

# Oh, Hold Thou Me Up

Salmo Decimosesto\*

Psalm 17: 5, 6  
English Adaption by  
R. J. S. Stevens, *alt.*

BENEDETTO MARCELLO, 1686—1739  
Edited by Richard Wienhorst

*Lento*

SOPRANO

ALTO

*Lento*

*mf*

*mf*

Oh, hold Thou — me up, guide me in — the

*mf*

Oh, hold Thou — me

path, guide me in — the path of Thy com -

up, guide me in — the path of Thy com -

\* From the 50 *Salmi di Davide*

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mand-ments. I am Thy serv-ant, teach me Thy stat-utes.

mand-ments. I am Thy serv-ant, teach me Thy stat-utes.

Hold up my go-ings, my go

Hold up my go-ings, my go - - - ings, my

- ings in all Thy paths so that my foot-steps

go-ings in all Thy paths

may not be mov-ed. Oh, hold Thou

may not be mov-ed, may not be mov-ed,

The first system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, with lyrics "may not be mov-ed. Oh, hold Thou". The second staff is another vocal line, also in B-flat major, with lyrics "may not be mov-ed, may not be mov-ed,". The third staff is a piano accompaniment in B-flat major, featuring a melody in the right hand and a bass line in the left hand.

up my go - ings

so that my foot-steps may not be mov-ed. Oh, hold Thou

The second system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, with lyrics "up my go - ings". The second staff is another vocal line, also in B-flat major, with lyrics "so that my foot-steps may not be mov-ed. Oh, hold Thou". The third staff is a piano accompaniment in B-flat major, featuring a melody in the right hand and a bass line in the left hand.

*p* *down!!* so that my foot-steps may not be mov-ed, so that my

*pp*

up my go - ings so that my

*pp*

The third system of the musical score consists of three staves. The top staff is a vocal line in B-flat major, with lyrics "so that my foot-steps may not be mov-ed, so that my". The second staff is another vocal line, also in B-flat major, with lyrics "up my go - ings so that my". The third staff is a piano accompaniment in B-flat major, featuring a melody in the right hand and a bass line in the left hand. The system includes dynamic markings *p* and *pp*, and a handwritten note *down!!* above the first staff.

foot-steps may not be mov - ed, so that my foot-steps may

foot-steps may not be mov - ed, so that my foot-steps may

*f*

not be mov - ed.

not be mov - ed.

*mf*

*tr*

I call up - on Thee in time of —

I call up -

*p*

— dis - tress; I call up - on Thee, for

— on Thee in time of — dis - tress, for

Thou wilt hear me. Thou art my Ref-uge; lead me and

Thou wilt hear me. Thou art my Ref-uge; lead me and

guide me. I call up - on Thee, up -

guide me. I call up - on Thee, I call — up -

on \_\_\_\_\_ Thee, for Thou wilt — hear — me. *p* Hearken Thou

on Thee, O Lord, for Thou wilt — hear — me.

un-to me; hearken Thou un-to me,

*p* Hasten Thee to help me, hearken Thou un-to me,

*f* hasten Thee to help me. I call up - on Thee,

*f* hasten Thee to help me. Hearken Thou un-to me,

*Dawn!*

O Lord. Heark-en Thou un-to me,  
haste Thee to help-me. I call up-on Thee,

haste Thee to help-me. Oh, heark-en, heark-en un-to-my prayer,  
O Lord, oh, heark-en, heark-en un-to-my prayer,

*tw.*

oh, heark-en, heark-en un-to-my prayer.  
oh, heark-en, heark-en un-to-my prayer.