

No. 633.1.541

DR. J. BAXTER UPHAM,
BOSTON, MASS.

THE
46TH PSALM.

“God is our Refuge.”

COMPOSED FOR

CHORUS, SOLOS AND ORCHESTRA.

By

DUDLEY BUCK.

Op. 57.

BOSTON:
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N. B.—Orchestral parts to this work may be obtained through the publishers.

Dr. J. Baxter Upham, Boston, Mass.

PSALM FORTY-SIXTH.

No. 1. Chorus.—“God is our refuge and strength.”

DUDLEY BUCK. Op. 57.

Con moto Moderato. ♩ = 88.

PIANO.

p Clar. *mf* *f* *p str.*

Tog.

Vello. *mf*

Tromb. *f* *f* *Ped.*

Corno Solo. *pizz.* *dim.* *Clar.*

*

SOPRANO.
 God is our ref - uge, our ref - uge and strength, A ve - ry present

ALTO.

TENOR.
 God is our ref - uge, our ref - uge and strength, A

BASS.
 God is our ref - uge and strength,

help, a ve - - - ry pres - - ent help in

a ve - ry present help, a help in

ve - ry present help, a pres - - ent help in

a ve - ry present help, a help in

cres. poco a poco. **f**

troub - le, a ve - ry present help, a ve - ry present

troub - le, a ve - ry present help, a pres - - - -

cres. poco a poco. **f**

troub - le, a ve - ry present help, a ve - ry present

troub - le, a ve - ry present help, a ve - ry pres - - ent

cres. poco a poco. **f**

p

help... in trouble, in troub - - - - le; God is our

- - - ent help in troub - - - - le; God is our

help in trouble, in troub - - - - le.

help... in trouble, in trou - ble, in troub - - - - le.

p

cres.

f

ref - - uge and strength, our ref - uge and strength, our
 ref - - - - - uge, our ref - - - - - uge, our
 God is our ref - - uge and strength, our
 God is our ref - - uge, our

p *cres.* *mf*

dim.

p

ref - uge and strength, our ref - uge in time
 ref - uge and strength, our ref - - - - - uge and
 ref - uge and strength, our ref - uge, our ref - uge and
 ref - uge and our strength in troub - - - -

dim.

..... of troub - - - le.
 strength in time of troub - - - le.
 strength in time of troub - - - le
 le.

mf

mf Poco piu moto.

Therefore will we not fear, therefore will we not fear,
 Therefore will we not fear, therefore will we not

Poco piu moto. 104.
Ped. mf * *Ped.* * *Ped.* * *sfz*
 * *Ped.* *

f *sempre. ff*

though the earth . . . be removed, though the

though the earth : be re - moved, though the

f *sempre. ff*

fear, though the earth be removed, though the earth

fear, though the earth be removed, though the earth, the

f *sempre. ff* *Ped.*

earth be removed, though the earth be remov - - ed, and

... be removed, though the earth be remov - - ed, and

earth be removed, the earth be re - mov - - - - ed, and

dim.

though the hills be car-ried in - to the depths, . . . the depths of the

though the hills be car-ried in - to the depths, . . . the depths of the

dim.

though the hills be car-ried in - to the depths, the depths of the

though the hills be car-ried in - to the depths, the depths of the

dim.

pp sea, the depths of the sea.

sea, the depths of the sea.

pp sea, the depths of the sea.

sea, the depths of the sea.

pp *cres.* *f*

rage and swell, the wa - - - ters rage and
 though the wa - ters rage and swell, though
 swell,
 rage and swell, the wa - - - ters rage and

swell, though the wa - ters rage and swell,
 the wa - - - ters rage and swell,
 though the wa - ters rage and swell, they rage and swell, tho' they rage,
 swell, tho' they rage and swell, they rage, they

Fimp.

though the mountains shake at the swell - ing there - of, at the

sfz

C *sfz*

though the mountains shake at the swell - ing there - of, at the

sfz

Ped. *

Detailed description: This system contains the first two systems of a musical score. The top two staves are vocal lines in treble clef, with lyrics "though the mountains shake at the swell - ing there - of, at the". The third and fourth staves are piano accompaniment in treble and bass clefs. The piano part includes a common time signature 'C', dynamic markings 'sfz', and a 'Ped.' (pedal) marking with an asterisk. The music features a mix of eighth and sixteenth notes, with some slurs and accents.

swell - - - - ing, the swell - - - - ing there -

swell - - - - ing, the swell - - - - ing there -

Ped. f * *Ped. ff* *

Detailed description: This system contains the second two systems of the musical score. The top two staves are vocal lines in treble clef, with lyrics "swell - - - - ing, the swell - - - - ing there -". The third and fourth staves are piano accompaniment in treble and bass clefs. The piano part includes dynamic markings 'Ped. f' and 'Ped. ff', and asterisks. The music continues with similar rhythmic patterns and includes slurs and accents.

of!.....

poco ritard.

of!.....

Clar. *Fl.*

Ped. ** mf* *dim.* *p* *Viola.* *poco ritard.*

Vocals & Viols. *Ovrt.*

pp *Tempo 1mo.*

God is our ref - uge, our ref - uge and strength, a

pp

God is our ref - uge, our ref - uge and strength,

Tempo 1mo.

pp *str.*

ve - ry pres - ent help, a pres - - ent help in
 a ve - ry present help in
 a ve - ry present help, a help in
 a ve - ry present help in

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a B-flat major key with a common time signature. The piano accompaniment features a steady eighth-note pattern in the right hand and a more rhythmic bass line in the left hand.

troub - le, *mf* God is our ref - uge, our
 troub - le, God is our ref - uge, our ref - uge and
 troub - - le, God is our ref - - - uge, our ref - - -
 troub - le, God is our

The second system continues the musical piece with four vocal staves and piano accompaniment. The piano part includes a section labeled "Wind Inst." in the right hand, which plays a melodic line with some grace notes. The vocal lines continue with the lyrics, showing some phrasing and dynamics like *mf*.

ref - uge and strength, and strength

strength, **f** and strength

- - uge and our strength, and strength

ref - uge and strength, and strength

Strings con ped.

f **f** **f**

Ped.

.... in troub - - - - - le!

.... in troub - - - - - le!

dim. *p* *f, Or.* *Ped.* *pp* * *Ped.* *

No. 2. Soprano Solo and Double Quartette.

Poco Allegretto Pastorale. ♩. = 54.

PIANO.

p *tranquillo.* *cres.*

mf *f*

SOPRANO Imo. SOLO.

