

Prize Composition
OF THE
Cincinnati Music Festival.

1882

"GOD IS OUR REFUGE AND STRENGTH"

THE 46TH PSALM

FOR

Soprano Solo, Chorus and Orchestra

MUSIC BY

W. W. GILCHRIST.

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THE FORTY SIXTH PSALM.

W. W. GILCHRIST.

Andante contemplatif. (♩ = 66.)

Musical score for the first system, featuring piano (*pp*) and *pp ad lib.* dynamics. The score is in 3/4 time and includes a fermata over the final measure.

1. un poco più mosso.

Musical score for the second system, marked *un poco più mosso*. The score is in 3/4 time and includes a piano (*p*) dynamic.

Tempo I.

Musical score for the third system, marked *Tempo I*. The score is in 3/4 time and includes a piano (*p*) dynamic and an *ad lib.* marking.

un poco più mosso, ma non-

Musical score for the fourth system, marked *un poco più mosso, ma non-*. The score is in 3/4 time and includes an *ad lib.* marking and a piano (*p*) dynamic.

troppo.

Musical score for the fifth system, marked *troppo*. The score is in 3/4 time and includes a piano (*p*) dynamic.

First system of a piano score. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment. A *tr* (trill) is indicated in the first measure of the left hand.

Second system of the piano score. It includes dynamic markings *cresc. poco a poco.* and *dim.*. The right hand has a more complex texture with chords and moving lines. The system concludes with the instruction *Ped. **.

Third system of the piano score, featuring the vocal line. The lyrics "cre - scen - do." are written below the notes. The piano accompaniment continues with a consistent rhythmic pattern.

Fourth system of the piano score. It contains dynamic markings *f*, *ff*, and *p.*. The right hand has a dense texture of chords and moving lines, while the left hand has a simpler accompaniment.

Fifth system of the piano score. It begins with the instruction *Più mosso.* and includes the lyrics "cre - scen - do." and the marking *L.H.*. The tempo and dynamics change significantly in this section.

Sixth system of the piano score. It features dynamic markings *f* and *mp*. The right hand continues with a complex texture, and the left hand provides a steady accompaniment.

First system of musical notation. The upper staff contains a melodic line with various ornaments and slurs. The lower staff contains a bass line with chords and rhythmic patterns. The dynamic marking *cresc.* is present in the first measure.

Second system of musical notation. The upper staff continues the melodic line. The lower staff features a more active bass line. Dynamic markings *p* and *f* are used throughout the system.

Third system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. Dynamic markings *dim.* and *p* are present.

Fourth system of musical notation. The upper staff has a melodic line with slurs. The lower staff has a bass line with chords. The dynamic marking *pp* is present.

5. Tempo I.

Fifth system of musical notation, starting with the tempo marking *Tempo I.* The upper staff has a melodic line with a long slur. The lower staff has a bass line with chords. The dynamic marking *ad lib.* is present.

6. Allegro moderato e maestoso.

Sixth system of musical notation, starting with the tempo marking *Allegro moderato e maestoso.* The upper staff has a melodic line with a long slur. The lower staff has a bass line with chords. The dynamic marking *fp* is present. The text *poco a poco crescen-do.* is written across the system. The number 808 appears at the bottom of the system.

First system of a piano score. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Dynamics include *ff*, *p*, and *cresc.*

Second system of the piano score. The right hand continues with chordal textures, and the left hand maintains the eighth-note accompaniment. Dynamics include *ff* and *cresc.*

Third system of the piano score. The right hand features more complex chordal structures, and the left hand continues with eighth-note accompaniment. Dynamics include *ff*.

Fourth system of the piano score. The right hand has a more melodic line with accents, and the left hand continues with eighth-note accompaniment. Dynamics include *ff*.

Fifth system of the piano score. The right hand features a melodic line with accents and slurs, and the left hand continues with eighth-note accompaniment. Dynamics include *ff*.

Sixth system of the piano score. The right hand features a melodic line with accents and slurs, and the left hand continues with eighth-note accompaniment. Dynamics include *ff*.

First system of piano accompaniment, featuring a treble and bass staff with complex chordal textures and melodic lines.

Second system of piano accompaniment, continuing the musical texture with intricate harmonic support.

Third system of piano accompaniment, including a measure marked with a '9' and dynamic markings 'p' and 'ff'.

Fourth system of piano accompaniment, featuring a 'ff' dynamic marking and a '9' measure.

sop. *Un poco meno mosso, ma molto maestoso.* (♩ = 120.)

God is our re-fuge and strength, ————— God is our re-fuge and

ALTO. *ff*

TEN. *ff*

God is our re-fuge and strength, ————— God is our re-fuge and

BASS. *ff*

Un poco meno mosso, ma molto maestoso. (♩ = 120.)

