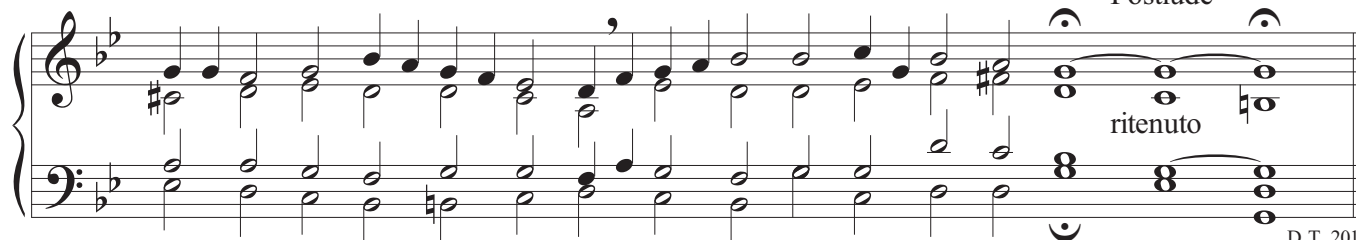
Postlude



Second Version



Postlude



Psalm 111

(24, 62, 95)

Prelude

Two staves of music in D major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, including a trill on the final note. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord and a fermata.

Chorale 8,8,9 - 8,8,9

Dorian

The first system of the chorale, consisting of two staves. The right hand has a melody of half and quarter notes. The left hand has a bass line with half and quarter notes. The key signature is D major.

The second system of the chorale, continuing the melody and bass line from the first system.

The third system of the chorale, continuing the melody and bass line.

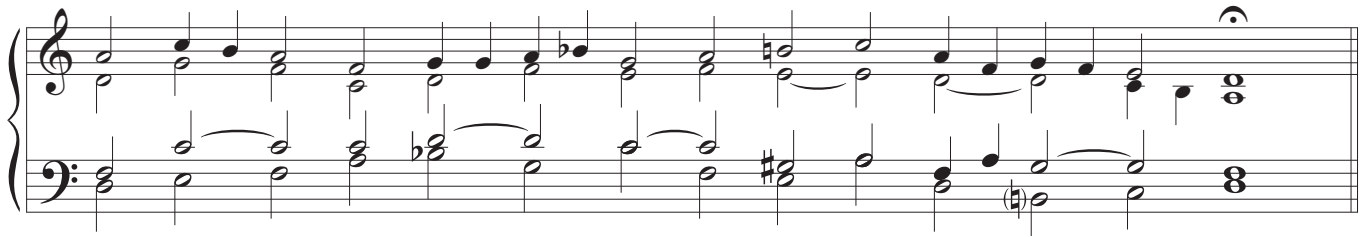
The fourth system of the chorale, concluding with a final chord and a fermata.

Postlude

Two staves of music in D major. The right hand features a melodic line with eighth and sixteenth notes. The left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord and a fermata.

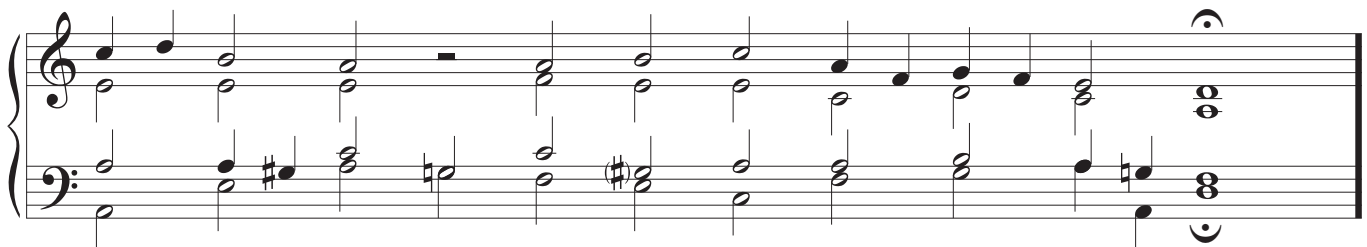
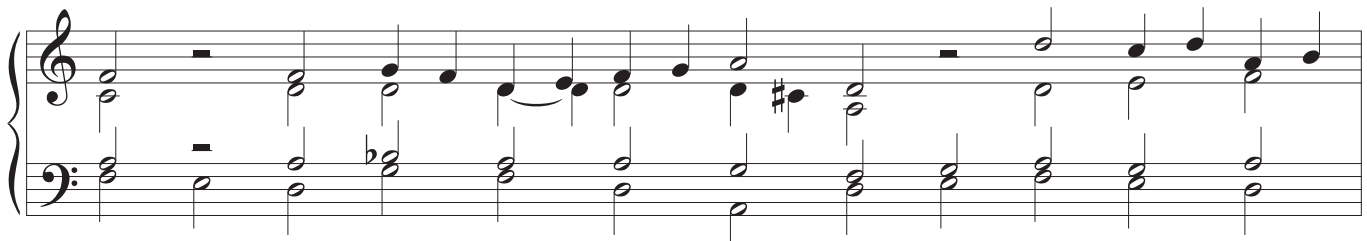
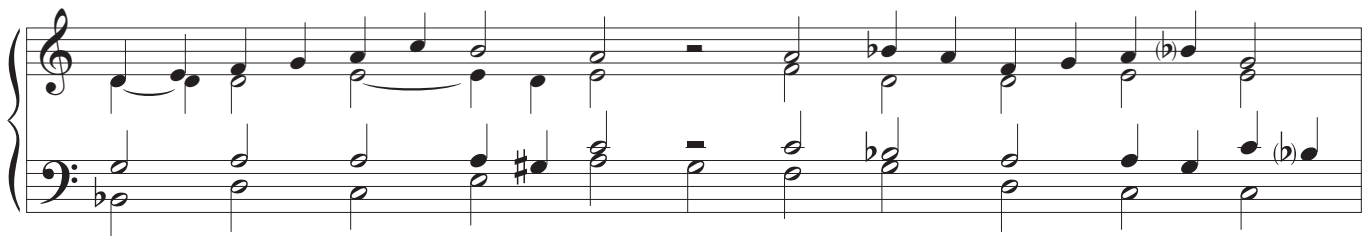
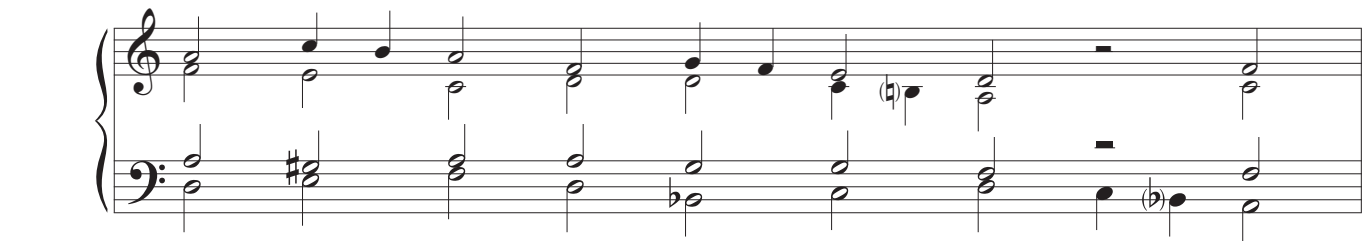
Psalm 112

Prelude

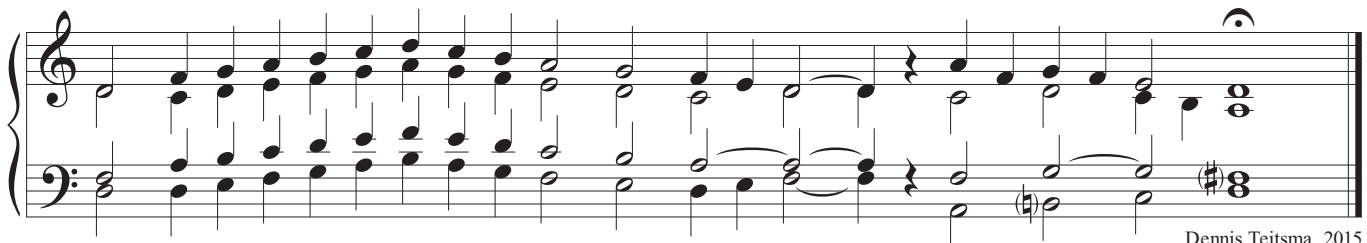


Chorale 9,9 - 9,9 -- 9,9

Dorian

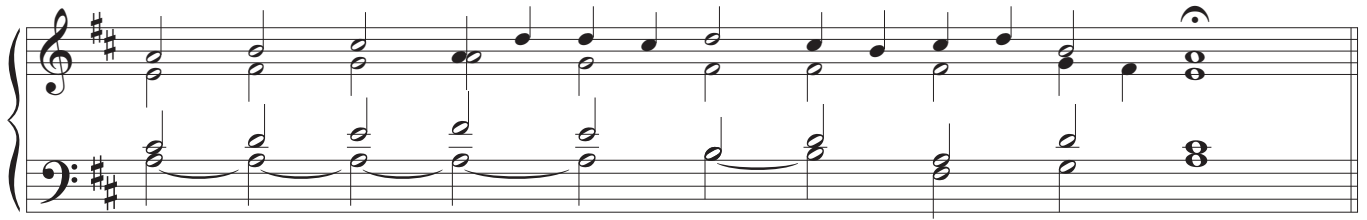


Postlude



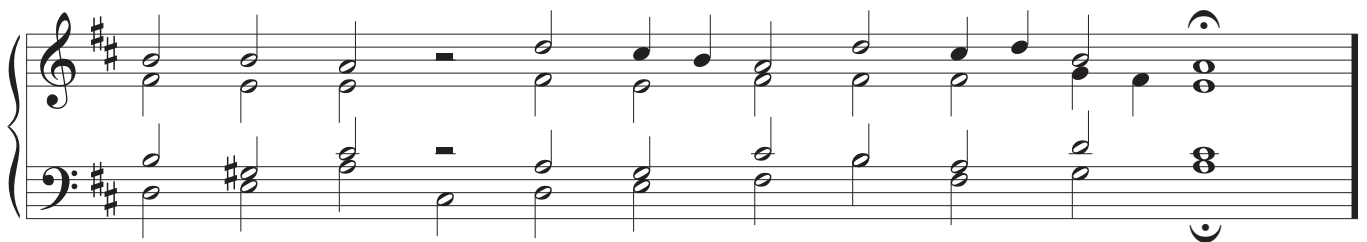
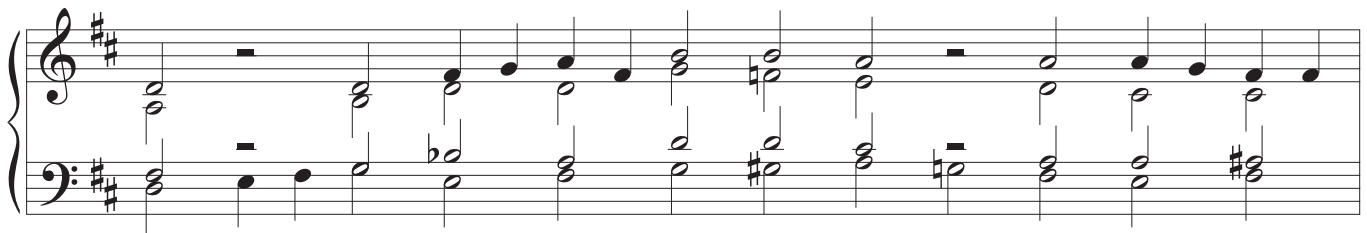
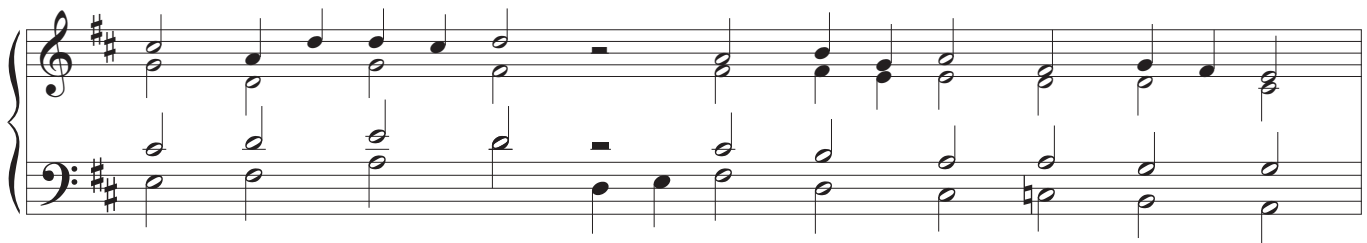
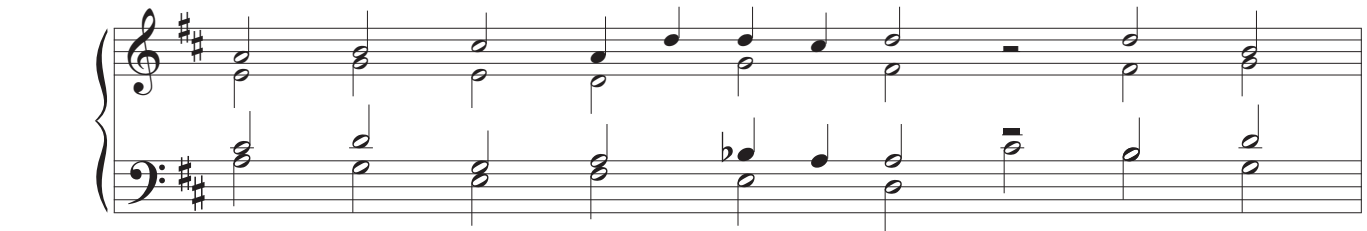
Psalm 113