There

dim. *p*

Con molto espressione.

is a riv - er, there is a riv - er the streams where

Ped. *

of ... shall make glad, ... shall make glad ... the ci - ty of

Poco Rall.

colla voce.

a tempo. mf

God; ... The ho - - - ly place, ... the ho - - - ly

Clar.

f

place, ... the ho - ly place of the ta - - - ber-na -

ad lib.

cle of the most High, of the most

rall.

colla voce.

SOPR. I.

a tempo.

p

poco cres.

High.
SOPR. II.

There is a riv - er, there is a riv - er, the

ALTO I.

p

poco cres.

ALTO II.

There is a riv - er, there is a riv - er, the

a tempo.

pp

Clar.

Fl.

cres.

f

dimin.

streams where - of make glad, make glad the ci - ty of our

cres.

f

dimin.

streams where - of make glad the ci - ty of

streams where - of shall make glad, make glad the ci - ty of our

f

God;... the ho - - - - ly place,

God;... the ho - - - - ly

God;... the ho - - - - ly

the place of the tab-er-na-cle of the most

place....

place....

High, the place, the place of the ta - - - - -

D the ho - ly, ho - ly place, the ho - ly, ho - ly

the ho - - - - ly place, the ho - - - - ly

the ho - ly, ho - ly place, the ho - ly, ho - ly

p *mf* *p* *mf* *p* *mf*

- - berna - cle, the ho - - - - ly place of the most

place, the ho - ly place of the taber - na - cle, of the most

place, the ho - - ly place, the ho - - ly

place, the ho - - - - ly place

dim. *dim.*

High! of the most High!

dim. High, of the most High, of the most High!

place of the most High, of the most High!

dim. of the most High, of the most High!

dim. *f* *>>>>* R.H. L.H. *mf*

TENOR I SOLO. *energico.*

God is in the midst ... of her ; ...

TENOR II SOLO.

f *energico.*

BASS I SOLO.

God is in the midst of her ; ...

BASS II SOLO.

God ... is in the midst of her ; ...

dim. *mf*

there - - - fore, there - - - fore shall . . . she
shall she
there - - - fore, there - - - fore *mf* shall . . . she

f *mf* *f* *mf*

This system contains the first two systems of vocal and piano accompaniment. The vocal parts are in treble and bass clefs with lyrics. The piano accompaniment is in grand staff. Dynamics include *f* and *mf*.

Clar. *Str.* *p*

This system shows the piano accompaniment for the first system, including parts for Clarinet and Strings. Dynamics include *p*.

not be re-mov-ed, God shall help her, God shall help her,
not be re-mov-ed, God shall help her, God shall help her,

f *f*

This system contains the second two systems of vocal and piano accompaniment. The vocal parts are in treble and bass clefs with lyrics. The piano accompaniment is in grand staff. Dynamics include *f*.

f *mf*

This system shows the piano accompaniment for the second system, including parts for Clarinet and Strings. Dynamics include *f* and *mf*. Fingerings 5, 4, 1 are indicated.

SOPRANO I.



and that right ear - - - ly!

SOPRANO II.



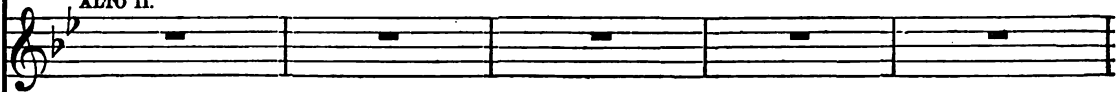
and that right ear - - - ly!

ALTO I.

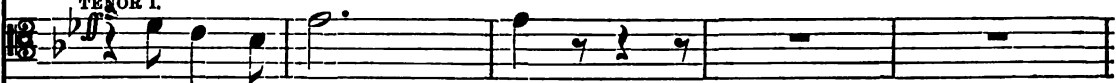


and that right ear - - - ly!

ALTO II.

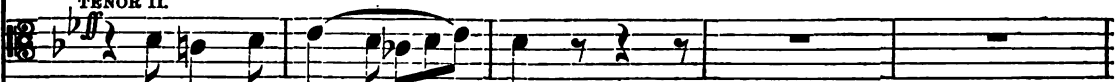


TENOR I.



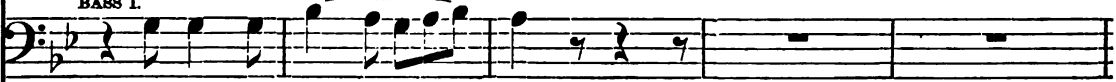
and that right ear - - - ly!

TENOR II.



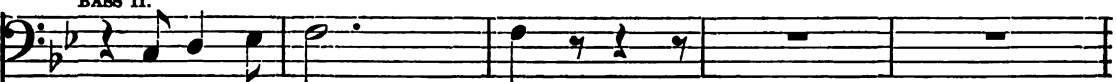
and that right ear - - - ly!

BASS I.



and that right ear - - - ly!

BASS II.



and that right ear - - - ly!

Piano accompaniment for the vocalists. The right hand features chords and melodic fragments, while the left hand provides a harmonic foundation. Dynamics include sfz, f, p, and Cresc. (Crescendo). Instrumentation includes Flute and Clarinet (Fl. Clar.) and Horns (Cornet).