Fifth system of piano accompaniment, including a 'ff' dynamic marking and a '9' measure.

strength

strength

God is our

God is our re - fuge

God is our re - fuge

God is our re - fuge, our re - fuge and

re - fuge

God is our

God is our re - fuge, our re - fuge and

God is our re - fuge and strength, is our

strength.

strength.

A ve-ry present help in trou - ble

sempre legato. A ve-ry present help in trou - ble *sempre legato* a ve-ry present

Un più mosso. (♩ = 138.)

107

a ve - ry present help a ve - ry present help

help a ve - ry present help a ve - ry present

a ve-ry present help in trou - ble, God is our

pres - ent help in trou - ble, God is our

a help in trou - ble, God is our re - fuge

strength God is our strength,
 God is our strength, our
 strength God is our strength, God is our
 God is our re - fuge and strength,

God is our strength, God is our re -
 strength, our strength, God is our re -
 strength, God is our strength, God is our re -
 God is our strength, God is our re -

re - fuge a ve - ry present help in trou - ble a ve - ry present
 re - fuge and strength our strength
 re - fuge and strength a ve - ry present help

help in trou - ble a ve - ry present help — in trou -

a present help, help —

a ve - ry present help, help — in trou -

a ve - ry present help in trou -

11

ble There - fore will we not

ble There - fore will we not

Allegro molto e con fuoco. (♩ = 184.)

11

fear tho' the earth be re - mov - ed, Tho' the moun - tains be

fear tho' the earth be re - mov - ed, Tho' the moun - tains be

car - ried in - to the midst of the sea, tho' the moun - tains be

car - ried in - to the midst of the sea, tho' the moun - tains be

car - ried in - to the midst of the sea. Therefore will we not

car - ried in - to the midst of the sea. Therefore will we not

sea. Therefore will we not fear,

fear, Therefore will we not fear, Tho' the moun - tains be

fear, There - fore will we not fear tho' the

Therefore will we not fear

car - ried in - to the midst of the sea.

Tho' the moun - tains be car - ried in - to the

earth be re - mov - ed. Tho' the moun - tains be car - ried in - to the

12 God is our re - fuge God is our

midst of the sea.

midst of the sea. God is our re - fuge God is our

God is our re - fuge God is our strength

re - fuge, God is our re - fuge and strength our

re - fuge, God is our re - fuge and strength our

God is our re - fuge

re - fuge *ff* There - fore will we not fear tho' the earth be re -
 our strength Therefore will we not fear tho' the
 re - fuge our strength

mov - ed Tho' the moun - tains be
 earth be re - mov - ed
 There - fore will we not fear tho' the earth be re - mov - ed
 Therefore will we not fear There - fore will we not

car - ried in - to the midst of the sea **13** Therefore will we not
 Tho' the moun - tains be car - ried in - to the sea
 fear Tho' the earth be re - mov - ed

fear There-fore will we not fear We will not fear, tho' the

There-fore will we not fear There-fore will we not fear, tho' the

tho' the

earth be re - mov - ed and the moun-tains are car-ried, are carried in - -

earth be re - mov - ed the mountains are car - ried, car - -

earth be re - mov - - ed are

molto *crr - scen - do.* *fff*

to the midst of the sea are car-ried in - to the

to the midst, the midst of the sea

molto *crr - scen* *do.* *fff*

ried in - to the midst of the sea are car-ried in - to the

carried in - to the sea

midst the midst of the sea to the midst of the

midst the midst of the sea to the midst of the

the midst of the sea

This system contains the first two systems of music. It features two vocal staves (Soprano and Alto) and a piano accompaniment. The lyrics are: "midst the midst of the sea to the midst of the", "midst the midst of the sea to the midst of the", and "the midst of the sea". The piano part consists of chords and moving lines in both hands.

14 sea. Tho' the waves there-of roar

sea. Tho' the waves there-of roar

14

This system contains the third and fourth systems of music. It features two vocal staves and a piano accompaniment. The lyrics are: "14 sea. Tho' the waves there-of roar" and "sea. Tho' the waves there-of roar". The piano part continues with accompaniment for the vocal lines.

Furioso.
ff

14

This system contains the fifth system of music, which is a piano solo. It is marked *Furioso.* and *ff*. The piano part features a complex, rhythmic accompaniment with many sixteenth notes.

Tho' the waves there of roar Tho' the

Tho' the waves there.of roar Tho' the

This system contains the sixth and seventh systems of music. It features two vocal staves and a piano accompaniment. The lyrics are: "Tho' the waves there of roar Tho' the" and "Tho' the waves there.of roar Tho' the". The piano part continues with accompaniment for the vocal lines.