Prelude



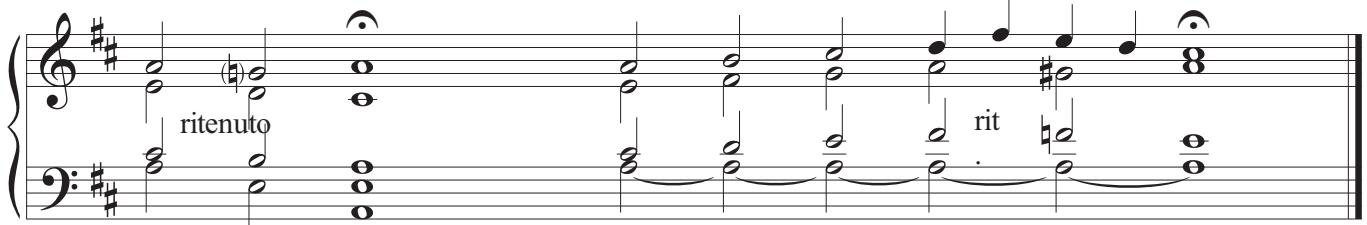
Chorale 8,8,9 - 8,8,9

Hypomixolydian



Postlude 1

Postlude 2



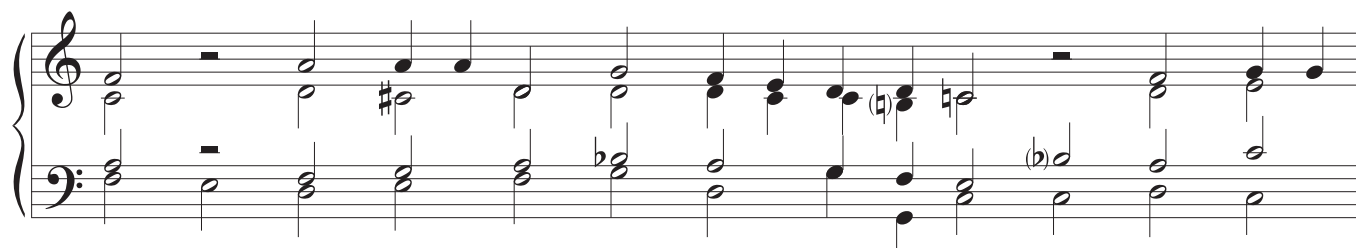
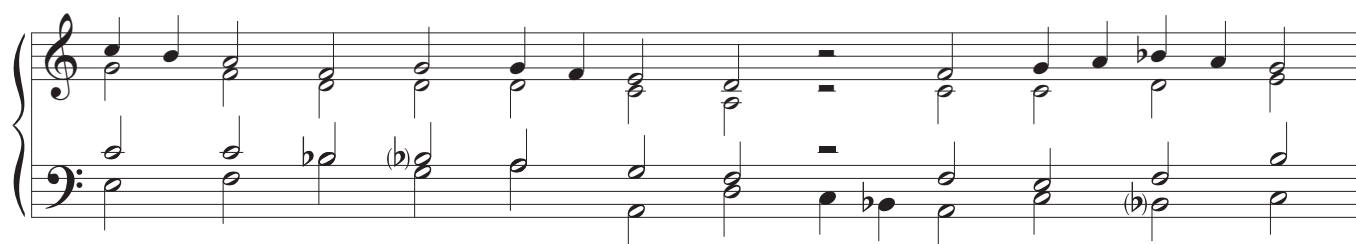
Psalm 114

Prelude

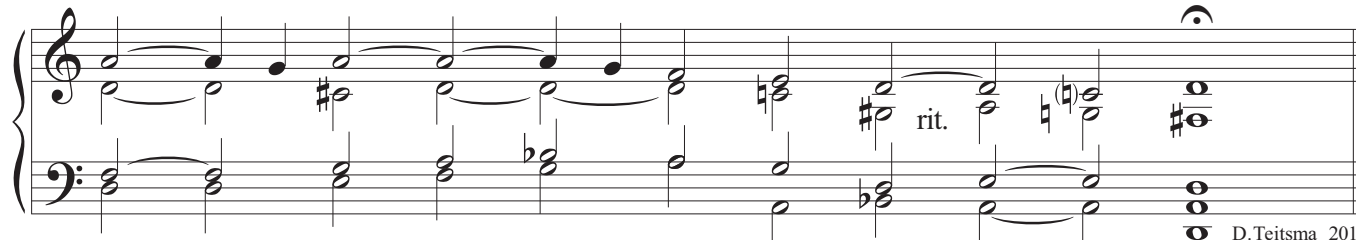


Chorale 10,10,7 - 10,10,7

Dorian



Postlude



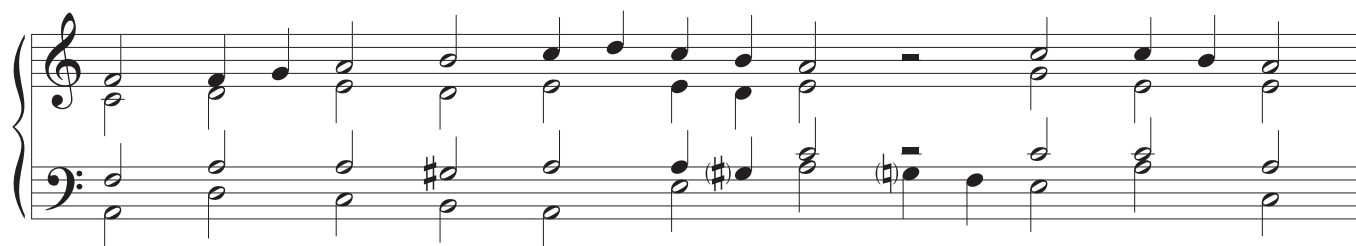
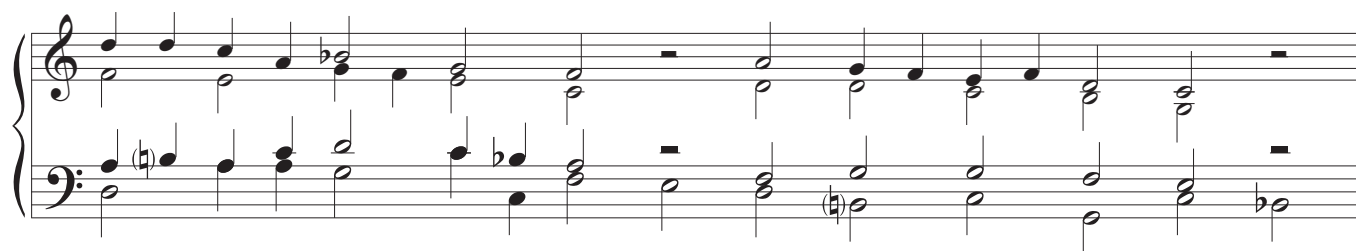
Psalm 115

Prelude



Chorale 10,10,7 - 10,10,7

Dorian



Postlude 1

Postlude 2



Psalm 116 (74)

Prelude

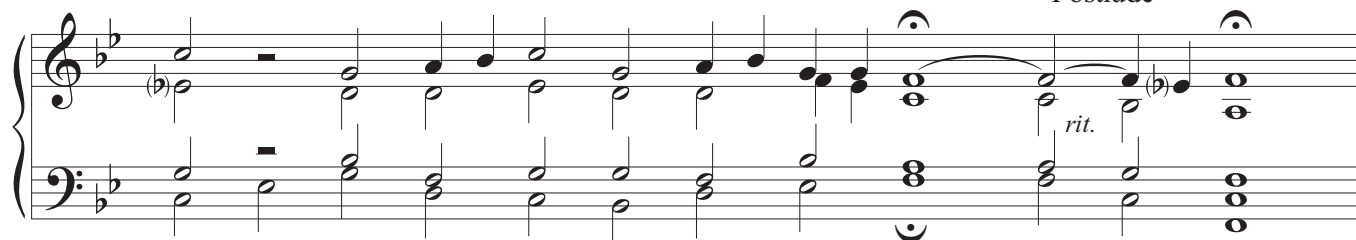


Chorale 10,11 - 11,10

Mixolydian



Postlude



Second Version

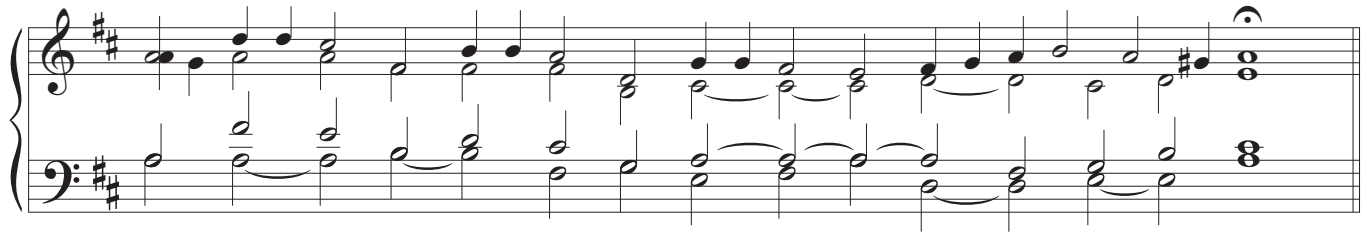


Postlude



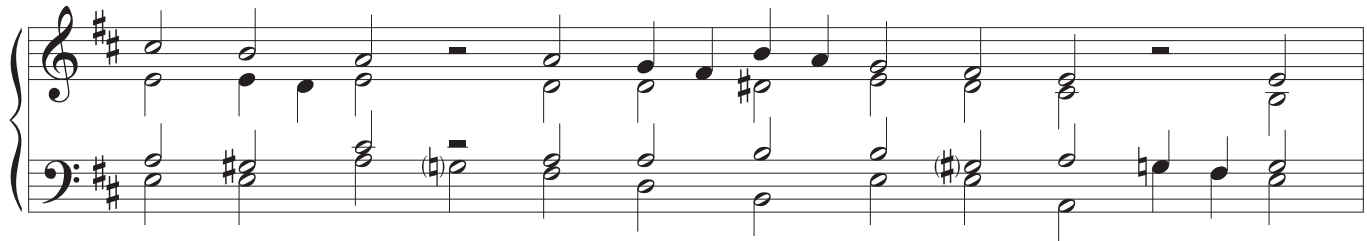
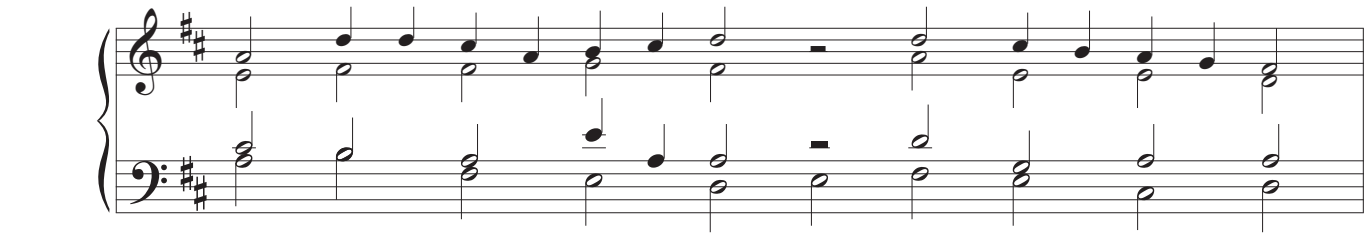
Psalm 117 (127)

Prelude

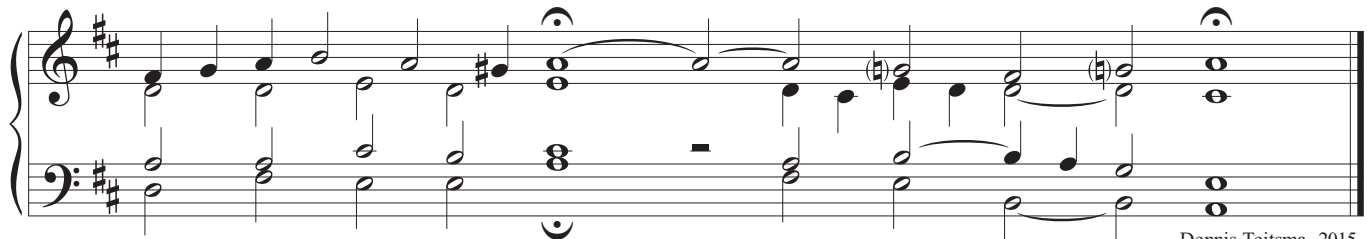


Chorale 8,8 - 8,8 - 8,8

Hypomixolydian

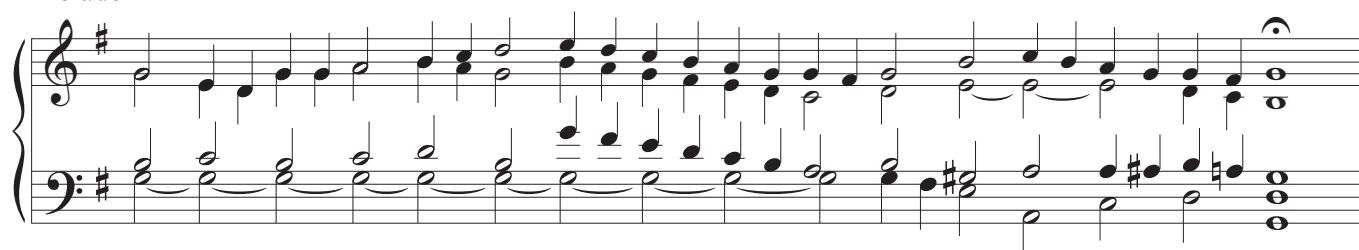


Postlude



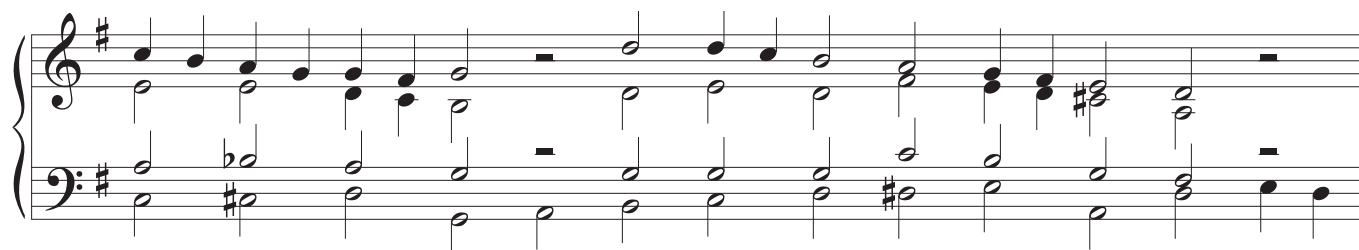
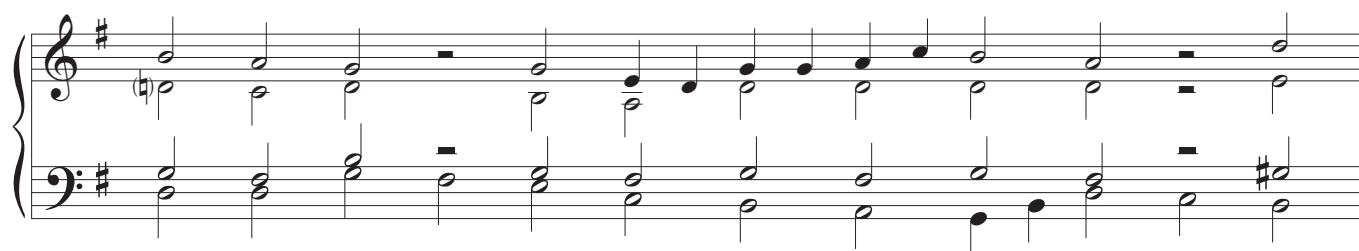
Psalm 118 (66, 98)