mf

There is a

E

p

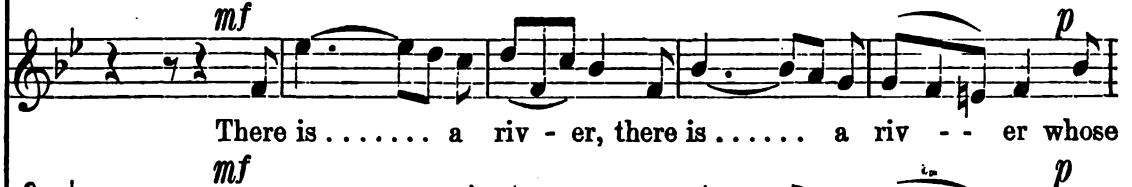
There

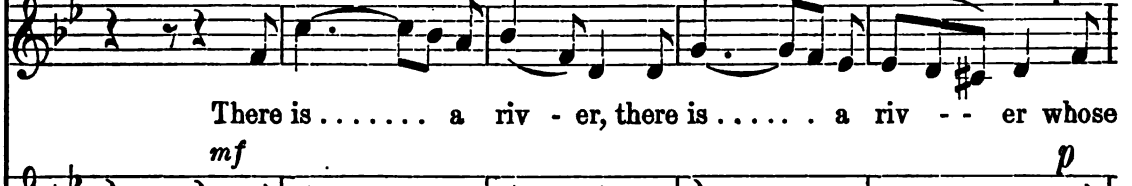
p

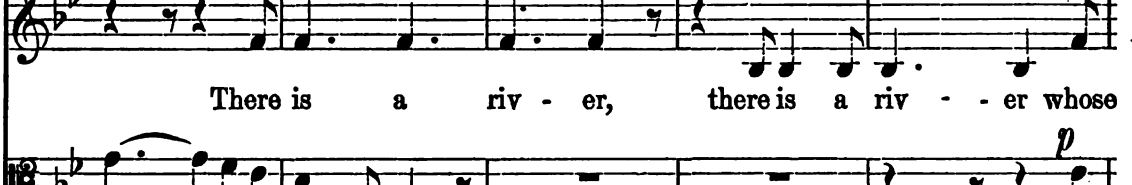
There

fin.
cen - do.
f
dim.
p

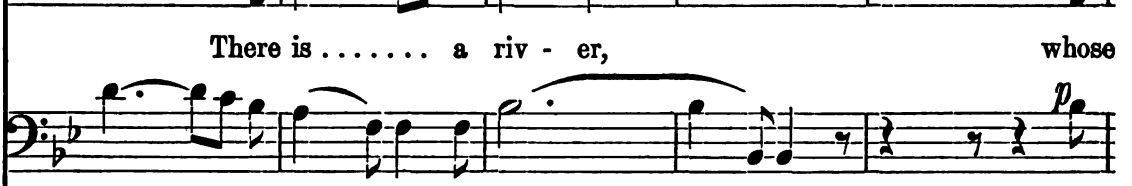

 riv - er, there is a riv - - - er, the


 There is a riv - er, there is a riv - - er whose

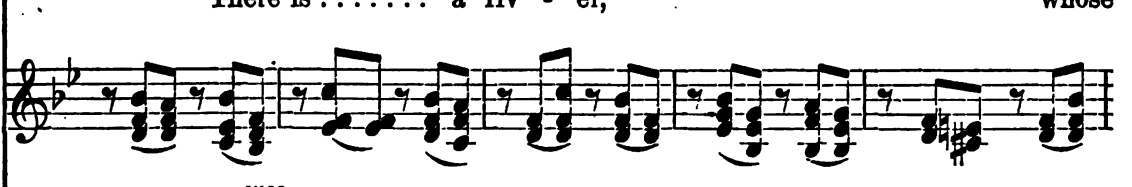

 There is a riv - er, there is a riv - - er whose


 There is a riv - er, there is a riv - - er whose


 is a riv - er, whose


 There is a riv - er, whose


 is a riv - er, a riv - - - - er, whose


 There is a riv - er, whose


cres.

streams where-of make glad the ci - ty of God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of our God; the ho - ly

streams make glad the ci - ty of God; the ho - ly

mf

cres - - - *cen* - - - *do.*

place, the ho - - ly place, the place of the ta - - berna -

place, the ho - - ly place, the place of the ta - - berna -

place, the ho - ly place, the place of the ta - - berna -

place, the ho - ly place, the place of the ta - - berna -

place, the ho - - ly place, the place of the ta - - berna -

place, the ho - - ly place, the place of the ta - - berna -

place, the ho - - ly place, the place of the ta - - berna -

place, the ho - - ly place, the place of the ta - - berna -

cres - - - *cen* - - - *do.*

ff

sfz

cle of the most High!.....
 cle.
 cle of the most High!.....
 cle.
 cle of the most High!..... of
 cle. of
 cle of the most High!..... of
 cle of the most High!..... of
mf *p* *pp*

of the most High!.....
of the most High!.....
of the most High!.....
of the most High!.....

pp

the most High!.....
the most High!.....
the most High!.....
the most High!.....

Ped.

pp

of the most High!.....

of the most High!.....

of the most High!.....

of the most High!.....

pp

Ped. * *f*

pp

Detailed description: This page of a musical score contains eight staves. The first four staves are vocal lines, each with a treble clef and a key signature of two flats. They contain melodic lines with lyrics: "of the most High!.....". The fifth and sixth staves are piano accompaniment in the right hand, with a treble clef and a key signature of two flats. The seventh and eighth staves are piano accompaniment in the left hand, with a bass clef and a key signature of two flats. The piano part includes dynamic markings such as *pp* (pianissimo) and *f* (forte), and performance instructions like *Ped.* (pedal) and asterisks (*). The score concludes with a double bar line.

No. 3. Recit. and Bass Solo.—“The Heathen Raged.”

Allegro con Fuoco. ♩ = 120.

Trombe.

PIANO. *f*

Str.

dimin

p

Recit.

The hea - then, the heathen

poco rallent.

u - endo.

p

Recit.

Lento in tempo.

rag - - - ed!

The kingdoms, the kingdoms were

f

p Lento in tempo. *Allegro.*

mov - ed; He ut - ter'd his

f

Lento in tempo.

voice, he ut - - ter'd his voice, the

f *p*

earth melt ed.

mf *Clar. Fog.*

pp

The hea - then, the heathen rag - - -

p

Lento in tempo.

ed!

Allo.

The kingdoms, the kingdoms were

f

a tempo.

mf

mov - - ed; He ut - - - ter'd his

a tempo.

f *p*

Svi.

voice, he ut - - - ter'd his voice, he

ut - - ter'd his voice, the earth melt - - -

p *pp*

os.

No. 4. Chorus.—“The Lord of Hosts.”

Allo. con Fuoco. ♩ = 120.

SOPRANO.

ALTO.

TENOR.

ed; The Lord of Hosts, the Lord of Hosts is with us, the

ff The

ff The

CHORUS.

God of Ja - cob, the God of Jacob is our ref - - - The

Lord of Hosts, the Lord of Hosts is with us, the

Lord of Hosts, the Lord of Hosts is with us, the

uge.
Lord of Hosts, the Lord of Hosts is with us, the

Ped.

Detailed description: This system contains the first three vocal lines and the piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The piano part features a complex texture with many beamed sixteenth notes in the right hand and block chords in the left hand. A 'Ped.' (pedal) marking is present in the first measure of the piano part. The lyrics are: 'Lord of Hosts, the Lord of Hosts is with us, the'.

God of Ja - - cob, the God of Ja - cob is our

God of Ja - - cob, the God of Ja - cob is our

Detailed description: This system contains the next three vocal lines and the piano accompaniment. The vocal staves are in treble clef with a key signature of one flat. The piano accompaniment is in bass clef. The piano part continues with a similar complex texture of beamed sixteenth notes and block chords. The lyrics are: 'God of Ja - - cob, the God of Ja - cob is our'.

ref - uge, our ref - uge, the Lord of Hosts, the

ref - uge, our ref - uge, the Lord of Hosts, the

ref - uge, the Lord of Hosts, the

The first system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady rhythmic accompaniment.