This system contains the eighth system of music, which is a piano solo. It features a complex, rhythmic accompaniment with many sixteenth notes, similar to the previous piano solo.

waves thereof roar and be trou - - - bled And the mountains
 waves thereof roar and be trou - - - bled And the mountains

Tho' the waves

shake with the swell - ing there - of. Tho' the waves
 shake with the swell - ing there - of.

Tho the mountains shake

roar Tho' the waves roar And the mountains
 Tho' the waves roar Tho' the waves roar

shake — And the mountains shake — Tho' the

And the mountains shake — And the mountains shake Tho' the

This system contains the first two systems of a musical score. The top two staves are vocal lines with lyrics: "shake — And the mountains shake — Tho' the" and "And the mountains shake — And the mountains shake Tho' the". The bottom two staves are piano accompaniment. The key signature has two flats, and the time signature is 4/4. Dynamics include *mf*.

waves — there - of roar — And the

waves — there - of roar — And the

This system contains the third and fourth systems of the musical score. The top two staves are vocal lines with lyrics: "waves — there - of roar — And the" and "waves — there - of roar — And the". The bottom two staves are piano accompaniment. Dynamics include *mf*.

moun - tains shake .

moun - tains shake .

This system contains the fifth and sixth systems of the musical score. The top two staves are vocal lines with lyrics: "moun - tains shake ." and "moun - tains shake .". The bottom two staves are piano accompaniment. Dynamics include *mf*.

Tho' the waves there-of

Tho' the waves there-of

roar

Tho' the mountains shake

roar

Tho' the mountains shake

Tho' the mountains shake

with the swelling there-

Tho' the mountains shake

with the swelling there-

With the
of With the

swell - ing there - of A very present help in trou-ble
ing
swell - ing there - of God is our re - fuge and strength our
swell - ing there - of God is our

God is our re - fuge and strength our re - fuge and
A very present help God is our re - fuge and
re - fuge and strength A very present help
re - fuge and strength A very present help - in

strength A very present help in trou-ble A very present help in trouble
 strength God is our strength
 God is our re - fuge God is our strength God is our
 trouble God is our re - fuge and strength

L.H.

A very present help in trou - ble Therefore will we not
 re - fuge God is our strength Therefore will we not
 God is our re - fuge and strength

L.H.

18
 fear tho' the earth be re - mov - ed
 fear tho' the earth be re - mov - ed
 Therefore will we not fear tho' the earth be re - mov'd

legato
 18

cresc. poco a poco

molto crescen - do.

19 *ff*

Therefore will we not fear tho' the earth be re - mov - ed tho' the

ff

Therefore will we not fear tho' the earth be re - mov - ed tho' the

19

moun - tains be car - ried in - to the midst of the sea

moun - tains be car - ried in - to the midst of the sea

Tho' the waves thereof roar— and be trou - bled

Tho' the waves thereof roar— and be trou - bled

This system contains the first two vocal staves. The top staff is the soprano line and the bottom staff is the bass line. Both staves have the lyrics "Tho' the waves thereof roar— and be trou - bled". The music is in a major key with a treble clef for the soprano and a bass clef for the bass. Dynamics include *f* and *ff*.

This system shows the piano accompaniment for the first system. It consists of a grand staff with a treble clef and a bass clef. The music features flowing sixteenth-note patterns in the right hand and a steady bass line in the left hand. Dynamics include *f* and *ff*.

Tho' the moun-tains shake— with the dwel - ling there - of.

Tho' the moun-tains shake— with the dwel - ling there - of.

This system contains the second two vocal staves. The top staff is the soprano line and the bottom staff is the bass line. Both staves have the lyrics "Tho' the moun-tains shake— with the dwel - ling there - of.". Dynamics include *f* and *ff*.

This system shows the piano accompaniment for the second system. It consists of a grand staff with a treble clef and a bass clef. The music continues with similar patterns to the first system, featuring sixteenth-note runs and chords. Dynamics include *f* and *ff*.

God is our re - - fuge God

God is our re - - fuge God

This system contains the third two vocal staves. The top staff is the soprano line and the bottom staff is the bass line. Both staves have the lyrics "God is our re - - fuge God". Dynamics include *ff* and *f*.

This system shows the piano accompaniment for the third system. It consists of a grand staff with a treble clef and a bass clef. The music features a more active bass line with chords and sixteenth-note patterns. Dynamics include *f* and *ff*.

is our re - - fuge **20** God is our re - - fuge our
 is our re - - fuge God is our re - - fuge our

molto *cre - scen - do.* **20** and

re - - fuge and strength God is our re - fuge
 re - - fuge and strength God is our re - fuge
 strength God is our re - fuge God is our

string. **20** * *L.H.*

God is our strength a ve - ry present help in trou - ble.
 God is our strength a ve - ry present help in trou - ble.
 strength

L.H.