Prelude



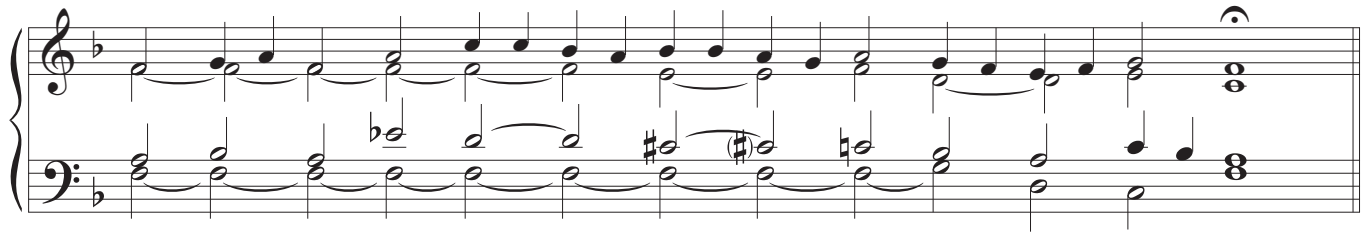
Chorale 9,8 - 9,8 --9,8 - 9,8

Hypo-ionian



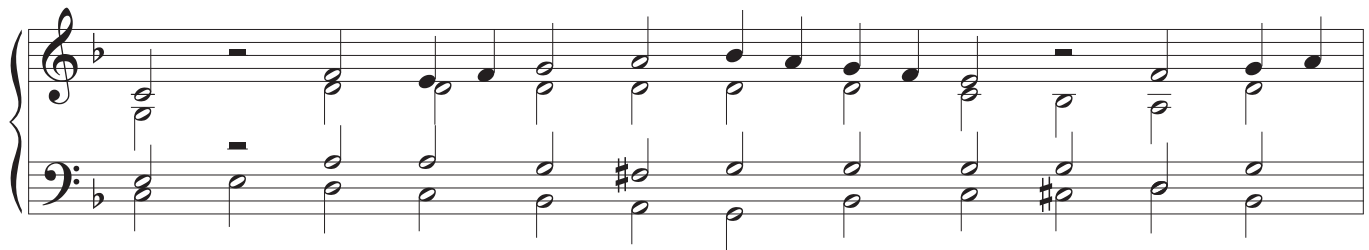
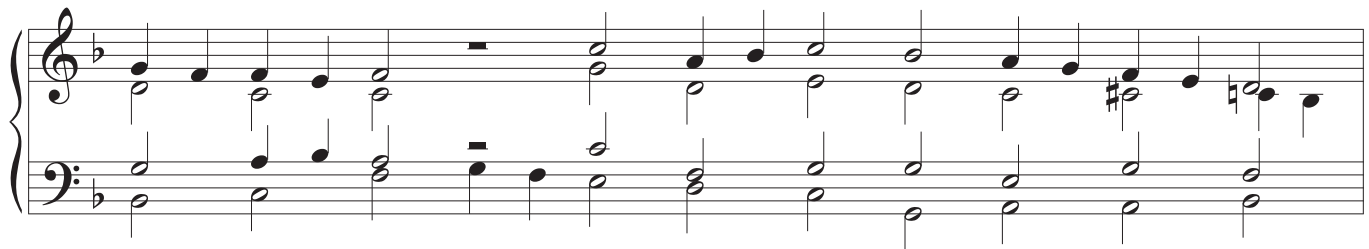
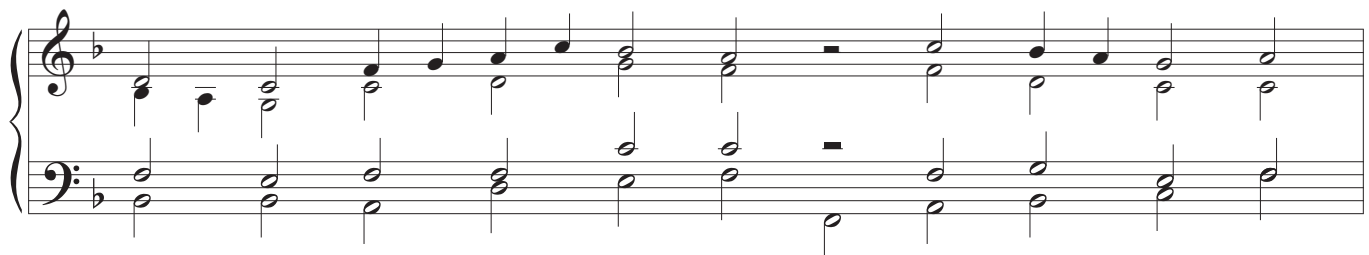
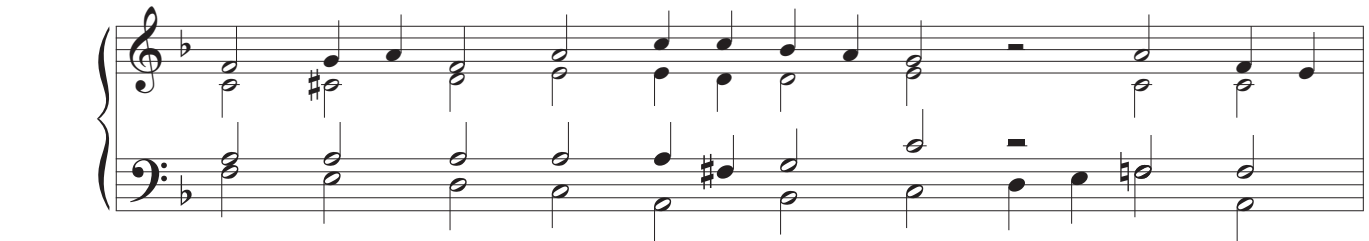
Psalm 119

Prelude

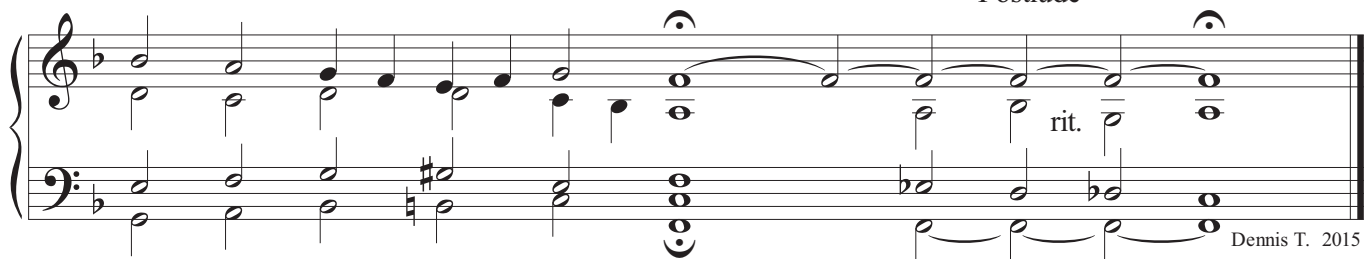


Chorale 10,11,10 - 11,10,11

Hypo-ionic



Postlude



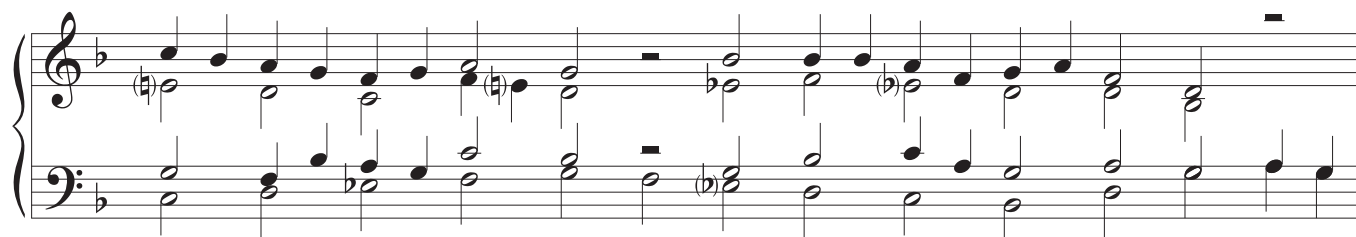
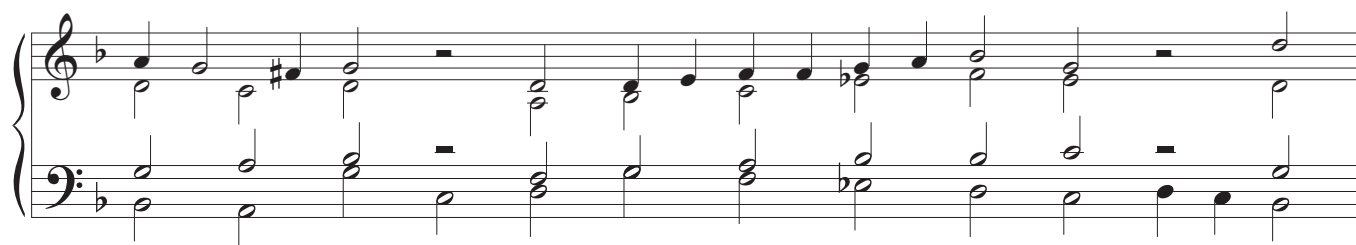
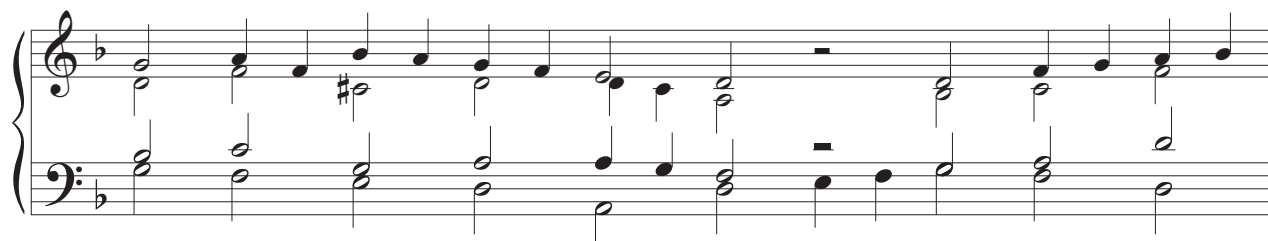
Psalm 120

Prelude

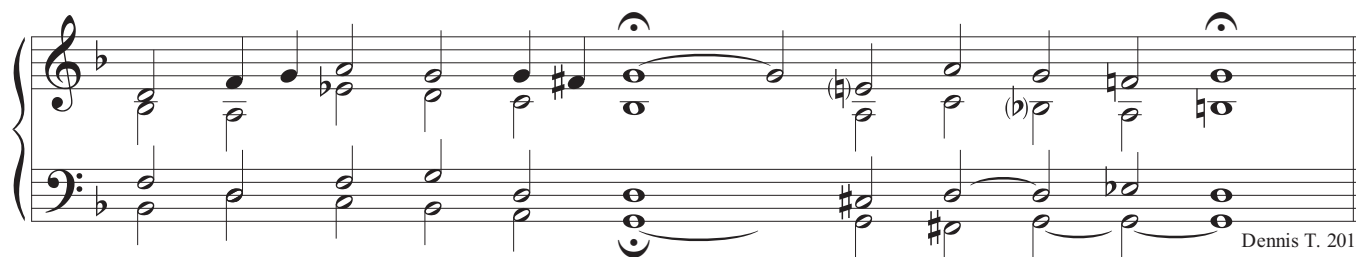


Chorale 9,9 - 9,9 - 9,9 - 8,8

Hypodorian



Postlude



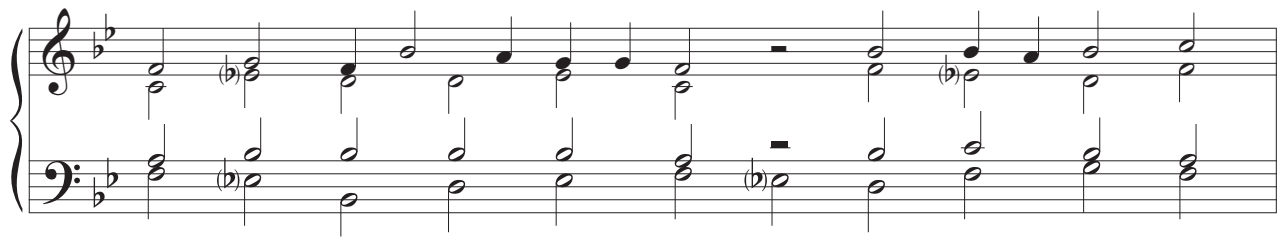
Psalm 121

Prelude

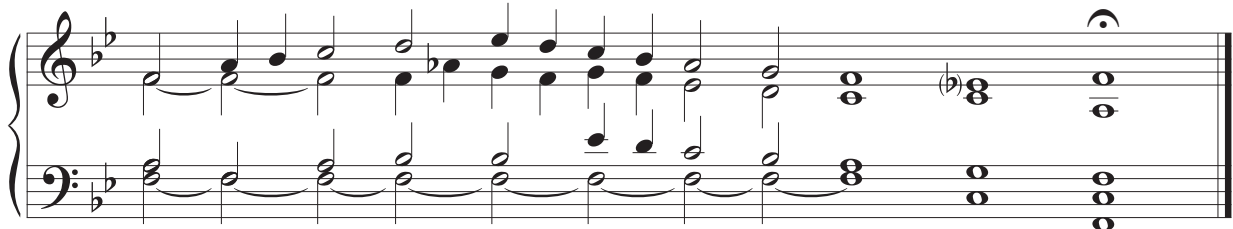


Chorale 8,6,6 - 8,7,7

Hypomixolydian



Postlude



Psalm 122

Prelude

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two sharps (F# and C#). The melody is written in the treble staff, and the bass line is in the bass staff. The music is in 4/4 time and consists of 16 measures. The melody starts on G4, moves up stepwise to D5, then descends to G4, and finally to E4. The bass line starts on G2, moves up stepwise to D3, then descends to G2, and finally to E2. The melody and bass line are separated by a large interval, suggesting a high and low voice or instrument arrangement.