Lord of Hosts is with us, the God of Ja - cob, the God of

Lord of Hosts is with us, the God of Ja - cob, the God of

The second system consists of four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The music continues from the first system. The word "dim." is written above the first vocal line and below the second vocal line. The piano accompaniment features a consistent rhythmic pattern.

p *cres.*

Ja - cob is our ref-uge, our ref-uge, is our ref - - - - - uge, our

cres.

Ja - cob is our ref-uge, our ref-uge, is our ref - - - - - uge, our

ref - - - - - uge. *mf* The

F *mf* The Lord of

ref - - - - - uge.

mf The Lord of Hosts, . . . the

mf

Lord of Hosts, the Lord of Hosts. . . . is
Hosts, the Lord of Hosts is with us, is
The Lord! of Hosts is
Lord of Hosts is with us,

The first system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "Lord of Hosts, the Lord of Hosts. . . . is Hosts, the Lord of Hosts is with us, is The Lord! of Hosts is Lord of Hosts is with us,". The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

with us. The God of
. . . . with us, is with us. The God of Ja-cob is our
with us.
The God of Ja-cob is our ref - - - -

The second system of the musical score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "with us. The God of with us, is with us. The God of Ja-cob is our with us. The God of Ja-cob is our ref - - - -". The piano accompaniment continues with the same eighth-note pattern as in the first system.

Ja - cob is our ref - uge, the Lord, the Lord of
 ref - - uge, *mf* our *dim.* ref - uge, the Lord, the Lord of
 The God of Ja - cob is our ref - uge, the
 uge, The Lord of Hosts,

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major (one treble clef, one bass clef). The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef). The music features a mix of eighth and quarter notes, with some phrases marked with a slur. Dynamics include *dim.* (diminuendo) and *p* (piano). The lyrics are: "Ja - cob is our ref - uge, the Lord, the Lord of ref - - uge, *mf* our *dim.* ref - uge, the Lord, the Lord of The God of Ja - cob is our ref - uge, the uge, The Lord of Hosts,".

Hosts, the Lord of Hosts is with us, the Lord of Hosts is
 Hosts is with us, the *pp* Lord of Hosts is
 Lord of Hosts is with us, the Lord of Hosts is
 the Lord of Hosts, is with

The second system of the musical score consists of four staves. The top two staves are vocal lines in G major (one treble clef, one bass clef). The bottom two staves are piano accompaniment in G major (one treble clef, one bass clef). The music continues with similar rhythmic patterns and dynamics, including *pp* (pianissimo). The lyrics are: "Hosts, the Lord of Hosts is with us, the Lord of Hosts is Hosts is with us, the *pp* Lord of Hosts is Lord of Hosts is with us, the Lord of Hosts is the Lord of Hosts, is with".

cres - - - *cen* - - - *do.*

with us, the God of Ja - - cob is our

with us, the God of Ja - - cob is our

us; the God of Ja - - cob is our

cres - - - *cen* - - - *do.*

ref - - uge, is our ref - - uge, the Lord of

ref - - uge, is our ref - - uge, is our

ref - - - - - uge, The Lord of

Hosts, the Lord of Hosts is with . . . us, the God of

ref - - uge, the Lord of Hosts is with us, the God of

Hosts, . . . the Lord of Hosts is with . . . us, the God of

The first system consists of four staves. The top two staves are vocal lines in G major, with lyrics: "Hosts, the Lord of Hosts is with . . . us, the God of". The bottom two staves are piano accompaniment. The second system continues the vocal lines with lyrics: "ref - - uge, the Lord of Hosts is with us, the God of". The third system continues with lyrics: "Hosts, . . . the Lord of Hosts is with . . . us, the God of".

Ja - - cob, the God of Ja - - cob is our

Ja - - cob, the God of Ja - - cob is our

The second system consists of four staves. The top two staves are vocal lines in G major, with lyrics: "Ja - - cob, the God of Ja - - cob is our". The bottom two staves are piano accompaniment. The third system continues the vocal lines with lyrics: "Ja - - cob, the God of Ja - - cob is our".

dim - - - in - - u - - en - - -

ref - - uge, is our ref - - uge, our

ref - - - - uge, is our ref - - uge, our

dim - - - in - - u - - en - - -

ref - - - uge, is our ref - - uge, our

ref - - - - uge, is our ref - - uge, our

dim - - - in - - u - - en - - -

do. *p*

ref - - - - uge. A - - - - men.

ref - - - - uge. A - - - - men, A - men.

do. *p*

ref - - - - uge. A - - - - men, A - men.

ref - - - - uge. A - - - - men.

do. *p*

No. 5. Tenor Solo.—“O Come Hither.”

Andante affetuoso. ♩ = 72.

Clar. Solo.

PIANO.

pp

l. d.

*

Ped.

*

Ped. simili.

mf

O come

hith-er, come hith-er and be-hold, come hith-er and be-

The image displays a musical score for piano and clarinet solo. It consists of four systems of music. The first system shows the piano accompaniment in G major (one sharp) and 2/4 time, starting with a piano (*pp*) dynamic. The piano part features a steady eighth-note accompaniment in the bass and a more active melody in the treble. The second system continues the piano accompaniment, with a dynamic change to mezzo-forte (*mf*). The third system shows the clarinet solo part, which is mostly rests, with the vocal line "O come" appearing in the treble clef. The fourth system shows the vocal line continuing with the lyrics "hith-er, come hith-er and be-hold, come hith-er and be-". The piano accompaniment continues throughout, providing harmonic support for the vocal line.

poco rall.

a tempo.

p

hold the works of the Lord; What de - - - so -

colla voce.

a tempo.

cres.

f

lation, what de - so - lation, what de - - so - la - - tion he hath

poco cres.

mf

*Ped. **

rall.

made, he hath made, . . . he hath made in the earth!

Fl. Clar. Corad.

colla voce.

poco rall.

He

Clar. Fag.

Viollo.