First system of piano introduction. Treble clef with a key signature of one sharp (F#). The music features a flowing melody in the right hand and a supporting bass line in the left hand. The key signature changes to one flat (Bb) in the second measure.

Second system of piano introduction. Treble clef. The right hand has a melodic line with a *rall. poco a poco.* marking. The left hand provides harmonic support. Dynamics include *fp* and *p*.

Third system of piano introduction. Treble clef. The right hand continues with a melodic line, and the left hand has a more active bass line. Dynamics include *p* and *Red.* with a star symbol.

21 SOPR. SOLO. *tranquillo.*
 There is a riv - er the
 Andante completif. (♩ = 66.)

21

First system of the vocal entry. The soprano line begins with a *tr.* (trill) and the piano accompaniment starts with a steady accompaniment. The tempo is *Andante completif.* with a quarter note equal to 66 beats per minute.

22
 stream whereof shall make glad the ci - ty of God A riv - - er tho

22

Second system of the vocal entry. The soprano line continues with the lyrics. The piano accompaniment features triplets in the right hand.

23
 stream whereof shall make glad the ci - ty of God The holy place of the

23

Third system of the vocal entry. The soprano line continues with the lyrics. The piano accompaniment features triplets in the right hand.

cresc.
dwelling of the Most High The ho - ly

place of the dwel - ling of the Most High!

f *pass.* God is in the midst of her God is in the midst of her She shall
dim.

not be mov - ed God is in the midst of her God is in the

25. *f.*

midst of her she shall not be mov

ed

26. *p*

There is a riv - er the stream where-of shall make

There is a riv - er the stream where-of shall make

Violin *tr*

26.

27.

glad the ci - ty of God a riv - - er the

glad the ci - ty of God a riv - er the

The

27.

The ho-ly place of the
 stream whereof shall make glad the ci - ty of God The ho-ly
 stream whereof shall make glad the ci - ty of God The ho-ly
 stream where of shall make glad

28

ta - her - na - cle The
 place of the dwelling of the Most High.
 place of the dwelling of the Most High.
 place of the dwelling of the Most High.

29

ho - ly place of the taber-nacle

The holy place of the dwelling of

The ho-ly place of the

of the dwel - ling

30

Detailed description: This system contains the first five staves of music. The top staff is a vocal line with lyrics 'ho - ly place of the taber-nacle'. The second and third staves are vocal lines with lyrics 'The holy place of the dwelling of' and 'The ho-ly place of the' respectively. The fourth staff is a vocal line with lyrics 'of the dwel - ling'. The fifth staff is a piano accompaniment line with trills and triplets. A measure rest '30' is placed above the second staff.

appass.

God is in the midst of her

the Most High! God is in the

dwel - ling of the Most High God is in the

of the Most High.

30

Detailed description: This system contains the next five staves of music. The top staff is a vocal line with lyrics 'God is in the midst of her' and a dynamic marking '*appass.*'. The second and third staves are vocal lines with lyrics 'the Most High! God is in the' and 'dwel - ling of the Most High God is in the' respectively. The fourth staff is a vocal line with lyrics 'of the Most High.' and a dynamic marking '*p*'. The fifth staff is a piano accompaniment line with triplets. A measure rest '30' is placed below the fifth staff.

Più mosso

God is in the midst of her, She shall not be mov - ed
 midst of her, in the midst of her God shall
 midst of her, in the midst of her God shall

The first system of the score consists of five staves. The top staff is the vocal line, followed by three more vocal staves and a piano accompaniment staff at the bottom. The piano part features chords and triplets. The tempo marking 'Più mosso' is at the top right.

Più mosso.

cresc. God shall help her, God shall help her *ff.* God shall help her and that right
 help her, God shall help her God shall help her, God shall
 help her, God shall help her God shall help her. God shall

appass. *a tempo.*

a tempo. *col roce.*

31

The second system of the score consists of five staves. The top staff is the vocal line, followed by three more vocal staves and a piano accompaniment staff at the bottom. The piano part features chords and triplets. The tempo marking 'Più mosso.' is at the top right. Performance markings include 'cresc.', 'ff.', 'appass.', 'a tempo.', and 'col roce.'. The number '31' appears in the vocal staves.

ear-ly God shall help her and that right ear-ly,
 help her God shall
 help her God shall

poco accel.
poco accel.

col. accel.
poco accel.