Chorale 8,8,8,8 - 8,8,9 - 8,8,9

Ionian

A musical score for the song 'The Rose Tree'. It is written for piano and voice. The piano part is in G major (two sharps) and 4/4 time. The melody is in the treble clef, and the accompaniment is in the bass clef. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment consists of chords and single notes. The key signature is G major, and the time signature is 4/4. The score is for a single system, showing the first 16 measures of the piece.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two sharps (F# and C#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of 16 measures, with a repeat sign at the end of the 16th measure.

A musical score for the song "The Rose Tree". It is written for voice and piano. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The score consists of two systems. The first system has a vocal line and a piano accompaniment. The vocal line starts with a whole note D5, followed by a half note E5, and then a quarter note F#5. The piano accompaniment starts with a whole note D4, followed by a half note E4, and then a quarter note F#4. The second system continues the vocal line with a whole note G5, followed by a half note A5, and then a quarter note B5. The piano accompaniment continues with a whole note G4, followed by a half note A4, and then a quarter note B4. The score ends with a double bar line.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two sharps (F# and C#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece is in 4/4 time. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment provides a harmonic foundation with chords and single notes. The score ends with a double bar line.

Postlude

The Wind

rit.

Dennis Teitsma 2011

Psalm 123

Prelude

Two staves of music in G minor. The treble staff features a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord marked with a fermata.

Chorale 10,6 - 11,7 -- 11,7 - 10,6

Hypo-ionian

The first system of the chorale, consisting of two staves. It begins with a treble staff containing a series of chords and a bass staff with a more active melodic line.

The second system of the chorale, continuing the musical themes established in the first system.

The third system of the chorale, featuring various chordal textures and melodic fragments.

The fourth system of the chorale, showing the continuation of the musical composition.

Postlude

Two staves of music for the postlude. The treble staff has a melodic line with some accidentals, and the bass staff provides a supporting accompaniment. The piece ends with a final chord and a fermata.

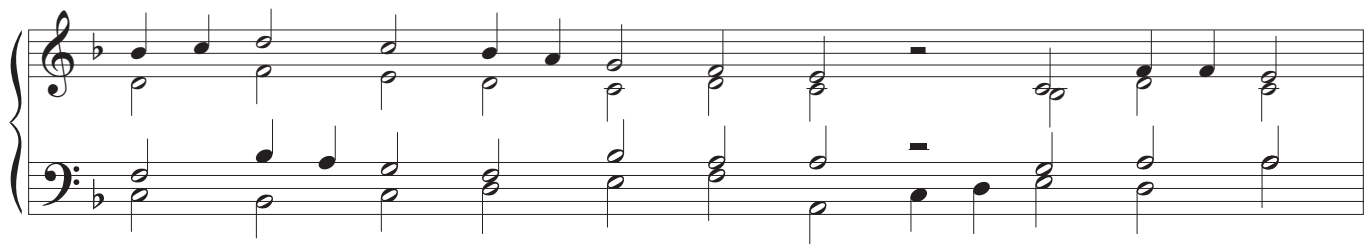
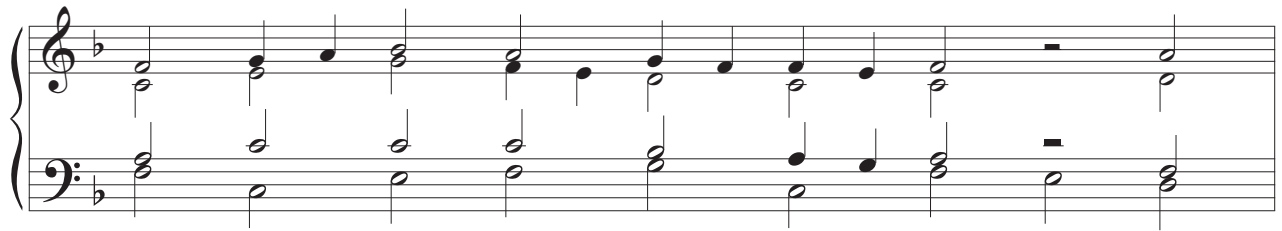
Psalm 124

Prelude



Chorale 10,10,10,10,10

Hypo-ionian

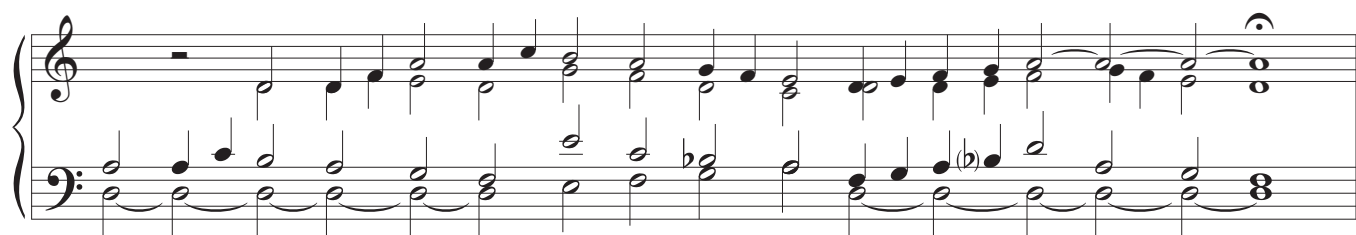


Postlude



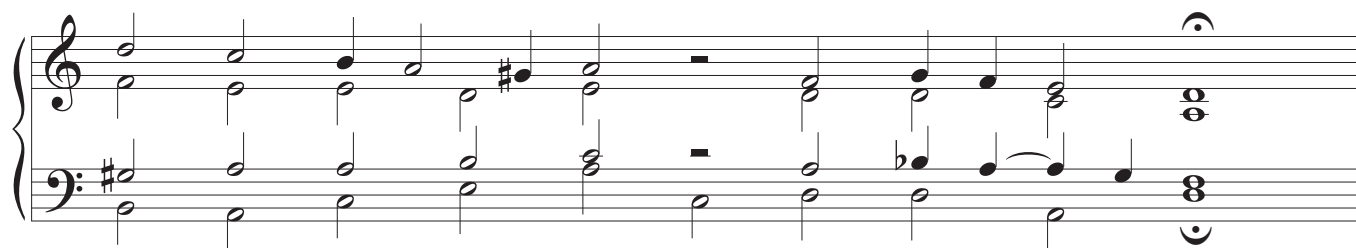
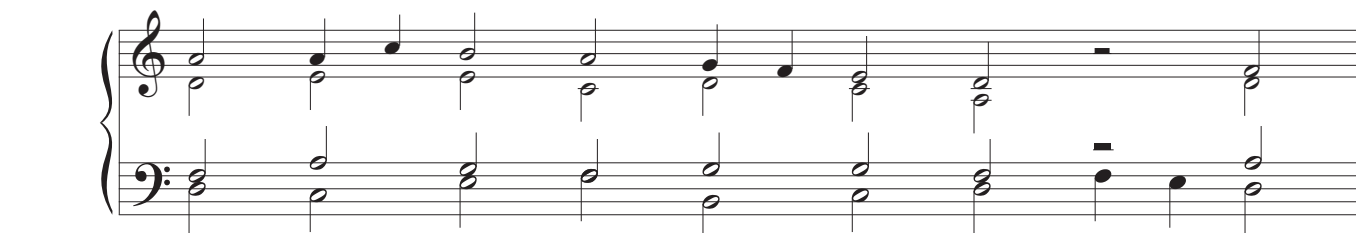
Psalm 125

Prelude



Chorale 9,6,6 - 9,9,5

Dorian



Postlude



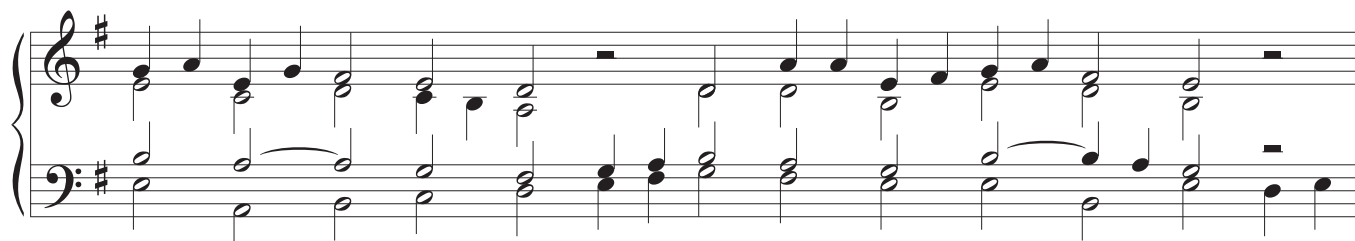
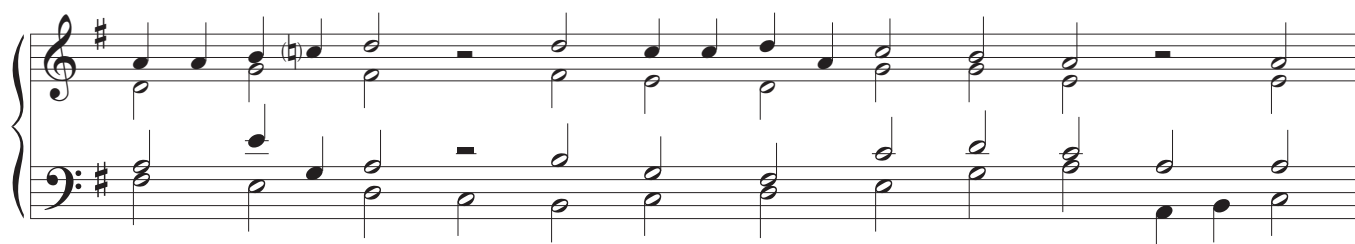
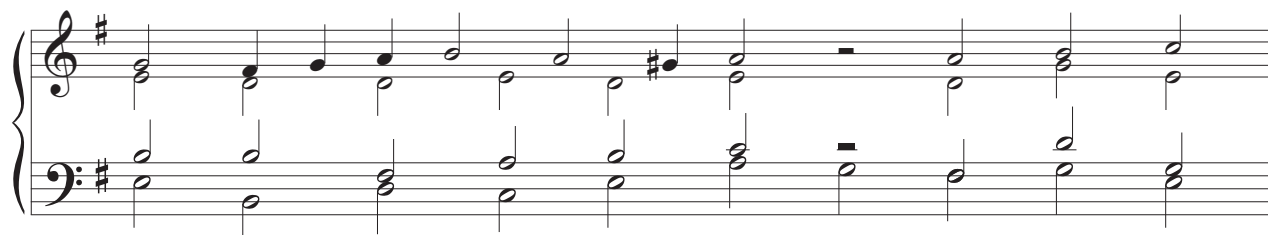
Psalm 126

Prelude

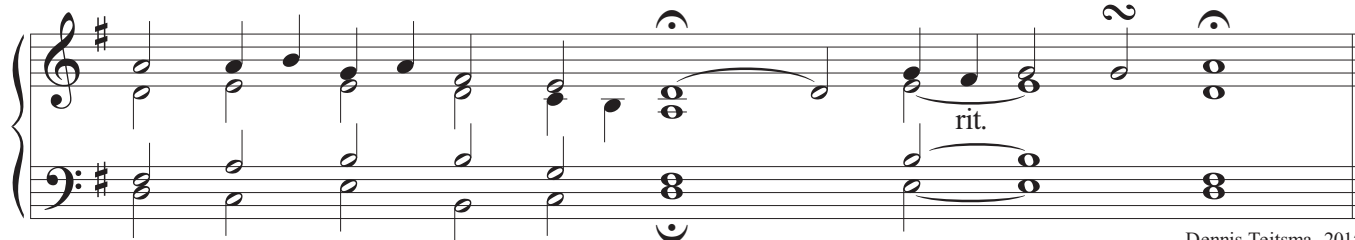


Chorale 8,8 - 8,8 -- 9,9 - 8,8

Mixolydian



Postlude



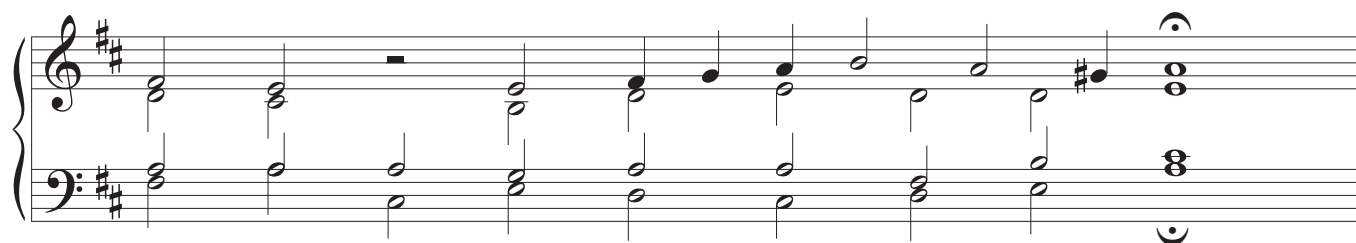
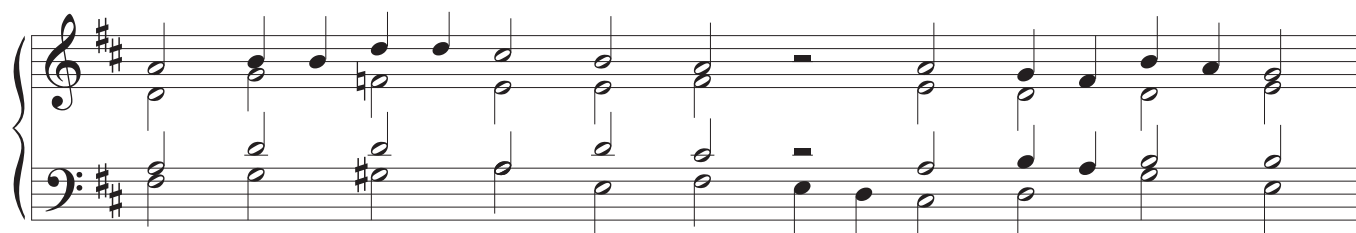
Psalm 127 (117)

Prelude



Chorale 8,8 - 8,8 - 8,8

Hypomixolydian



Postlude



Psalm 128

Prelude

Two staves of music. The treble staff begins with a whole rest, followed by a series of eighth and sixteenth notes, ending with a half note. The bass staff features a steady eighth-note accompaniment, with some chords and a final whole note.