Allegro agitato.

mak - eth war to cease, to cease in all the

Allegro agitato. ♩ = 112.

world, He break - - eth the bow, he

cres. *dim.*

break - - eth the bow and cut - teth the spear in

sun - der, and cut - teth the spear. . . . in sun - der, and

cres. *dim.* *p*

burn - - eth the char - iots, the char - - iots in the

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on grand staff (treble and bass clefs). The vocal line contains the lyrics "burn - - eth the char - iots, the char - - iots in the". The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

fire!..... He

p *cres.* *f*

The second system continues the vocal line with "fire!..... He". The piano accompaniment features a dynamic marking of *p* (piano) followed by *cres.* (crescendo) and *f* (forte). The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand.

mak - eth war to cease, to cease in all the

p

The third system contains the lyrics "mak - eth war to cease, to cease in all the". The piano accompaniment starts with a dynamic marking of *p* (piano). The piano part continues with the same rhythmic accompaniment as the previous systems.

world, He break - - eth the bow, he

cres. *dim.*

The fourth system concludes with the lyrics "world, He break - - eth the bow, he". The piano accompaniment features dynamic markings of *cres.* (crescendo) and *dim.* (diminuendo). The piano part maintains the rhythmic accompaniment throughout.

break - - eth the bow and cut - teth the spear in

sun - der, and cut - teth the spear. in sun - der, and

cres. *dim.* *p*

burn - - eth the char - iots, the char - iots in the

fire! He

p *cres.* *f*

mak - eth war to cease, to cease in all the

p

world, he break - - eth the bow, he

Ped. *

break - - eth the bow, and cut - teth the spear in

sun - der, and cut - teth the spear in sun - der, and

cres. *dim.*

burn - - eth, and burn - eth the char - iot in the
cres - - cen - do.

This system contains the first line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a *cresc.* marking.

fire! the char-iot in the
dim.

Ped. *

This system contains the second line of the musical score. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a *dim.* marking and a *Ped.* marking with an asterisk.

fire!

mf *f* *p*

This system contains the third line of the musical score. It features a piano accompaniment with dynamic markings *mf*, *f*, and *p*.

ral - - ten - - tan - - do. *poco cres.*

This system contains the fourth line of the musical score. It features a piano accompaniment with a *poco cres.* marking.

Tempo 1mo.

O come hith - er, come hith - er and be -

Tempo 1mo. p

Ped. * *Ped.*

hold, come hith - - er and be - - hold the

Ped. *

works of the Lord, the works, the

rall.

works of the Lord.

pp rall.

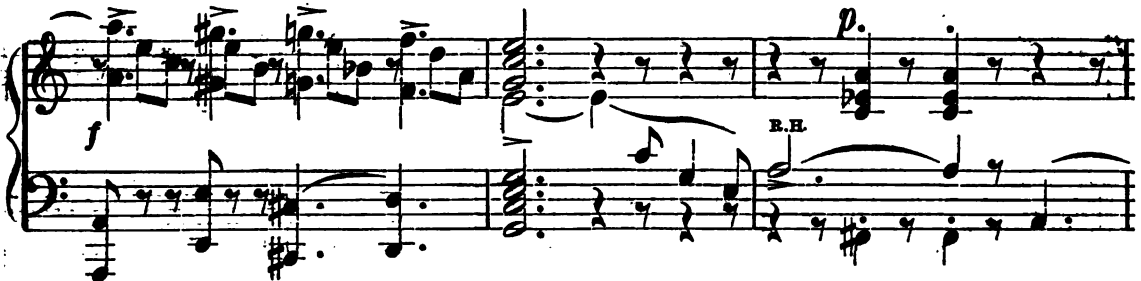
Ped. *

No. 6. Quartett.—“Be still, then, and know that He is God.”

Allegro molto Moderato. ♩ = 84.

PIANO.

Vcllo. Solo.

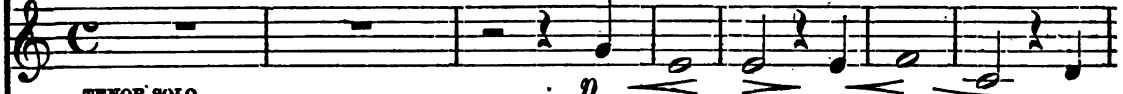


SOPRANO SOLO.



Be still, then, be still, then, and

ALTO SOLO.



TENOR SOLO.



Be still, then, be still, then, and

BASS SOLO.



Musical score for the first system, featuring vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "know that he is God; Be still, know that he is God; Be still,"

Dynamics: *mf*, *pp*, *mf*, *pp*.

The piano accompaniment consists of a steady eighth-note pattern in the bass and a more complex pattern in the treble, including chords and melodic lines.

Musical score for the second system, featuring vocal lines and piano accompaniment. The vocal lines are in treble clef, and the piano accompaniment is in bass clef. The lyrics are: "then, be still, then! then, be still, then!"

Dynamics: *p*, *p*.

The piano accompaniment continues with a steady eighth-note pattern in the bass and a more complex pattern in the treble, including chords and melodic lines.

Performance markings: *Overl.*, *cres.*

f Poco piu moto.

SOPRANO SOLO.
 He shall be ex - alt - ed, ex - alt - ed among the
Poco piu moto. ♩ = 100.

hea - then, he shall be ex - alt - ed, ex - -

alt - ed in the earth. Al - le - lu - - - ia! Al - le -

Ped. *

lu . . . ia! Al - le - lu . . . ia! A . . . men. Al - le -

rall. *a tempo.* **f**

f

Al - le -

a tempo. *rall.* *p*

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line starts with a fermata over the first measure, followed by a melodic line with a *rall.* marking and a *f* dynamic. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes. The system concludes with a *f* dynamic marking.

lu . . . ia! Al - le - lu . . . ia! Al - le - lu . . . ia!

dim.

lu . . . ia! Al - le - lu . . . ia! Al - le - lu . . . ia!

dim.

mf

Detailed description: This system contains the second vocal entry and piano accompaniment. The vocal line repeats the phrase 'lu . . . ia! Al - le - lu . . . ia! Al - le - lu . . . ia!' with a *dim.* marking at the end. The piano accompaniment continues with a similar rhythmic pattern, marked with *mf*. The system concludes with a *dim.* marking.

A - - men! He shall be ex - -
 A - - men! He shall be ex - -
 A - - men! He shall be ex-alt - ed, ex - -

p
f

alt - ed among the hea - - then,
 alt - ed among the hea - - then,
 alt - ed among the hea - then, and he shall be ex -

p

mf he shall be ex - - alt - - ed in the earth; *f* for

mf he shall be ex - - alt - - - - ed in the earth; for

alt - - - ed, ex - - alt - - ed in the earth; for

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "he shall be ex - - alt - - ed in the earth; for" (top line), "he shall be ex - - alt - - - - ed in the earth; for" (second line), and "alt - - - ed, ex - - alt - - ed in the earth; for" (third line). The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

He shall be ex-alt - ed, ex - alt - ed among the

He shall be ex-alt - ed, ex - alt - ed among the

He shall be ex-alt - - - - - ed, ex - alt - ed among the

He shall be ex-alt - - - ed, be ex - alt - ed among the

The second system consists of four vocal staves and a piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The lyrics are: "He shall be ex-alt - ed, ex - alt - ed among the" (top line), "He shall be ex-alt - ed, ex - alt - ed among the" (second line), "He shall be ex-alt - - - - - ed, ex - alt - ed among the" (third line), and "He shall be ex-alt - - - ed, be ex - alt - ed among the" (bottom line). The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

heathen, He shall be ex - - alt - - - - -

heathen, He shall be ex - - alt - ed, be

heathen, He shall be ex - - alt - ed, be ex - -

heathen, He shall be ex - - alt - - - - -

dim.
- - - - - ed in the earth.