82

poco accel. *a tempo.* *f*
 God shall help her God shall help her shall help her and
 help her God shall help her
 help her God shall help her

a tempo.

that right ear - - ly,

God shall help her and that right ear - -

help her and

God shall help her and that right ear - -

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics 'that right ear - - ly,'. The second and third staves are vocal lines with lyrics 'God shall help her and that right ear - -' and 'help her and' respectively. The fourth and fifth staves are vocal lines with lyrics 'God shall help her and that right ear - -'. The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *pp* (pianissimo).

83 God shall help her, God shall help her and that right ear -

ly, — God shall help her, God shall help —

ly, — God shall help her, God shall help —

God shall help

pp *poco rall.*

Detailed description: This system contains five staves. The top staff is a vocal line with lyrics '83 God shall help her, God shall help her and that right ear -'. The second and third staves are vocal lines with lyrics 'ly, — God shall help her, God shall help —'. The fourth and fifth staves are vocal lines with lyrics 'ly, — God shall help her, God shall help —' and 'God shall help' respectively. The bottom two staves are piano accompaniment. Dynamics include *p* (piano), *pp* (pianissimo), and *poco rall.* (poco rallentando).

ly.

her. —————

her. —————

The heathen rag'd

The heathen rag'd

p *tr tr tr tr tr tr tr* *molto tranquillo.* *attacca.* *f* Allegro molto.

34 Red. * 35

The nations were mov'd, He utter'd his voice the earth melted.

The nations were mov'd, He utter'd his voice the earth melted.

The heathen rag'd, The nations were mov'd, He utter'd his voice the earth

The heathen rag'd, The nations were mov'd, He utter'd his voice the earth

melted, The hea — then rag'd — the nations were mov - ed,

melted, The hea — then rag'd — the nations were mov -

He utter'd his voice the earth melted.

The hea - then rag'd — the nations were mov -

ed, He utter'd his voice the earth melted.

The hea — then rag'd — the nations were mov - ed,

The heathen rag'd, the heathen rag'd,

ed, He utter'd his voice the earth melted, The heathen rag'd, the nations were

The heathen rag'd, the nations were

He utter'd his voice the earth melted,

The na-tions were mov'd, He ut-ter'd his voice the earth melted, The
 mov'd. He ut-ter'd his voice the earth melted, The

86

Lord our God is with us, The God of Ja-cob is our re-fuge, The
 Lord our God is with us, The God of Ja-cob is our re-fuge, The

8

Lord our God is with us The God of Ja-cob is our re-fuge.
 Lord our God is with us The God of Ja-cob is our re-fuge. The

The
 Lord of hosts is with us, The God of Ja - cob is our

The
 Lord of hosts is with us. The God of Ja - cob is our
 re - fuge The Lord of hosts is with us, is

Lord of hosts is with us. The God of Ja - cob is our re - fuge.
 re - fuge. The Lord of hosts is with us. Our re - fuge,
 with us. The God of Ja - cob is our re - fuge. Our
 The Lord of hosts is

our re - fuge. Come be - hold the works of the

re - fuge. Come

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

37

Lord, Come be - hold the works of the Lord,

Come be - hold the works of the Lord, Come be -

37

What deso - la - - tions in

What deso - la - - tions He hath made

hold the works of the Lord, What deso - la - - tions in

He hath made

all the earth, What des-o - lations He hath made in all the earth

all the earth, What des-o - lations He hath made in all the earth

The Lord of hosts is

cresc.

ff

L. H.

The Lord of hosts is

The Lord is with us The Lord is with us

The Lord is with us The Lord is with us

with us. The God of Ja - cob is our re - fuge

with us The God of Ja - cob is our refuge Be -

The Lord is with us The Lord is with us

The Lord is with us Come be - hold the works of the

hold the works of the Lord Be - hold the works of the
 Lord Come be - hold the works of the Lord

Lord, Come, be - hold the works of the Lord
 Come, be - hold the works of the Lord

The Lord of hosts is with us. The God of Ja - cob is our
 Lord of hosts is with us. The God of Ja - cob is our re - fuge
 The Lord of hosts is with us. The God of Ja - cob is our

refuge Come be - hold the works of the
 Come be - hold the works of the Lord
 refuge Come be - hold the works of the

Lord What des-o - la - tions
 What des-o - la - - tions he hath
 Lord What des-o - la - - tions
 What des - o - la-tions he hath made, hath made in all the

he hath made, What des-o - lations he hath made in all the earth in all the
 made,
 he hath made What des-o - lations he hath made in all the earth in all the
 earth,

40

earth The heathen rag'd The nations were mov'd He ut-ter'd his
 earth. The heathen rag'd The nations were mov'd He ut-ter'd his voice the earth

40

voice the earth melted The heathen rag'd The nations were
 melted The heathen rag'd The nations were mov'd

mov'd He ut-ter'd his voice the earth melted The
 He ut-ter'd his voice the earth melted The Lord our God is

Lord our God is with us, is with us The God of
 The Lord of hosts is with us The God of Jacob is our refuge
 with us The Lord of hosts is with us The Lord of hosts is

The God of

Ja - cob is our re - fuge The Lord of hosts is
 our re - fuge
 with us the God of Ja - cob is our re - fuge The Lord of hosts is
 Ja - cob is our re - fuge

ff

with us the God of Ja - cob is our re - fuge.
 with us the God of Ja - cob is our re - fuge.
 with us

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

SOPR. SOLO.