Chorale 7,6 - 7,6 -- 7,6 - 7,6

Dorian

Two staves of music. The treble staff contains a melody of eighth and sixteenth notes with a sharp sign on the final note. The bass staff provides a harmonic accompaniment with chords and single notes.

Two staves of music. The treble staff continues the melody with a sharp sign on the final note. The bass staff continues the accompaniment.

Two staves of music. The treble staff continues the melody with a flat sign on the first note and a sharp sign on the final note. The bass staff continues the accompaniment.

Two staves of music. The treble staff continues the melody with a sharp sign on the final note. The bass staff continues the accompaniment.

Postlude

Two staves of music. The treble staff features a melody with a sharp sign on the final note. The bass staff includes a section marked 'ritenuto' with a curved line indicating a deceleration. The piece concludes with a final chord in both staves.

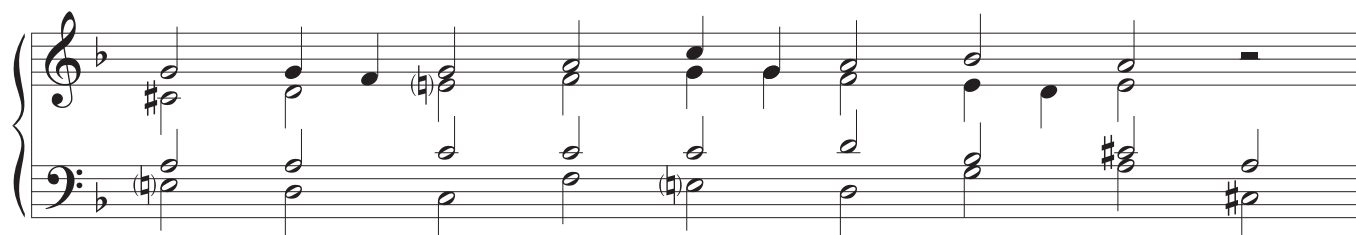
Psalm 129

Prelude



Chorale 10,11 - 10,11

Hypodorian



Postlude



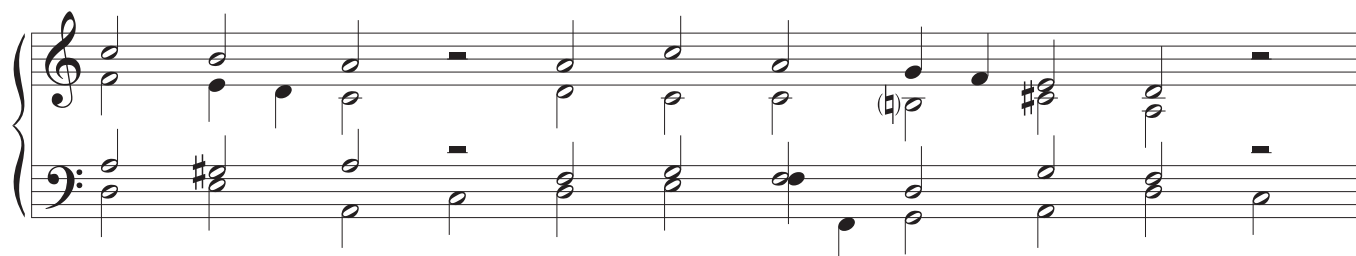
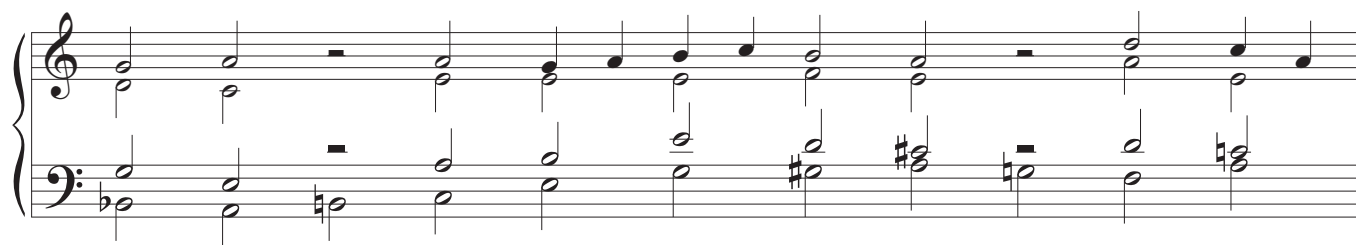
Psalm 130

Prelude



Chorale 7,6 - 7,6 - 7,6 - 7,6

Dorian




Postlude



Psalm 131

(100, 142)

Prelude



Prelude musical notation in G minor, 8/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb). The melody starts with a whole rest, followed by a series of eighth and quarter notes, ending with a half note and a fermata. The bass line consists of a series of eighth and quarter notes, ending with a half note and a fermata. The piece concludes with a double bar line and a repeat sign.

Chorale 8,8 - 8,8

Phrygian



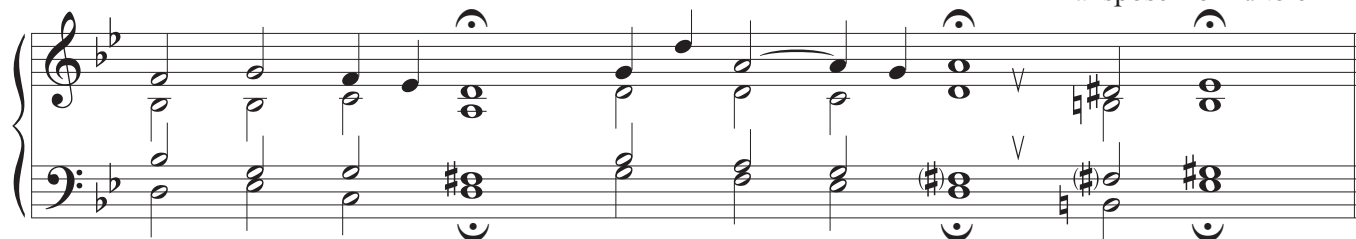
Chorale 8,8 - 8,8 musical notation in G minor, 8/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb). The melody starts with a whole rest, followed by a series of eighth and quarter notes, ending with a half note and a fermata. The bass line consists of a series of eighth and quarter notes, ending with a half note and a fermata. The piece concludes with a double bar line and a repeat sign.



Chorale 8,8 - 8,8 musical notation in G minor, 8/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb). The melody starts with a whole rest, followed by a series of eighth and quarter notes, ending with a half note and a fermata. The bass line consists of a series of eighth and quarter notes, ending with a half note and a fermata. The piece concludes with a double bar line and a repeat sign.

Postlude

Transpose from d to e



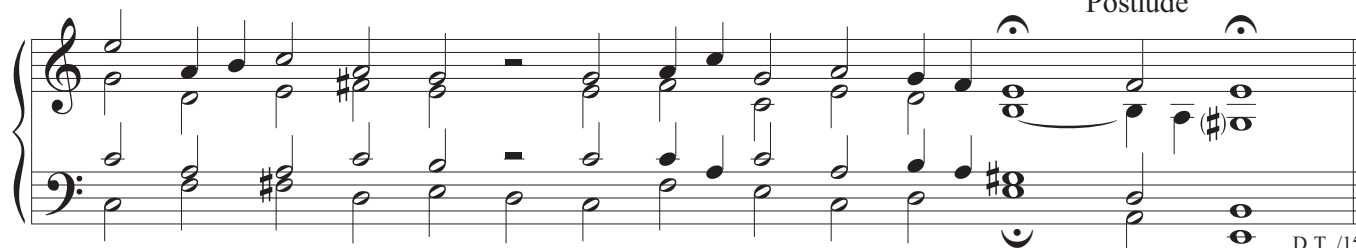
Postlude musical notation in G minor, 8/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb). The melody starts with a whole rest, followed by a series of eighth and quarter notes, ending with a half note and a fermata. The bass line consists of a series of eighth and quarter notes, ending with a half note and a fermata. The piece concludes with a double bar line and a repeat sign.

vers 3 (Chorale - one note higher on phrygian e)



vers 3 (Chorale - one note higher on phrygian e) musical notation in G minor, 8/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb). The melody starts with a whole rest, followed by a series of eighth and quarter notes, ending with a half note and a fermata. The bass line consists of a series of eighth and quarter notes, ending with a half note and a fermata. The piece concludes with a double bar line and a repeat sign.

Postlude



Postlude musical notation in G minor, 8/8 time. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two flats (Bb and Eb). The melody starts with a whole rest, followed by a series of eighth and quarter notes, ending with a half note and a fermata. The bass line consists of a series of eighth and quarter notes, ending with a half note and a fermata. The piece concludes with a double bar line and a repeat sign.

Psalm 132

Prelude

Two staves of music in G major (one sharp). The right hand begins with a whole rest, followed by a series of chords and eighth notes. The left hand plays a steady eighth-note accompaniment. The piece concludes with a final chord and a fermata.

Chorale 8,8,8 - 8,8

Phrygian

The first system of the chorale, consisting of two staves. It features a Phrygian mode (one sharp, F#) and a 4/4 time signature. The melody is primarily in the right hand, with a supporting bass line in the left hand.

The second system of the chorale, continuing the melody and bass line from the first system. It maintains the Phrygian mode and 4/4 time signature.

Postlude

The postlude of the chorale, consisting of two staves. It concludes the piece with a final chord and a fermata. The mode remains Phrygian.

Second Version

The first system of the second version, consisting of two staves. This version features a more active melody in the right hand with many eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment.

Postlude

The second system of the second version, continuing the active melody and accompaniment. It concludes with a final chord and a fermata.

Psalm 133

Prelude

Two staves of music in G major (one sharp). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The piece concludes with a final chord and a fermata.

Chorale 11,11,8 - 10,10,8

Ionian

The first system of the chorale, featuring a four-part setting in G major. The soprano and tenor parts have melodic lines, while the alto and bass parts provide harmonic support with sustained notes and moving lines.

The second system of the chorale, continuing the four-part setting. The vocal parts maintain their melodic and harmonic roles, with some rests in the soprano and tenor parts.

The third system of the chorale, showing further development of the four-part setting. The parts continue to move in parallel motion, with some rests in the soprano and tenor parts.

The fourth system of the chorale, concluding the piece with a final chord and a fermata. The parts end on a sustained note.

Postlude

A short postlude in G major, consisting of two staves. The right hand has a simple melodic line, and the left hand has a simple harmonic accompaniment. The piece ends with a final chord and a fermata.

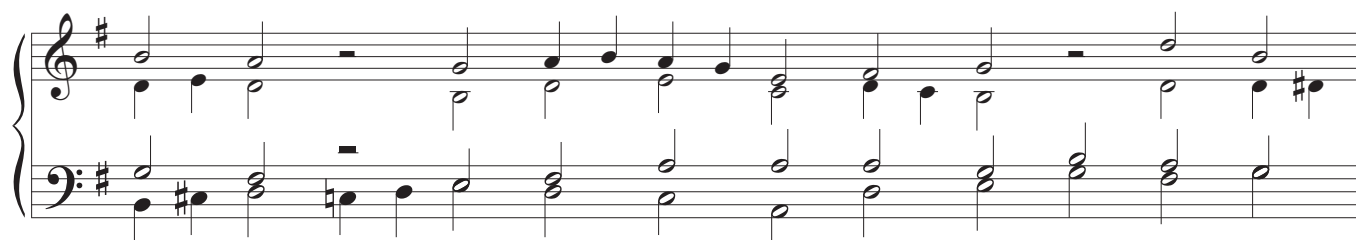
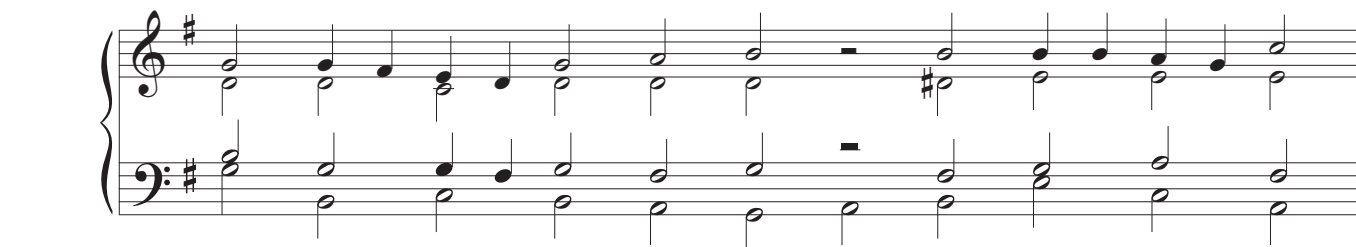
Psalm 134