. ex - alt - ed in the earth. *p* Be

dim.
alt - - - ed in the earth.

ed, shall be ex - - alt - ed in the earth.

p

Be still, then, be still, then!

still, be still, then!

mf

Be still, be ...

Be still, then, be

mf

and know that He is God, that

mf

still, then, and know that He is God, that

p

He is God.

He is God.

p *mf* *L.H.*

Detailed description: This system contains the first vocal entry. The top staff is a vocal line with the lyrics "He is God." The second staff is another vocal line with the lyrics "He is God." The piano accompaniment is shown in the bottom two staves, with dynamics *p* and *mf* and a label *L.H.* for the left hand.

Tempo 1mo. *p*

Be

poco ritard. *p*

Be

poco ritard. *Tempo 1mo.* ♩ = 84.

dim. *p* *L.H.* *R.H.*

Detailed description: This system contains the second vocal entry. The top staff is a vocal line with the lyrics "Be". The second staff is another vocal line with the lyrics "Be". The piano accompaniment is shown in the bottom two staves, with dynamics *p* and *dim.*, and labels *L.H.* and *R.H.* for the left and right hands. The tempo is marked *Tempo 1mo.* and the metronome marking is ♩ = 84. The first part of the piano accompaniment is marked *poco ritard.*

still, then! be still, then!

still, then! be still, then!

p

p

Detailed description: This block contains the first system of vocal staves. It features two vocal parts, each with two staves. The lyrics are "still, then! be still, then!". The music is marked with a piano (*p*) dynamic. There are long horizontal lines above the notes, indicating sustained or tied notes.

Ped. * *mf*

Detailed description: This block shows the piano accompaniment for the first system. It consists of a grand staff with a treble and bass clef. The music is characterized by a steady eighth-note accompaniment in the bass and a more melodic line in the treble. A "Ped." (pedal) marking is present, along with a mezzo-forte (*mf*) dynamic and an asterisk symbol.

cres. *f* *dim.*

be still, and know that He, that He is

cres. *f* *dim.*

be still, and know that He, that He is

be still, and know that He is

Detailed description: This block contains the second system of vocal staves. It features two vocal parts, each with two staves. The lyrics are "be still, and know that He, that He is" and "be still, and know that He, that He is". The music is marked with dynamic changes: *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo). There are long horizontal lines above the notes, indicating sustained or tied notes.

dim.

Detailed description: This block shows the piano accompaniment for the second system. It consists of a grand staff with a treble and bass clef. The music continues with the eighth-note accompaniment in the bass and a melodic line in the treble. A *dim.* (diminuendo) dynamic marking is present.

p *cres.*
God. Be still, then, be still, then, and know that He is

p *cres.*
God. Be still, then, be still, then, and know that He is

rall. mp

Detailed description: This system contains two vocal staves and a piano accompaniment. The vocal staves are in treble clef with lyrics. The piano accompaniment is in bass clef. Dynamics include piano (*p*) and crescendo (*cres.*). The piano part features a melodic line with some grace notes and a bass line with chords.

f *p*
God. Be still, then, be still, then;

f *p*
God. Be still, then, be still, then;

p *pizz.*

Detailed description: This system continues the vocal and piano parts. The vocal staves have lyrics. The piano accompaniment includes a section with rapid sixteenth-note patterns in the right hand, marked piano (*p*) and pizzicato (*pizz.*). Dynamics include forte (*f*) and piano (*p*).

Tempo 2do.

Tempo 1mo.

Al - le - lu - - - ia! Al - le -

Al - le - lu - - - ia! Al - le -

Detailed description: This block contains the vocal parts of the 'Al-le-lu-ia!' section. It consists of four staves. The top two staves are for the soprano and alto voices, and the bottom two are for the tenor and bass voices. The music is in a 4/4 time signature. The tempo starts at 'Tempo 2do.' (marked with a forte 'f' dynamic) and changes to 'Tempo 1mo.' (marked with a piano 'p' dynamic). The lyrics 'Al - le - lu - - - ia!' are written below the notes.

Tempo 2do. ♩. = 100.
molto cres.

Tempo 1mo. ♩. = 84.

sfz *f* *R.H.* *sfz* *

Ped.

Detailed description: This block shows the piano accompaniment for the first system. It features a grand staff with a treble and bass clef. The right hand (R.H.) plays a complex, rhythmic pattern with a forte dynamic (f) and a sforzando (sfz) accent. The left hand provides a steady accompaniment. The tempo is marked 'Tempo 2do.' with a quarter note equal to 100 beats per minute, and 'molto cres.' (molto crescendo). The tempo then changes to 'Tempo 1mo.' with a quarter note equal to 84 beats per minute. Pedal markings are present at the bottom of the bass staff.

lu - - - ia!.....

lu - - - ia!.....

Detailed description: This block contains the vocal parts for the 'lu-ia!' section. It consists of four staves for soprano, alto, tenor, and bass. The lyrics 'lu - - - ia!.....' are written below the notes. The music continues from the previous system with a long, sustained note in the vocal parts.

pp *Corn.* *Clar.* *f.*

Ped.

Detailed description: This block shows the piano accompaniment for the second system. It features a grand staff with a treble and bass clef. The right hand plays a delicate, piano (pp) melody. The left hand plays a rhythmic accompaniment. The tempo is marked 'Tempo 1mo.'. Instrument markings for 'Corn.' (Cornet) and 'Clar.' (Clarinet) are present. A forte (f) dynamic is marked at the end of the system. Pedal markings are present at the bottom of the bass staff.

No. 7. Finale.—“The Lord of Hosts is with us.”

Allo. con Brio ma Maestoso.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The tempo is marked *Allo. con Brio ma Maestoso.* The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics "The Lord of Hosts!" are written under the vocal staves. The piano part features a dynamic marking of *f* and includes performance instructions: *Tromb.*, *Str.*, *Ped.*, and ** Ped. **. There are also numerical markings '3' and '2' indicating triplets and other rhythmic groupings.