41 He maketh wars to cease in all the earth, He breaketh the bow —

Listesso tempo.

legato.

pp

and knappeth the spear in sun-der He maketh wars to cease in all the

earth — He breaketh the bow, and knap-peth the spear in sun -

42 TUTTI.

der. He maketh wars to cease, to cease in all the

He maketh wars to cease

SOLO. *p*

earth He maketh wars to cease in all the
 to cease in all the earth

p *ped.* *

TUTTI.

earth, He breaketh, he breaketh the bow. And
 He breaketh, he break - eth the

SOLO.

knap-peth the spear in sun - der He breaketh, he break-eth the
 bow And knap - peth the spear in sun - der

bow. And knappeth the spear in sun-der He knappeth the spear in

43
sun - der He burn - eth the cha - riot with fire _____
He burn-eth the cha - riot with
He burn-eth the cha - riot with

SOLO.
fire. _____ He mak - eth wars to cease in all _____ the
fire. _____
legato

earth He break-eth, he breaketh the bow And knappeth the spear in

sunder. He breaketh, he breaketh the
He maketh wars to cease in all the earth He

fp

bow And knap-peth the spear in sun - der and
break-eth, he break-eth the bow And knap-peth the spear in
break-eth, he break-eth the bow And knap-peth the spear in

burn - - - - eth the cha - riot And *ff* burn-eth the cha - riot with
 sun-der And
 sun-der And

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a long note on 'burn' followed by a melodic phrase for 'eth the cha-riot'. A dynamic marking of *ff* (fortissimo) is placed above the vocal line for the second phrase 'burn-eth the cha-riot with'. The piano accompaniment consists of chords and moving lines in both hands, with a prominent melodic line in the right hand.

fire And burn - - - - eth the cha - riot, the cha - riot with
 burneth the cha-riot with fire
 burneth the cha-riot with fire

The second system continues the musical score. The vocal line starts with 'fire' and then 'And burn-eth the cha-riot, the cha-riot with'. The piano accompaniment continues with similar harmonic and melodic patterns, providing a steady accompaniment for the vocal parts.

fire

The hea - then rag'd The na - tions were

The hea - then rag'd The na - tions were mov'd

mov'd He ut - ter'd his voice the earth melt-ed

He ut - ter'd his voice the earth melt-ed

The hea - then rag'd The na - tions were

The hea - then rag'd The na - tions were mov'd

mov'd the nations were mov'd the earth melt-ed The

The na-tions were mov'd the earth melted The

45 *ff*

Lord of hosts is with us The God of Ja-cob is our re-fuge The

Lord of hosts is with us The God of Ja-cob is our re-fuge The

ff

Lord of hosts is with us The God of Ja-cob is our re-fuge,

Lord of hosts is with us Come be-

The God of Ja-cob in our re-fuge,

46 *ff*

Come be - hold the works of the Lord.

hold the works of the Lord

Come be - hold the works of the Lord.

Come be - hold the works of the Lord What des-o -

hold the works of the Lord. What des-o -

Come What des-o - lations he hath

dim. la - tions he hath made He hath made in all the earth. He maketh

la - tions

dim. la - tions he hath made He hath made in all the earth.

dim. made What des-o - lations he hath made in all the earth.

48 SOLO

p legato.

wars to cease in all the earth. — He breaketh the bow —

And knappeth the spear in sun-der He mak-eth wars to cease in

all the earth. — He breaketh the bow and knappeth the spear in sun -

49 TUTTI.
 der. He maketh wars to cease to cease in all the
TUTTI. He maketh wars to cease

SOLO. *legato.*

earth. He maketh wars to cease in all the

to cease in all the earth.

This system contains the first two vocal lines and the piano accompaniment. The vocal lines are in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The lyrics are: "earth. He maketh wars to cease in all the" on the first line, and "to cease in all the earth." on the second line. A piano dynamic marking (*p*) is present at the beginning of the first vocal line.

earth He mak-eth wars to cease in all the earth He

This system contains the second two vocal lines and the piano accompaniment. The lyrics are: "earth He mak-eth wars to cease in all the earth He" on the first line. The piano accompaniment continues with a steady eighth-note pattern in the bass clef.