Prelude

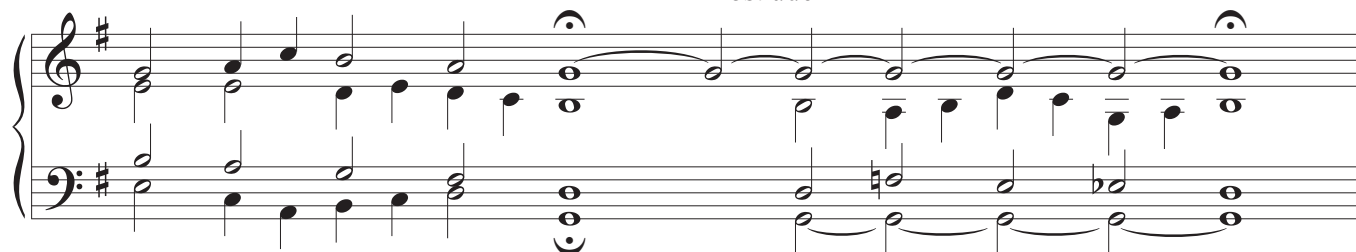


Chorale 8,8,8,8

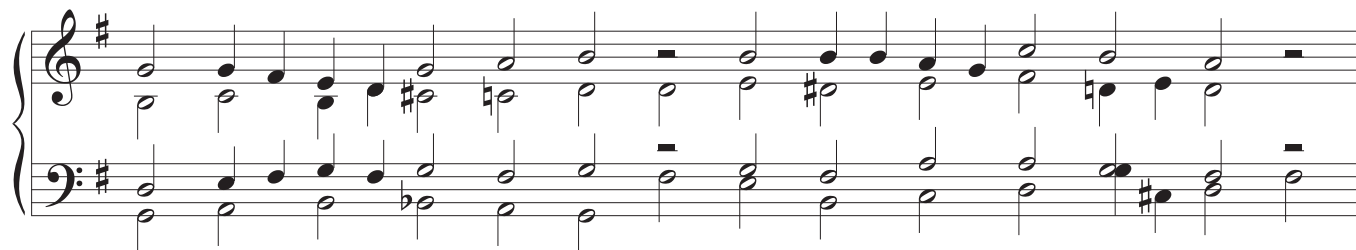
Hypo-ionian



Postlude

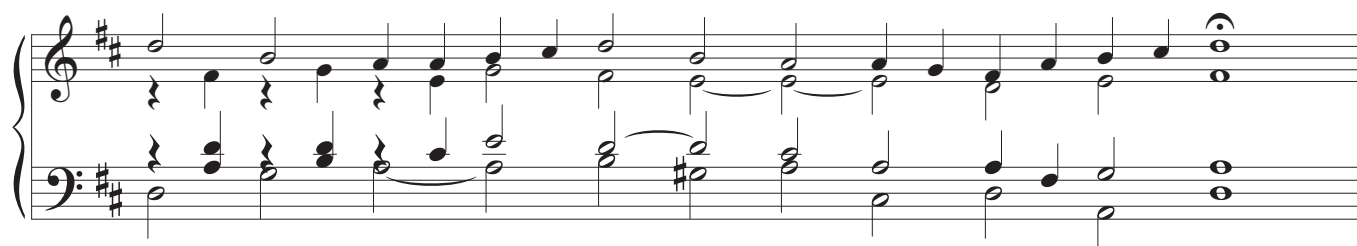


Second Version



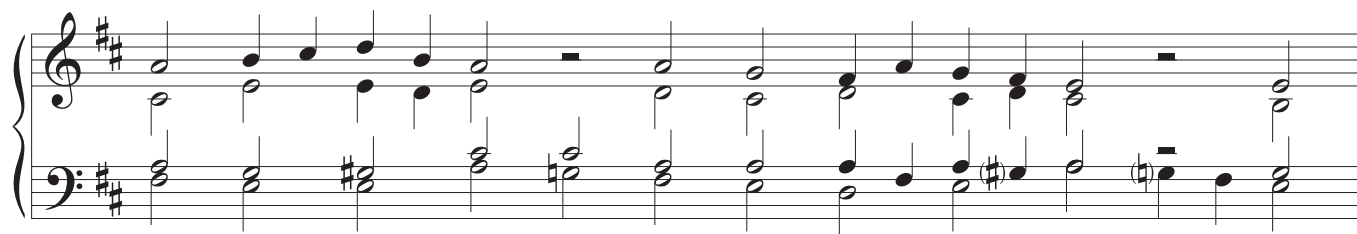
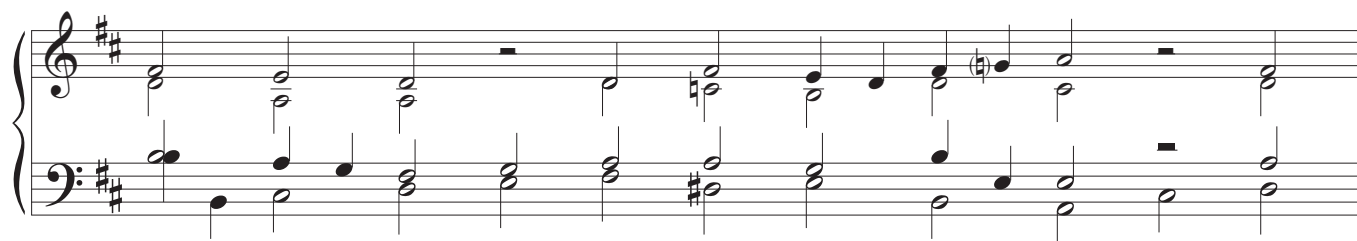
Psalm 135

Prelude



Chorale 7,7 - 7,7 -- 7,7 - 7,7

Ionian



Postlude



Psalm 136

Prelude on c

Transpose to d

Musical score for the first prelude, originally on C and transposed to D. The score is written for piano in treble and bass staves. It features a series of chords and single notes, with a final measure marked with a fermata and a repeat sign.

Chorale 7,7 - 7,7 on c

Mixolydian

Musical score for the first chorale, originally on C and in Mixolydian mode. The score is written for piano in treble and bass staves. It features a series of chords and single notes, with a final measure marked with a fermata and a repeat sign.

Postlude

Musical score for the first postlude. The score is written for piano in treble and bass staves. It features a series of chords and single notes, with a final measure marked with a fermata and a repeat sign.

Second Version on d

Prelude on d

Musical score for the second prelude, on D. The score is written for piano in treble and bass staves. It features a series of chords and single notes, with a final measure marked with a fermata and a repeat sign.

Chorale on d

Musical score for the second chorale, on D. The score is written for piano in treble and bass staves. It features a series of chords and single notes, with a final measure marked with a fermata and a repeat sign.

Postlude

Musical score for the second postlude. The score is written for piano in treble and bass staves. It features a series of chords and single notes, with a final measure marked with a fermata and a repeat sign.

Psalm 137

Prelude

Two staves of music. The treble staff begins with a whole rest followed by a series of eighth and quarter notes, mostly with flats. The bass staff features a steady eighth-note accompaniment, with some chords and a final whole note chord.

Chorale 11,11,10 - 10,11, 11

Dorian

The first system of the chorale, consisting of two staves. The treble staff has a melody of half and quarter notes with various accidentals. The bass staff provides a harmonic accompaniment with chords and single notes.

The second system of the chorale, continuing the melody and accompaniment from the first system.

The third system of the chorale, continuing the melody and accompaniment.

The fourth system of the chorale, continuing the melody and accompaniment.

Postlude

Two staves of music for the postlude. The treble staff features a melodic line with many accidentals and some ties. The bass staff has a more complex accompaniment with many accidentals and some ties.

Psalm 138

Prelude

[illegible]

Chorale 8,4,5 - 8,4,5 -- 8,4,5 - 8,4,5

Ionian

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two sharps (F# and C#) and a common time signature (C). The melody is written in the treble staff, and the accompaniment is in the bass staff. The piece consists of 12 measures. The melody starts on D4, moves to E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12, E12, F#12, G12, A12, B12, C13, D13, E13, F#13, G13, A13, B13, C14, D14, E14, F#14, G14, A14, B14, C15, D15, E15, F#15, G15, A15, B15, C16, D16, E16, F#16, G16, A16, B16, C17, D17, E17, F#17, G17, A17, B17, C18, D18, E18, F#18, G18, A18, B18, C19, D19, E19, F#19, G19, A19, B19, C20, D20, E20, F#20, G20, A20, B20, C21, D21, E21, F#21, G21, A21, B21, C22, D22, E22, F#22, G22, A22, B22, C23, D23, E23, F#23, G23, A23, B23, C24, D24, E24, F#24, G24, A24, B24, C25, D25, E25, F#25, G25, A25, B25, C26, D26, E26, F#26, G26, A26, B26, C27, D27, E27, F#27, G27, A27, B27, C28, D28, E28, F#28, G28, A28, B28, C29, D29, E29, F#29, G29, A29, B29, C30, D30, E30, F#30, G30, A30, B30, C31, D31, E31, F#31, G31, A31, B31, C32, D32, E32, F#32, G32, A32, B32, C33, D33, E33, F#33, G33, A33, B33, C34, D34, E34, F#34, G34, A34, B34, C35, D35, E35, F#35, G35, A35, B35, C36, D36, E36, F#36, G36, A36, B36, C37, D37, E37, F#37, G37, A37, B37, C38, D38, E38, F#38, G38, A38, B38, C39, D39, E39, F#39, G39, A39, B39, C40, D40, E40, F#40, G40, A40, B40, C41, D41, E41, F#41, G41, A41, B41, C42, D42, E42, F#42, G42, A42, B42, C43, D43, E43, F#43, G43, A43, B43, C44, D44, E44, F#44, G44, A44, B44, C45, D45, E45, F#45, G45, A45, B45, C46, D46, E46, F#46, G46, A46, B46, C47, D47, E47, F#47, G47, A47, B47, C48, D48, E48, F#48, G48, A48, B48, C49, D49, E49, F#49, G49, A49, B49, C50, D50, E50, F#50, G50, A50, B50, C51, D51, E51, F#51, G51, A51, B51, C52, D52, E52, F#52, G52, A52, B52, C53, D53, E53, F#53, G53, A53, B53, C54, D54, E54, F#54, G54, A54, B54, C55, D55, E55, F#55, G55, A55, B55, C56, D56, E56, F#56, G56, A56, B56, C57, D57, E57, F#57, G57, A57, B57, C58, D58, E58, F#58, G58, A58, B58, C59, D59, E59, F#59, G59, A59, B59, C60, D60, E60, F#60, G60, A60, B60, C61, D61, E61, F#61, G61, A61, B61, C62, D62, E62, F#62, G62, A62, B62, C63, D63, E63, F#63, G63, A63, B63, C64, D64, E64, F#64, G64, A64, B64, C65, D65, E65, F#65, G65, A65, B65, C66, D66, E66, F#66, G66, A66, B66, C67, D67, E67, F#67, G67, A67, B67, C68, D68, E68, F#68, G68, A68, B68, C69, D69, E69, F#69, G69, A69, B69, C70, D70, E70, F#70, G70, A70, B70, C71, D71, E71, F#71, G71, A71, B71, C72, D72, E72, F#72, G72, A72, B72, C73, D73, E73, F#73, G73, A73, B73, C74, D74, E74, F#74, G74, A74, B74, C75, D75, E75, F#75, G75, A75, B75, C76, D76, E76, F#76, G76, A76, B76, C77, D77, E77, F#77, G77, A77, B77, C78, D78, E78, F#78, G78, A78, B78, C79, D79, E79, F#79, G79, A79, B79, C80, D80, E80, F#80, G80, A80, B80, C81, D81, E81, F#81, G81, A81, B81, C82, D82, E82, F#82, G82, A82, B82, C83, D83, E83, F#83, G83, A83, B83, C84, D84, E84, F#84, G84, A84, B84, C85, D85, E85, F#85, G85, A85, B85, C86, D86, E86, F#86, G86, A86, B86, C87, D87, E87, F#87, G87, A87, B87, C88, D88, E88, F#88, G88, A88, B88, C89, D89, E89, F#89, G89, A89, B89, C90, D90, E90, F#90, G90, A90, B90, C91, D91, E91, F#91, G91, A91, B91, C92, D92, E92, F#92, G92, A92, B92, C93, D93, E93, F#93, G93, A93, B93, C94, D94, E94, F#94, G94, A94, B94, C95, D95, E95, F#95, G95, A95, B95, C96, D96, E96, F#96, G96, A96, B96, C97, D97, E97, F#97, G97, A97, B97, C98, D98, E98, F#98, G98, A98, B98, C99, D99, E99, F#99, G99, A99, B99, C100, D100, E100, F#100, G100, A100, B100, C101, D101, E101, F#101, G101, A101, B101, C102, D102, E102, F#102, G102, A102, B102, C103, D103, E103, F#103, G103, A103, B103, C104, D104, E104, F#104, G104, A104, B104, C105, D105, E105, F#105, G105, A105, B105, C106, D106, E106, F#106, G106, A106, B106, C107, D107, E107, F#107, G107, A107, B107, C108, D108, E108, F#108, G108, A108, B108, C109, D109, E109, F#109, G109, A109, B109, C110, D110, E110, F#110, G110, A110, B110, C111, D111, E111, F#111, G111, A111, B111, C112, D112, E112, F#112, G112, A112, B112, C113, D113, E113, F#113, G113, A113, B113, C114, D114, E114, F#114, G114, A114, B114, C115, D115, E115, F#115, G115, A115, B115, C116, D116, E116, F#116, G116, A116, B116, C117, D117, E117, F#117, G117, A117, B117, C118, D118, E118, F#118, G118, A118, B118, C119, D119, E119, F#119, G119, A119, B119, C120, D120, E120, F#120, G120, A120, B120, C121, D121, E121, F#121, G121, A121, B121, C122, D122, E122, F#122, G122, A122, B122, C123, D123, E123, F#123, G123, A123, B123, C124, D124, E124, F#124, G124, A124, B124, C125, D125, E125, F#125, G125, A125, B125, C126, D126, E126, F#126, G126, A126, B126, C127, D127, E127, F#127, G127, A127, B127, C128, D128, E128, F#128, G128, A128, B128, C129, D129, E129, F#129, G129, A129, B129, C130, D130, E130, F#130, G130, A130, B130, C131, D131, E131, F#131, G131, A131, B131, C132, D132, E132, F#132, G132, A132, B132, C133, D133, E133, F#133, G133, A133, B133, C134, D134, E134, F#134, G134, A134, B134, C135

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is D major (two sharps: F# and C#). The time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and quarter notes, with some rests. The accompaniment consists of a steady eighth-note pattern in the left hand, with some chords and rests in the right hand. The score is divided into two systems, each with a repeat sign at the beginning and end.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff with a key signature of two sharps (F# and C#). The melody is written in the treble staff, and the accompaniment is in the bass staff. The music is in 4/4 time. The score includes a repeat sign at the beginning and a final double bar line at the end.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody starts with a quarter note G4, followed by a quarter note A4, a quarter note B4, and a quarter note C5. The accompaniment starts with a quarter note G3, followed by a quarter note A3, a quarter note B3, and a quarter note C4. The melody continues with a quarter note D5, a quarter note E5, a quarter note F#5, and a quarter note G5. The accompaniment continues with a quarter note D4, a quarter note E4, a quarter note F#4, and a quarter note G4. The melody ends with a quarter note G4, and the accompaniment ends with a quarter note G3.

