

Reproducible Part for Horn in F

Praise to the Lord, the Almighty

(Setting I)

Solo Instrument and Keyboard

Paul Manz

Transcribed by Benjamin M. Culli

Horn in F

The musical score is written in treble clef with a 3/4 time signature. It begins with a tempo marking of quarter note = 100. The score is divided into measures 1 through 50, with measure numbers 7, 16, 26, 33, 40, and 49 indicated at the start of their respective lines. Measure 1 contains a whole rest. Measure 2 is a repeat sign. Measure 3 is a triplet of eighth notes. Measure 4 is a quarter note. Measure 5 is a quarter note with a flat. Measure 6 is a quarter note with a sharp. Measure 7 is a quarter note with a sharp. Measure 8 is a quarter note with a flat. Measure 9 is a quarter note. Measure 10 is a quarter note. Measure 11 is a quarter note. Measure 12 is a quarter note. Measure 13 is a quarter note. Measure 14 is a quarter note. Measure 15 is a quarter note. Measure 16 is a quarter note. Measure 17 is a quarter note. Measure 18 is a quarter note. Measure 19 is a quarter note. Measure 20 is a quarter note. Measure 21 is a quarter note. Measure 22 is a quarter note. Measure 23 is a quarter note. Measure 24 is a quarter note. Measure 25 is a quarter note. Measure 26 is a quarter note with a flat. Measure 27 is a quarter note with a sharp. Measure 28 is a quarter note with a sharp. Measure 29 is a quarter note with a flat. Measure 30 is a quarter note. Measure 31 is a quarter note. Measure 32 is a quarter note. Measure 33 is a quarter note. Measure 34 is a quarter note. Measure 35 is a quarter note. Measure 36 is a quarter note. Measure 37 is a quarter note. Measure 38 is a quarter note. Measure 39 is a quarter note. Measure 40 is a quarter note. Measure 41 is a quarter note. Measure 42 is a quarter note. Measure 43 is a quarter note. Measure 44 is a quarter note. Measure 45 is a quarter note. Measure 46 is a quarter note. Measure 47 is a quarter note. Measure 48 is a quarter note. Measure 49 is a quarter note. Measure 50 is a quarter note. The score includes dynamic markings such as *f* and *(f)*. It also features various musical notations including triplets, slurs, and repeat signs.

Tune: *LOBE DEN HERREN, Ander Theil des Ernewerten Gesang-Buch, Stralsund, 1665 (PD).*
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Reproducible Part for Horn in F
Be Thou My Vision
Solo Instrument and Keyboard

Paul Manz

Transcribed by Benjamin M. Culli

Horn in F

Dolcissimo (♩ = 84)

6

(Keyboard)



9



15



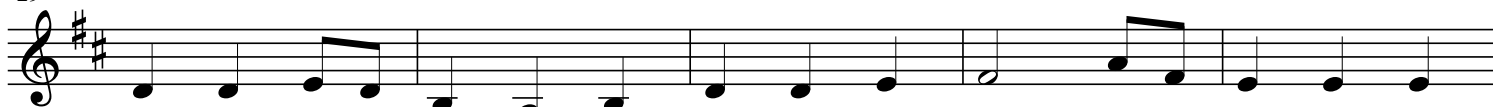
21

Fine



29

mf



34



39

rit.

D.S. al Fine



Tune: *SLANE*, Irish ballad (PD).

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Reproducible Part for Horn in F
God of Grace and God of Glory

Solo Instrument and Keyboard

Paul Manz

Transcribed by Benjamin M. Culli

Horn in F

♩ = 92-100 (Keyboard)

8

f

12

7

(Keyboard)

22

6

(Keyboard)

27

7

36

7

(Keyboard)

41

ff

rit.

Tune: *CWM RHONDDA*, John Hughes, 1873-1932, and written in 1907 (PD).