50

breaketh, he breaketh the bow and knap-peth the spear in

He break-eth, he break-eth the bow. And

He break-eth, he break-eth the bow. And

This system contains the third two vocal lines and the piano accompaniment. The lyrics are: "breaketh, he breaketh the bow and knap-peth the spear in" on the first line, "He break-eth, he break-eth the bow. And" on the second line, and "He break-eth, he break-eth the bow. And" on the third line. A piano dynamic marking (*p*) is present at the beginning of the first vocal line. The piano accompaniment features a melodic line in the treble clef and a bass line in the bass clef.

sun - der And burn - - - eth the cha - riot and
knap - peth the spear in sun - der.
knap - peth the spear in sun - der.

This system contains the first two lines of the musical score. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment consisting of a grand staff (treble and bass clefs). The lyrics are: "sun - der And burn - - - eth the cha - riot and" on the first line, "knap - peth the spear in sun - der." on the second line, and "knap - peth the spear in sun - der." on the third line. The piano accompaniment provides harmonic support for the vocal lines.

burn - eth the cha - riot with fire And burn - - -
And burn - eth the cha - riot with fire
And burn - eth the cha - riot with fire

This system contains the second two lines of the musical score. It features three vocal staves and a piano accompaniment. The lyrics are: "burn - eth the cha - riot with fire And burn - - -" on the first line, "And burn - eth the cha - riot with fire" on the second line, and "And burn - eth the cha - riot with fire" on the third line. The piano accompaniment continues with chords and melodic lines.

eth the cha - riot, the cha - riot with fire

He knappeth the spear in

This system contains the first two systems of music. The first system has a vocal line with lyrics 'eth the cha - riot, the cha - riot with fire' and a piano accompaniment. The second system has a vocal line with lyrics 'He knappeth the spear in' and a piano accompaniment. Dynamics include *ff* and *ff*.

knappeth the spear in sun - der He knappeth the spear in

sun - der He knappeth the spear in sun - der

This system contains the third and fourth systems of music. The third system has a vocal line with lyrics 'knappeth the spear in sun - der He knappeth the spear in' and a piano accompaniment. The fourth system has a vocal line with lyrics 'sun - der He knappeth the spear in sun - der' and a piano accompaniment. Dynamics include *ff*.

sunder He burneth the chariot the chariot with

He burn - eth the chariot the chariot with fire with

This system contains the fifth and sixth systems of music. The fifth system has a vocal line with lyrics 'sunder He burneth the chariot the chariot with' and a piano accompaniment. The sixth system has a vocal line with lyrics 'He burn - eth the chariot the chariot with fire with' and a piano accompaniment. Dynamics include *ff* and *ff*.

fire. fire.

p Be still then Be still then and know that I am
p Be still then Be still then and know that I am

ritard. dim.

Andante con espressivo.

God. —

God. —

Andante con espressivo.

p *ritard.*

52 *p*

Be still then

Be still then

53 *pp* 54

Be still then And

Be still then And

know that I am God.

know that I am God.

fp *dim*

55

I am God, God.

I am God, God.

p

appass.

55

p

I will be ex - alt - ed Ex -

p

I will be ex - alt - ed Ex -

alt-ed in all the earth.

alt-ed in all the earth.

Ex - - alt - ed in all the earth — Be still then, Be
 Ex - alt - ed Be still then, Be
 Ex - alt - ed in all the earth — Be still then, Be
 Be still then Be still then

still and know that I am God, and know that I am
 still and know that I am God, and know that I am
 The

52 Allegro molto e maestoso. (♩ = 152.)

God.
 God. The God of Jacob is our re -
 Lord of hosts is with us. The God of Ja - cob is our re -

Allegro molto e maestoso. (♩ = 152.)

marcato.

The God of Ja-cob is our
 Lord of hosts is with us. The God of Ja-cob is our
 fuge The Lord of hosts is with us, The Lord is
 fuge The Lord is with us,

re - - fuge The Lord of hosts is with us, The
 with us. The Lord of hosts is
 with us, is

The Lord of hosts is with us, The God of Ja-cob is our

Lord of hosts is with us,
 with us, is with us, The God of
 with us, is with us, The Lord is with us,
 re - fuge The Lord of hosts is with us,

The God of Ja-cob is our re - - fuge *ff* The
 Jacob is our re - - fuge *ff* The Lord is with
 The Lord of hosts is with us. The
 The Lord of hosts is with us. The Lord of hosts

God of Jacob is our re - - fuge. *mf* cre -
 us. The Lord is with us. *mf* cre
 Lord The Lord is with us. The Lord of hosts
 is with us the Lord is with us. *mf*
59 *mf* cre -
scen

hosts is with us. *do.* The Lord of hosts is with us.
 is with us. *do.* The Lord of hosts is with us.
59 *scen*
do. The Lord of