Postlude

Postlude

Dennis Teitema, 2015

(30, 76)

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is simple and catchy, with a repeating pattern of eighth notes. The piano accompaniment consists of a steady eighth-note bass line and chords that support the melody. The score ends with a double bar line and repeat dots.

Hypomixolydian

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains the melody, which includes a key signature change to one flat (B-flat) in the middle. The bass staff provides a harmonic accompaniment. The score is written in a common time signature (C) and consists of 16 measures.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment. The score is written in a clear, legible font.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff contains a melody with eighth and quarter notes, and a whole rest. The bass staff contains a bass line with eighth and quarter notes, and a whole rest. The key signature has one sharp (F#), and the time signature is 4/4.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody is primarily in the treble staff, while the bass staff provides a simple harmonic accompaniment. The piece concludes with a double bar line and repeat dots.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one sharp (F#), and the time signature is 4/4. The melody is simple and folk-like, with a final cadence. The piano accompaniment provides a harmonic foundation with chords and moving lines in the left hand.

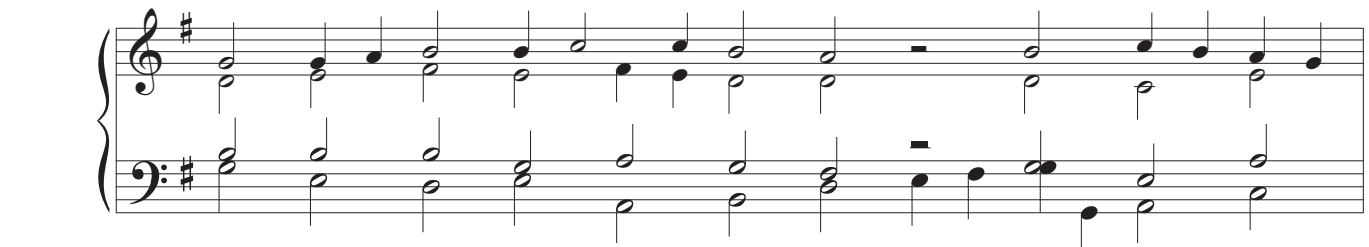
Psalm 140

Prelude



Chorale 9,8 - 9,8

Hypo-ionian



Second Version

Chorale



Psalm 141

Prelude

Transpose from f sharp to g

Two-staff musical score for the Prelude. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, B4, C5, D5, E5, F#5, G5, then descends: F#5, E5, D5, C5, B4, A4, G4. The bass line starts on G2, moves to A2, B2, C3, D3, E3, F#3, G3, then descends: F#3, E3, D3, C3, B2, A2, G2. The piece ends with a final G4 in the treble and G2 in the bass.

Chorale 9,8 - 8,9

Phrygian

Two-staff musical score for the first system of the Chorale. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, B4, C5, D5, E5, F#5, G5, then descends: F#5, E5, D5, C5, B4, A4, G4. The bass line starts on G2, moves to A2, B2, C3, D3, E3, F#3, G3, then descends: F#3, E3, D3, C3, B2, A2, G2. The piece ends with a final G4 in the treble and G2 in the bass.

Two-staff musical score for the second system of the Chorale. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, B4, C5, D5, E5, F#5, G5, then descends: F#5, E5, D5, C5, B4, A4, G4. The bass line starts on G2, moves to A2, B2, C3, D3, E3, F#3, G3, then descends: F#3, E3, D3, C3, B2, A2, G2. The piece ends with a final G4 in the treble and G2 in the bass.

Postlude

Two-staff musical score for the Postlude of the first system. The key signature is one sharp (F#). The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a treble clef and a key signature of one sharp (F#). The melody starts on G4, moves to A4, B4, C5, D5, E5, F#5, G5, then descends: F#5, E5, D5, C5, B4, A4, G4. The bass line starts on G2, moves to A2, B2, C3, D3, E3, F#3, G3, then descends: F#3, E3, D3, C3, B2, A2, G2. The piece ends with a final G4 in the treble and G2 in the bass.

Chorale on g

Two-staff musical score for the first system of the Chorale on g. The key signature is two flats (Bb, Eb). The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a treble clef and a key signature of two flats (Bb, Eb). The melody starts on G4, moves to A4, Bb4, C5, D5, Eb5, F5, G5, then descends: F5, Eb5, D5, C5, Bb4, A4, G4. The bass line starts on G2, moves to A2, Bb2, C3, D3, Eb3, F3, G3, then descends: F3, Eb3, D3, C3, Bb2, A2, G2. The piece ends with a final G4 in the treble and G2 in the bass.

Postlude

Two-staff musical score for the Postlude of the second system. The key signature is two flats (Bb, Eb). The melody is in the treble clef, and the bass line is in the bass clef. The piece begins with a treble clef and a key signature of two flats (Bb, Eb). The melody starts on G4, moves to A4, Bb4, C5, D5, Eb5, F5, G5, then descends: F5, Eb5, D5, C5, Bb4, A4, G4. The bass line starts on G2, moves to A2, Bb2, C3, D3, Eb3, F3, G3, then descends: F3, Eb3, D3, C3, Bb2, A2, G2. The piece ends with a final G4 in the treble and G2 in the bass.

rubato

Psalm 142 (100, 131)

Prelude



Chorale 8,8 - 8,8

Phrygian



Postlude



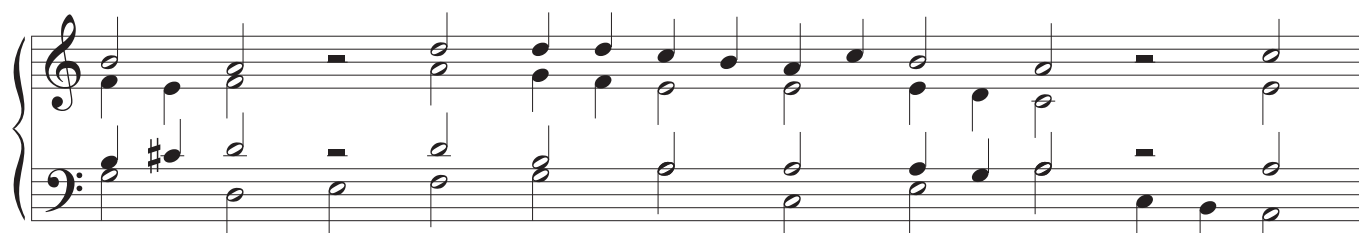
Psalm 143

Prelude

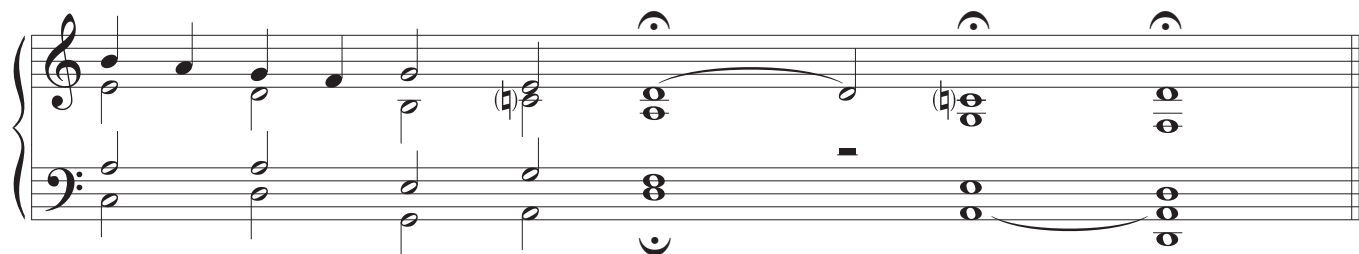


Chorale 9,9 - 8,9,8

Dorian



Postlude 1



Postlude 2



Psalm 144 (18)

Prelude

The prelude is written in G minor (three flats) and 8/8 time. It consists of a single system with a treble and bass staff. The melody in the treble staff begins on G4, moves to A4, Bb4, and then a series of eighth notes: C5, D5, E5, F5, G5, A5, Bb5, C6, D6, E6, F6, G6, A6, Bb6, C7, D7, E7, F7, G7, A7, Bb7, C8, D8, E8, F8, G8, A8, Bb8, C9, D9, E9, F9, G9, A9, Bb9, C10, D10, E10, F10, G10, A10, Bb10, C11, D11, E11, F11, G11, A11, Bb11, C12, D12, E12, F12, G12, A12, Bb12, C13, D13, E13, F13, G13, A13, Bb13, C14, D14, E14, F14, G14, A14, Bb14, C15, D15, E15, F15, G15, A15, Bb15, C16, D16, E16, F16, G16, A16, Bb16, C17, D17, E17, F17, G17, A17, Bb17, C18, D18, E18, F18, G18, A18, Bb18, C19, D19, E19, F19, G19, A19, Bb19, C20, D20, E20, F20, G20, A20, Bb20, C21, D21, E21, F21, G21, A21, Bb21, C22, D22, E22, F22, G22, A22, Bb22, C23, D23, E23, F23, G23, A23, Bb23, C24, D24, E24, F24, G24, A24, Bb24, C25, D25, E25, F25, G25, A25, Bb25, C26, D26, E26, F26, G26, A26, Bb26, C27, D27, E27, F27, G27, A27, Bb27, C28, D28, E28, F28, G28, A28, Bb28, C29, D29, E29, F29, G29, A29, Bb29, C30, D30, E30, F30, G30, A30, Bb30, 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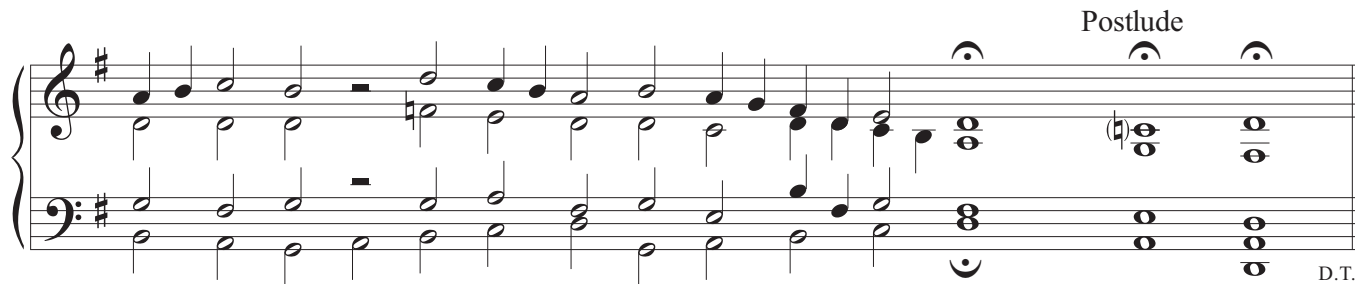
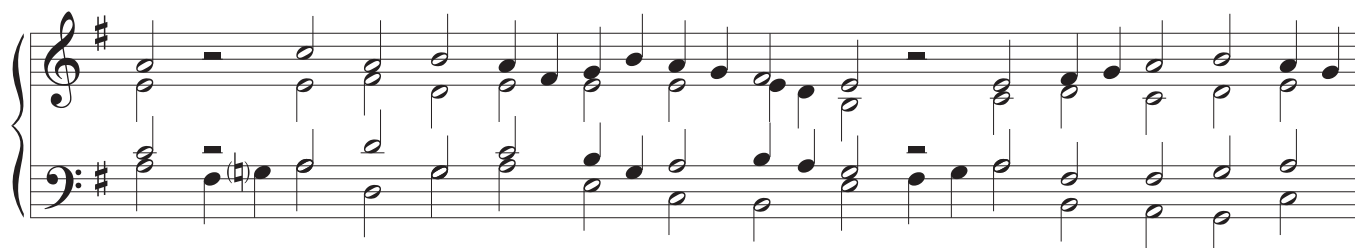
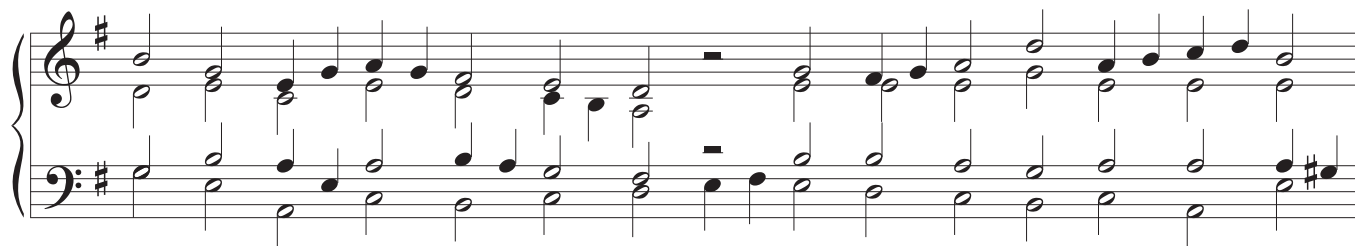
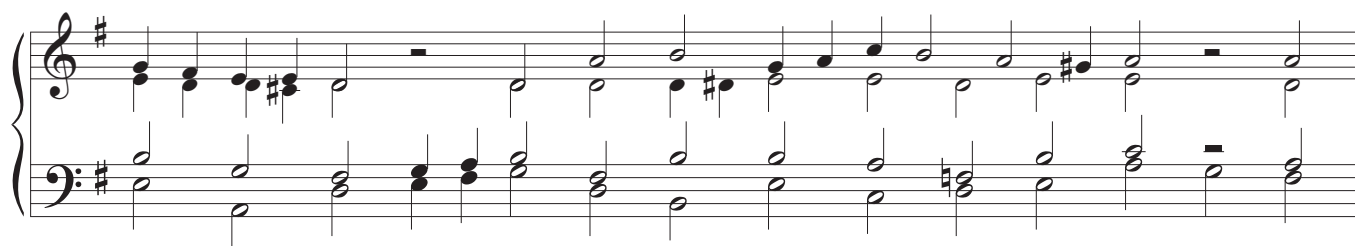
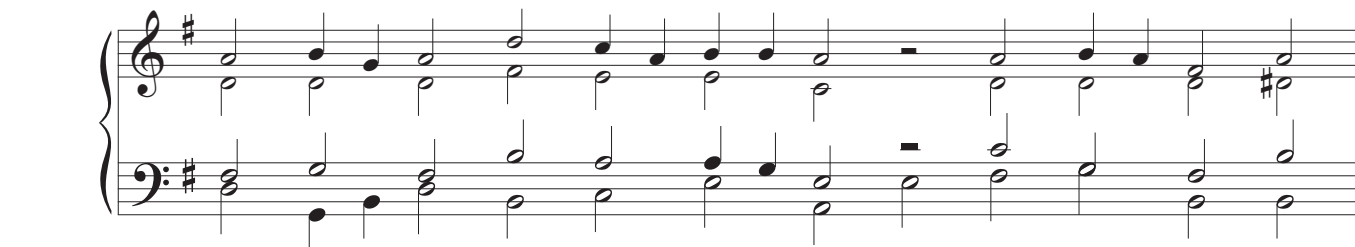
Psalm 145