The second system of the musical score also consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The tempo remains *Allo. con Brio ma Maestoso.* The key signature and time signature are consistent with the first system. The lyrics "Lord of Hosts!" and "The Lord of Hosts!" are written under the vocal staves. The piano part includes performance instructions: *Ped.*, ** Ped. **, and *Ped. * Ped. **. Numerical markings '3' and '2' are present, indicating triplets and other rhythmic groupings.

The Lord of Hosts is with..... us!

The Lord of Hosts is with..... us!

pizz.

Temp.

Detailed description: This system contains the first two systems of a musical score. The top two systems are vocal staves with lyrics. The bottom two systems are piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and a more melodic line in the left hand. Dynamics include *pizz.* and *Temp.*

is with us!

p *G*

is with.... us!

is with.... us! The Lord of Hosts, the

p *f* *R.H.*

Detailed description: This system contains the second two systems of the musical score. The top two systems are vocal staves with lyrics. The bottom two systems are piano accompaniment. The piano part continues with the rhythmic pattern from the first system. Dynamics include *p*, *G*, *f*, and *R.H.*

The Lord of Hosts, the
 Lord of Hosts is with us, is ... with us, the Lord of Hosts, the

The
 Lord of Hosts is with us, is with us, is with
 Lord of Hosts is with us, the Lord of Hosts is with us, the

The
Lord of Hosts, the Lord of Hosts is with... us, the
us, the Lord of Hosts.... is with us, is with us, is
Lord..... of Hosts is with..... us, the

Lord of Hosts, the Lord of Hosts is with... us, is
Lord of Hosts, the Lord of Hosts is with.....
.... with us, the Lord of Hosts, the Lord of Hosts is with... us, is
Lord, the Lord of Hosts,.... the Lord of Hosts is with.....

with us, the Lord of Hosts is with us.

..... us, the Lord of Hosts is with us.

with us, the Lord of Hosts is with us.

us, the Lord of Hosts is with us.

The first system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass range. The lyrics are: "with us, the Lord of Hosts is with us." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

H

The second system of the musical score consists of four vocal staves and a piano accompaniment. The vocal parts are mostly silent, indicated by horizontal lines. A large letter "H" is placed in the center of the system. The piano accompaniment continues with a similar pattern to the first system, featuring a steady eighth-note pattern in the right hand and a complex bass line in the left hand.

(without hurrying.)
f
 The God of Jacob is our ref - uge, is our ref - uge, A - - -

The first system of the musical score consists of five staves. The top three staves are vocal lines, all of which contain whole rests. The fourth staff is the vocal line with lyrics, starting with a forte (*f*) dynamic and a tempo marking *(without hurrying.)*. The fifth staff is the piano accompaniment, beginning with a forte (*f*) dynamic and a series of six accents (>) over the first six notes.

f
 The God of Ja - cob is our ref - uge, is our ref - uge, A - - -

men! A - men, A - men, A - men, A - men, A - men, A - men, A -

The second system of the musical score also consists of five staves. The top three staves are vocal lines with lyrics. The fourth staff is the vocal line with lyrics, starting with a forte (*f*) dynamic. The fifth staff is the piano accompaniment, continuing the musical accompaniment from the first system.

f

The God of Ja - cob is our ref - uge, is our ref - uge, A - - - - -

men, A - - men, A - men, A - men, A - men, A - men, A -

- - - - - men, A - - - - men, A - - - - men, A -

The first system of the musical score consists of five staves. The top staff is a vocal line starting with a forte (*f*) dynamic. The second and third staves are vocal lines with lyrics. The fourth and fifth staves are piano accompaniment for the first system.

The God of Ja - cob is our ref - uge, is our ref - uge, A - - - - -

men, A - men, A - men, A - men, A - men, A - men, A - -

men, A - - - - men, A - - - - men, A - - - - men, A -

- - - - - men, A - men,

The second system of the musical score consists of five staves. The top staff is a vocal line. The second and third staves are vocal lines with lyrics. The fourth and fifth staves are piano accompaniment for the second system.

men, A-men, A-men, A - - - - - men, A - -

men, A - - - - - men, A - - - - - men. The God of Ja - cob

- - - - - men, A - - - - - men, A - - - - - men.

The God of Ja - cob

men. The God of Ja - cob is our

is our ref-uge, is our refuge, A - - - - - men. The God of Jacob

The God of Jacob is our ref - - - uge, A - - - - - men,

is our refuge, A - - - - - men. The God of Ja - cob is our

ref - uge, is our ref - uge, A - - men, A - - - - - men,
 is our ref - uge, is our ref - - - uge, A - - men, A - men,
 A - men. The God of Ja - cob
 ref - - uge, our ref - uge, A - - - - - men. The God of

The God of Ja - cob is our ref - uge, A - - - men. The God of
 Amen. The God of Ja - cob is our refuge, A - men. The God of
 is our ref - - - - - uge, The God of Ja - -
 Ja - cob is our ref - uge, is our ref - - - uge, The God of Ja - -

Ja - cob is our ref - uge, A - - men, A - - men!

- - cob is our ref - uge, A - - men, A - - men!

*Ped. * Ped. * Ped.*

*Poco piu moto. * SOLI*

..... The Lord, the Lord of Hosts is

** SOLI* The Lord of Hosts, the Lord of Hosts is

Poco piu moto. ♩ = 120.

dim. *p*

* These short *Soli* may be given to two, three or more voices, according to the relative size of the full chorus.

with us.

* SOLL.

The God of Ja - cob is our

* SOLL.

The God of Ja - - cob, of Ja - cob is our

The piano accompaniment consists of a steady eighth-note pattern in both hands.

CHORUS.

The Lord of Hosts, the Lord of Hosts is

ref - - - uge. of Hosts, the Lord of Hosts is

The Lord

ref - - - uge.

f Ped.

The chorus section features a more complex piano accompaniment with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The lyrics are repeated in a call-and-response format.

> accel.

with ... us, the God of Ja - - - cob, the

accel.

with ... us, the God of Ja - - - cob, the

accel.

molto ac - - cel - ler - ando. - - -

God of Ja - cob is our ref - uge, our ref - uge, The

molto ac - - cel - ler - ando. - - -

God of Ja - cob is our ref - uge, our ref - uge, The

God of Ja - cob is our ref - - uge, The

molto ac - - cel - ler - ando. - - -

Allegro molto assai.