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Reproducible Part for Horn in F
Now Thank We All Our God
(Setting II)
Solo Instrument and Keyboard

Paul Manz

Transcribed by Benjamin M. Culli

Horn in F

Allegro energico (♩ = 132)

(Keyboard)

5

12

(Keyboard)

5

23

30

37

(Keyboard)

5

48

55

62

(Keyboard)

4

Tune: *NUN DANKET ALLE GOTT*, Johann Crüger, 1598–1662, and written in 1647 (PD).

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Reproducible Part for Horn in F

Oh, That I Had a Thousand Voices

(Setting II)

Solo Instrument and Keyboard

Paul Manz

Transcribed by Benjamin M. Culli

Horn in F

Energico 10 (Keyboard) *f*

13

20 *I.* 2. *Cresc.*

26

29 2 Opt. to end

33

Tune: *O DASS ICH TAUSEND ZUNGEN HÄTTE (KÖNIG)*, Johann Balthasar König, 1658–1734, and written in 1738 (PD).

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Reproducible Part for Horn in F
All Glory, Laud, and Honor
Solo Instrument and Keyboard

Paul Manz

Transcribed by Benjamin M. Culli

Horn in F

Grazioso (♩ = 66)

(Keyboard)

The musical score consists of five staves of music in G major (one sharp) and 4/4 time. The tempo is marked **Grazioso** with a quarter note equal to 66 beats per minute. The first staff begins with a double bar line and a repeat sign, followed by a two-measure rest and a melodic line starting on G4. A dynamic marking of *mf* is placed below the staff. The second staff starts at measure 6 and includes a two-measure rest. The third staff starts at measure 13. The fourth staff starts at measure 19 and includes a four-measure rest and a keyboard part marked (Keyboard). The fifth staff starts at measure 27 and includes a two-measure rest and a *rit.* marking above the final note.

Tune: VALET WILL ICH DIR GEBEN/ST. THEODULPH, Melchior Teschner, 1584–1635, and written in 1614 (PD).
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Reproducible Part for Horn in F

Soul, Adorn Thyself with Gladness

Solo Instrument and Keyboard

Paul Manz

Transcribed by Benjamin M. Culli

Horn in F

Andante espressivo

The musical score is written for Horn in F and consists of six staves of music. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The tempo and mood are marked "Andante espressivo". The first staff begins with a dynamic marking of *mp*. The score includes first and second endings, indicated by "1." and "2." above the staves. The music is primarily composed of quarter and eighth notes, with some rests and slurs. The piece concludes with a final cadence on the sixth staff.

Tune: *SCHMÜCKE DICH*, Johann Crüger, 1598–1662, and written in 1649 (PD).

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Reproducible Part for Horn in F

Praise and Thanksgiving (Morning Has Broken)

Solo Instrument and Keyboard

Horn in F

Paul Manz
Transcribed by Benjamin M. Culli

Andante (♩ = 48) 



6 *To Coda* 

10 *mf*

13 *D.S. al Coda* 

17 *Coda* 

21 *rit.*

Tune: *BUNESSAN*, 19th-century Gaelic melody (PD).

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Reproducible Part for Horn in F

Blessed Jesus, at Thy Word Dearest Jesus, We Are Here

Solo Instrument and Keyboard

Paul Manz

Transcribed by Benjamin M. Culli

Horn in F

Andante (♩ = 60)

The musical score is written for Horn in F in 3/4 time, with a key signature of two sharps (F# and C#). The tempo is marked 'Andante' with a quarter note equal to 60 beats per minute. The score begins with a dynamic marking of *mp* (mezzo-piano). The first staff contains a repeat sign followed by a triplet of eighth notes. The second staff includes a first ending bracket. The third staff includes a second ending bracket. The fourth and fifth staves feature triplet markings. The sixth staff concludes with a fermata over the final note.

Tune: *LIEBSTER JESU, WIR SIND HIER*, Johann Rudolph Ahle, 1625–1673, and written in 1664 (PD).

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