Prelude



Chorale 10,10,10,10 - 11,11,11,11

Mixolydian



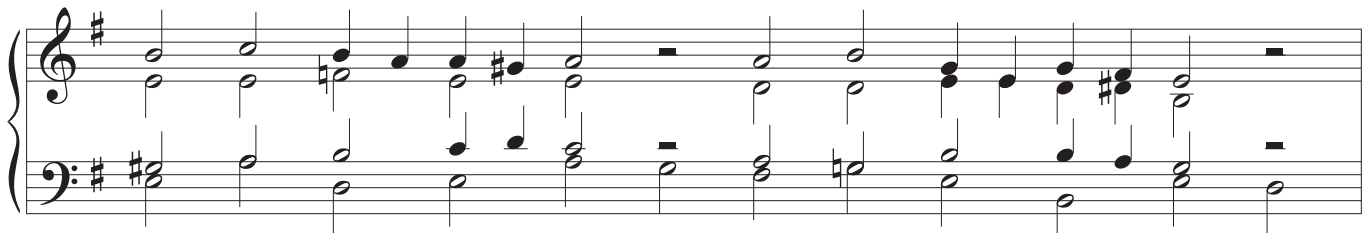
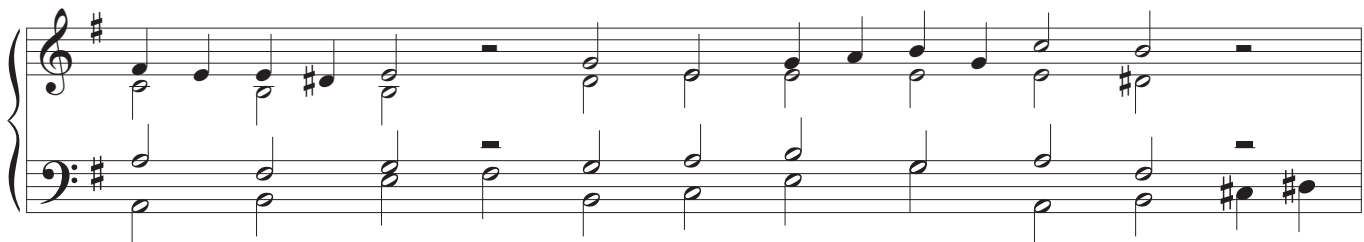
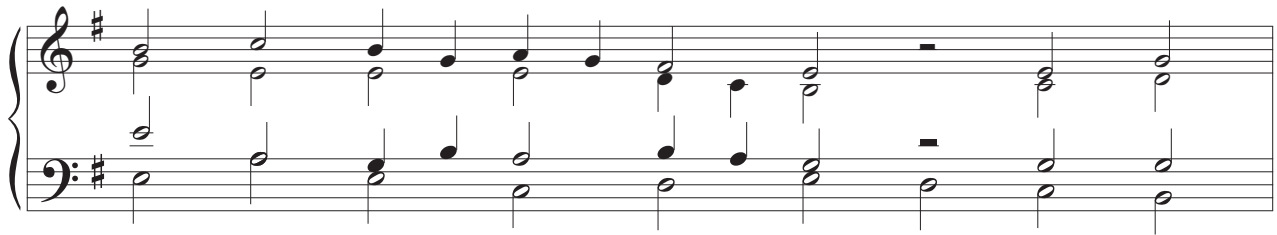
Psalm 146

Prelude

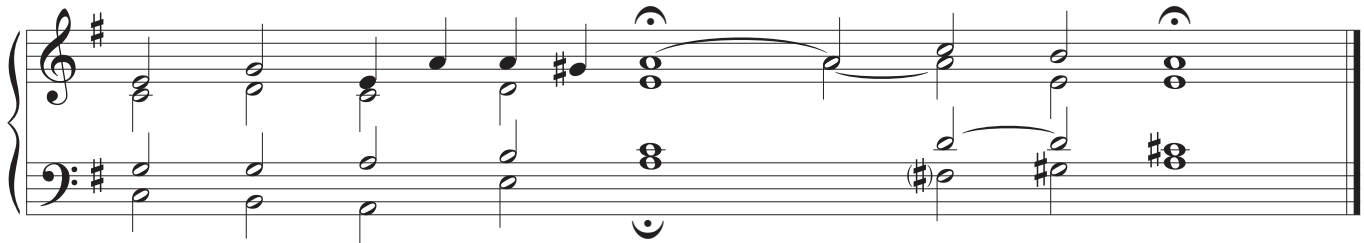


Chorale 8,7 - 8,7 - 7,7

Hypodorian



Postlude 1

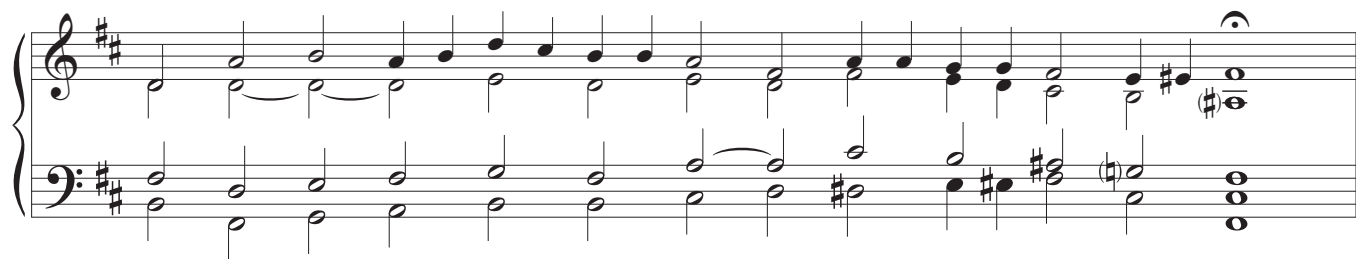


Interlude/Postlude 2



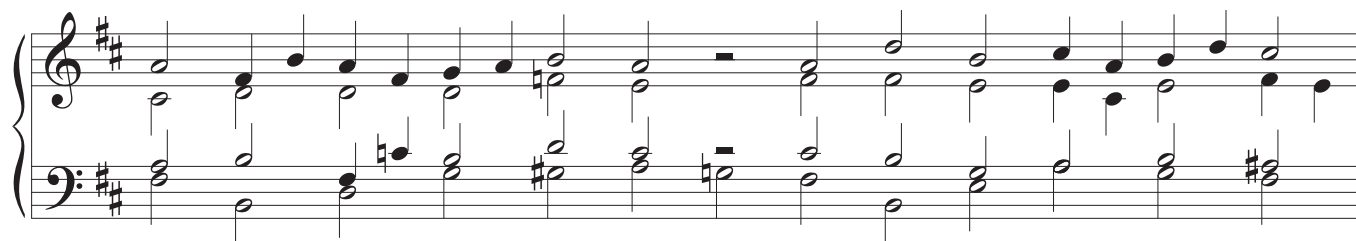
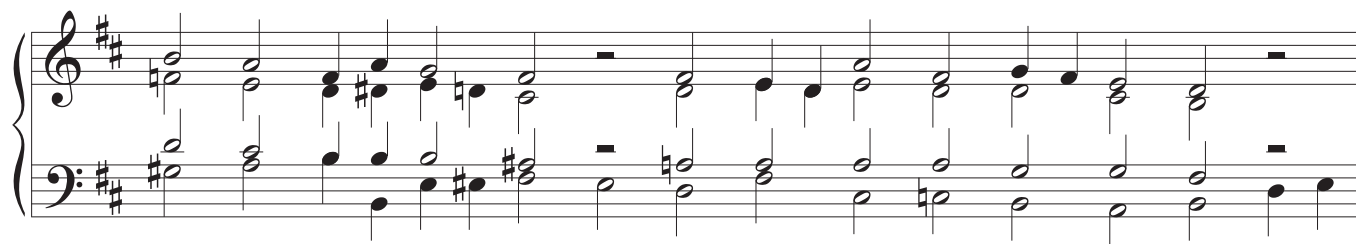
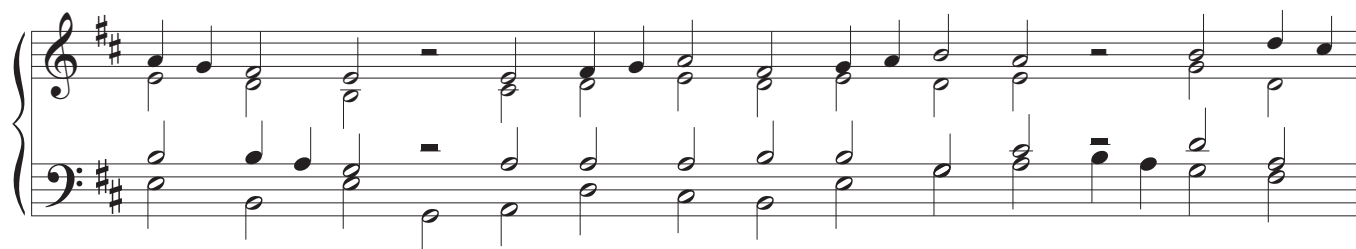
Psalm 147

Prelude



Chorale 9,9 - 9,9 -- 9,9 - 9,9

Phrygian



Postlude



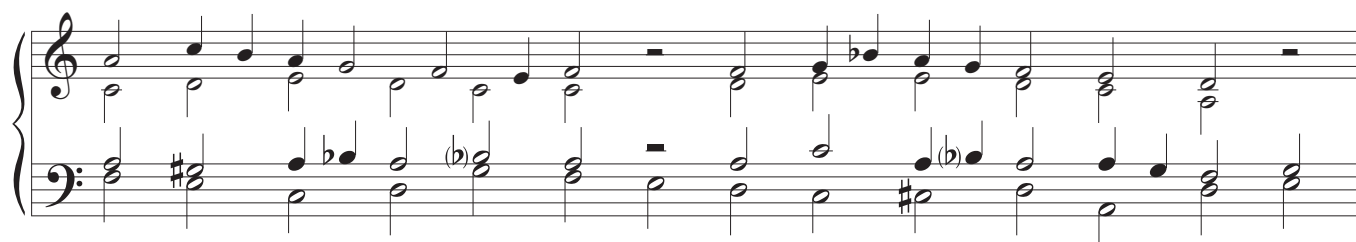
Psalm 148

Prelude

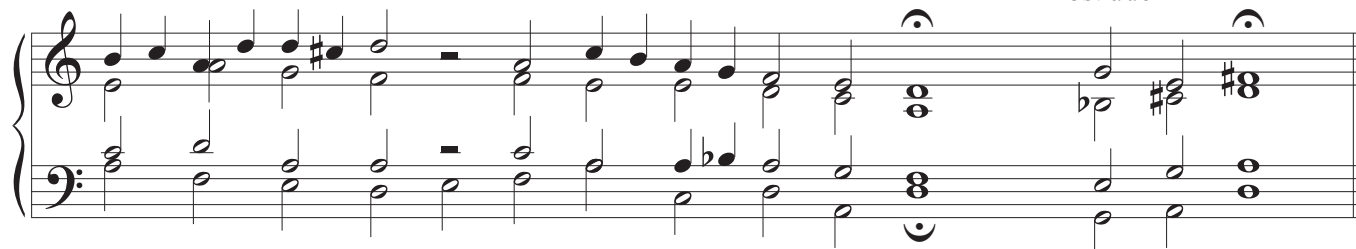


Chorale 8,8 - 8,8 -- 9,9 - 8,8

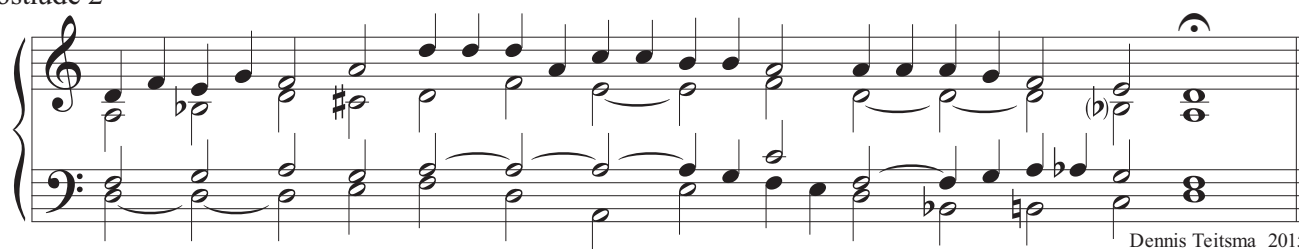
Dorian



Postlude 1



Postlude 2



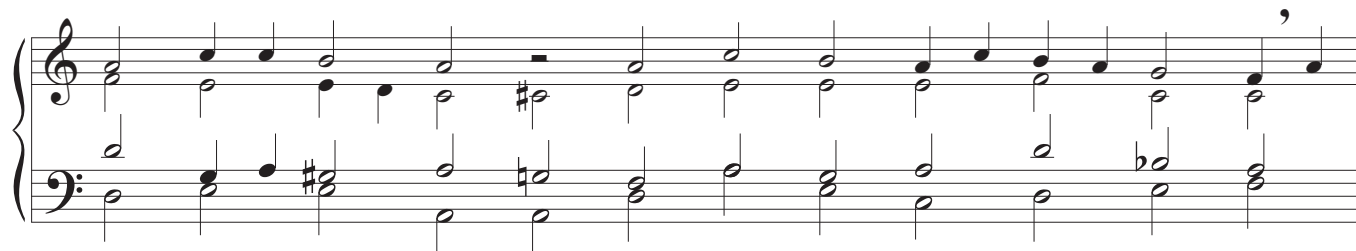
Psalm 149

Prelude



Chorale 9,9 - 9,7 -- 8,8 - 8,6

Dorian



Postlude



Psalm 150

Prelude



Chorale 7,7 - 7,7,8 - 7,7,8

Ionian



Postlude