Lord of Hosts, the Lord of Hosts is with us, the

f

Lord of Hosts, . . . the Lord of Hosts is with us, the

This system contains four staves. The top two staves are vocal lines in G major, 4/4 time. The bottom two staves are piano accompaniment in G major, 4/4 time, starting with a forte (*f*) dynamic. The lyrics are: "Lord of Hosts, the Lord of Hosts is with us, the" on the first line and "Lord of Hosts, . . . the Lord of Hosts is with us, the" on the second line.

Allegro molto assai. ♩ = 90.

f

This system contains two staves for piano accompaniment in G major, 4/4 time, starting with a forte (*f*) dynamic. The music is a rhythmic accompaniment consisting of eighth and sixteenth notes.

God of Ja - - cob, the God of Ja - - cob

God of Ja - - cob, the God of Ja - - cob

This system contains four staves. The top two staves are vocal lines in G major, 4/4 time. The bottom two staves are piano accompaniment in G major, 4/4 time. The lyrics are: "God of Ja - - cob, the God of Ja - - cob" on the first line and "God of Ja - - cob, the God of Ja - - cob" on the second line.

This system contains two staves for piano accompaniment in G major, 4/4 time. The music continues the rhythmic accompaniment from the previous system.

is our ref - - uge, A - - - - - men,
A - - men, A - - - - men,
is our ref - - uge, A - - - - - men,
A - - men, A - - men,

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a steady rhythmic accompaniment with some melodic lines in the vocal parts.

sempre accel.
A - - men, A - - men, A - - - - - men, A -
sempre accel.
A - - men, A - - men, A - - - - - men, A -
A - - - - men, A - - - - men,

sf2 *sf2 sempre accel.* *sf2*

The second system continues the musical piece. It features similar vocal and piano parts. The piano accompaniment includes dynamic markings such as *sf2* and *sempre accel.* (sempre accelerando). The lyrics are repeated, emphasizing the word 'Amen'.

men, A - - men, A - men, A - - - -

men, A - - men, A - - men, A - men, A - - - -

A - - - - - men,

The first system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The lyrics are: "men, A - - men, A - men, A - - - -", "men, A - - men, A - - men, A - men, A - - - -", and "A - - - - - men,".

men, A - - - - men, A -

men, A - - - - men, A -

Ped. * Ped. *

The second system of the musical score consists of five staves. The top two staves are vocal lines with lyrics. The bottom three staves are piano accompaniment. The lyrics are: "men, A - - - - men, A -" and "men, A - - - - men, A -". The piano accompaniment includes markings for "Ped." and "*" on the bass line.

men, A - - men, A - men,

men, A - - men, A - men,

This system contains the first two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part features a melodic line in the right hand and a bass line in the left hand, with a central asterisk marking a specific measure.

Ped. * Ped.

This system shows the piano accompaniment for the first system. It includes a right-hand staff with a melodic line and a left-hand staff with a bass line. Pedal markings are present at the beginning and end of the system, and an asterisk is placed in the middle of the left-hand staff.

... A - - - men,

... A - - - men,

This system contains the second two systems of music. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The piano part continues the melodic and bass lines from the first system.

Ped. *

This system shows the piano accompaniment for the second system. It includes a right-hand staff with a melodic line and a left-hand staff with a bass line. Pedal markings are present at the beginning and end of the system, and an asterisk is placed in the middle of the left-hand staff.

p A - men, ...
p A - men, ...
A - men, ...

sfz *sfz* *dim.* *p*

Detailed description: This system contains five staves. The top three are vocal staves in treble clef, each with a key signature of one flat and a common time signature. They contain vocal lines for three different parts, all ending with the words "A - men, ...". The first vocal line starts with a dynamic marking of *p*. The second vocal line also starts with *p*. The piano accompaniment is on the bottom two staves, starting with a dynamic marking of *sfz* in the right hand and *sfz* in the left hand. The right hand has a melodic line with a *dim.* marking and a *p* marking towards the end. The left hand provides harmonic support with chords and moving lines.

... A - - - - - men!

..... A - - - - - men!

... A - - - - - men!

Detailed description: This system contains five staves. The top three are vocal staves in treble clef, each with a key signature of one flat and a common time signature. They contain vocal lines for three different parts, all ending with the words "A - - - - - men!". The piano accompaniment is on the bottom two staves, featuring a rhythmic pattern of chords in the right hand and a bass line in the left hand. The right hand has a dynamic marking of *sfz* at the beginning and a *p* marking towards the end. The left hand provides harmonic support with chords and moving lines.

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For unto us a child is born.
Glory to God.
His yoke is easy.
Oh, Thou that tellest. (Song and Chorus.)

Hallelujah.
Lift up your heads.
The Lord gave the word.
Their sound is gone out.
Worthy is the Lamb.

Judas Maccabeus.

Mourn, ye afflicted children.
O Father, whose Almighty power.
We come in bright array.
Disdainful of danger.
Fallen is the foe.
Hear me, O Lord.
Tune your harps.
Hail, Judaea's happy land.
We hear.
We never will bow down.
Hallelujah, Amen.

Elijah.

Thanks be to God.
He watching over Israel.
Angel trio. — Lift thine eyes.
Yet doth the Lord see it not.
Blessed are the men, &c.
Baal, we cry to thee. No. 11.
He that shall endure to the end.
Behold, God the Lord passed by.

Samson.

Awake the trumpet's lofty sound.
Oh, first-created beam.
Then, round about the starry throne.
Fixed in his everlasting seat.
To fame immortal go.
Great Dagon has subdued our foe.
Let their celestial concerts, &c.

St. Paul.

Stone him to death.
Happy and blest are they.
How lovely are the messengers!
Sleepers, wake. }
To God on high. }
Oh, great is the depth.
Oh, be gracious.

Mount of Olives.

Hallelujah Chorus.

Israel in Egypt.

He gave them hailstones for rain.
But as for his people.
But the waters overwhelmed, &c.
Thy right hand, O Lord.
Sing ye to the Lord. (The Horse and his Rider.)

Creation.

Awake the harp.
Achieved is the glorious work.
The marvellous work. (Song and Chorus.)
The heavens are telling.
The Lord is great.

Seasons.

Come, gentle spring.

Woman of Samaria.

Therefore with joy, &c.
Come, O Israel.
And blessed, blessed be the Lord.

Eli.

Let the people praise Thee.
No evil shall befall Thee. }
Angels' Chorus. (Female voices.) }

Naaman.

The curse of the Lord.
When famine over Israel.
With sheathed swords.
God, who cannot be unjust.

Joshua.

See, the conquering hero comes.
The Great Jehovah.

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Let all men praise the Lord.
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