

Oh, What Beauty, Lord, Appears

Traditional

Wolfgang Amadeus Mozart, 1756-1791*
ed. David P. McKay

Adagio (♩ = 76)

Keyboard



The piano accompaniment for the first system is written for a grand staff (treble and bass clefs) in the key of D major (one sharp) and 3/4 time. It begins with a mezzo-forte (*mf*) dynamic. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of quarter notes.

S
A
T
B



The vocal staves are arranged vertically for Soprano (S), Alto (A), Tenor (T), and Bass (B). The Soprano, Alto, and Tenor parts are currently silent, indicated by horizontal lines. The Bass part begins with a mezzo-forte (*mf*) dynamic and contains the first notes of the vocal line.

Oh, what beau - ty, Lord, ap - pears,



The piano accompaniment for the second system continues the musical texture established in the first system, with the right hand playing a melodic line and the left hand providing harmonic support.

*From W. Williams' *Singer's Manual*, (Boston, 1858).

9

mf

Oh, what

in thy courts of ho - ly praise,

14

beau ty, Lord, ap - pears, in thy courts, thy

oh, what beau - ty, what beau - ty in thy courts, thy

19

f

Oh, what beau - ty, Lord, ap -

f

Oh, what beau - ty, Lord, ap -

f

courts of ho - ly praise, oh, what beau - ty, Lord, ap -

f

courts of ho - ly praise, oh, what beau - ty, Lord, ap -

24

pears in thy courts, thy courts of

pears in thy courts, thy courts of

pears, in thy courts, thy courts of

pears, in thy courts, thy courts of

28

ho - ly praise; un - to thee my heart as - pires, un - to

ho - ly praise; un - to thee my heart as - pires, un - to

ho - ly praise; un - to thee my heart as - pires, un - to

ho - ly praise; un - to thee my heart as - pires, un - to

32

thee my heart as - pires, un - to thee my voice I

thee my heart as - pires, un - to thee my voice I

thee my heart as - pires, un - to thee my voice I

thee, un - to thee my voice I