60

The Lord of hosts, of hosts is with us. The Lord of hosts,

The Lord of hosts, of hosts is with us. The Lord of hosts,

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

60

of hosts is with us, is with us, The God of Ja - cob is our

of hosts is with us, is with us, The God of Ja - cob is our

re - fuge The Lord of hosts is with us,

61

re - fuge. The God of Ja - cob is our

The Lord of hosts is with us The God of

re - - fuge. our

The Lord of hosts is with us

re - fuge. The Lord of hosts is with us The God of Ja-cob is our
 re - fuge. The Lord of hosts
 re - fuge. The God of Ja-cob is our
 The Lord of hosts is with us

re - fuge the Lord The Lord of hosts is with
 re - fuge the Lord The Lord of hosts is with
 The Lord of hosts is with us, the Lord of hosts is with

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

hosts is with us. The Lord of hosts is with us The Lord of

is with us. is with us The Lord of

cresc. *ff* 64 ..

cresc.

cresc.

cresc. *ff* Brass

64 ..

hosts is with us, the Lord is with us. The

hosts is with us, the Lord is with us. The

ff

ff

ff

ff

Lord of hosts the Lord of hosts is with us.

Lord of hosts

Lord of hosts the Lord of hosts is with us.

the Lord is with us.

ff

ff

ff

ff

ff

Glo - - ry Glo - - ry

Glo - - ry Glo - - ry

This system contains the first vocal staves. It features four staves: two treble clefs and two bass clefs. The lyrics 'Glo - - ry' are written across the staves. The music is in G major and 4/4 time, marked with a forte dynamic.

65

This system contains the piano accompaniment for the first system. It consists of two staves (treble and bass clef). The music features a complex, flowing melody with many beamed sixteenth notes and some triplet patterns. A forte dynamic marking is present.

Fa - - ther

Glo - - - ry be to the Fa - - - ther

Fa - - - ther

Glo - - - ry be to the Fa - - - ther

Fa - - - ther

Fa - - - ther

This system contains the second vocal staves. It features four staves with lyrics including 'Fa - - ther' and 'Glo - - - ry be to the Fa - - - ther'. The music continues with a similar melodic structure.

L.H. R.H.

This system contains the piano accompaniment for the second system. It consists of two staves. The right hand (R.H.) has a more active melodic line, while the left hand (L.H.) provides a steady accompaniment. A forte dynamic marking is present.

To the Fa - ther and to the Son, and

To the Fa - ther

To the Fa - ther, and to the Son

This system contains the third vocal staves. It features four staves with lyrics including 'To the Fa - ther and to the Son, and' and 'To the Fa - ther'. The tempo is marked 'più mosso'.

66

This system contains the piano accompaniment for the third system. It consists of two staves. The music continues with a similar melodic structure. A forte dynamic marking is present.

to the Son to the Fa - ther and to the Son
 and to the Son and to the Son
 To the Fa - ther and to the Son to the Son
 and to the Son

and to the Ho - - ly Ghost
 and to the Ho - - ly Ghost As - - it
 As - - it was in the be -

As - - it was in the be - gin - - ning is
 As - - it was in the be - gin - - ning is now and
 was in the be - gin - ning is now, is
 gin - ning is now and ev - er shall be

now, now and ev - er shall be
 ev - er shall be world with - out end world with - out end,
 now and ev - er shall be world with - out end, A -
 as it was in the be - gin - ning is now and

68

world with - out end A -
 A - men, a men, as it
 men, as it was in the be - gin - ning
 ev - er shall be world with - out end, world

68

men a - men is now and ev - er
 was in the be - ginning is now and ev - er shall be
 is now and ev - er shall be
 with - out end world

69

shall be world without end, world without end

The

The Lord of hosts is with us

with - out end world with - out end.

69

world with - out end A -

God of Ja - cob is our re - - fuge, A - - men

is our re - - fuge, A - -

The Lord of hosts is with

70

men. The Lord our God is

a - - men, a -

men a - - men, The Lord, the

us, the God of Ja - cob is our re - - fuge, The Lord of

with us, the God of Ja - cob is our re - - fuge. The Lord
 men a - - men. The
 Lord of hosts, of hosts is with us. The Lord
 hosts is with us.

of hosts is with us. A - -
 of hosts is with us, A - -

SOLO. TUTTI. SOLO.
 men a - men, a - men, a - men.
 SOLO. TUTTI. SOLO.
 men a - men, a - men, a - men.

TUTTI.

Glo - ry be to the Fa - - ther and to the Son and to the Ho - ly Ghost,

Glo - ry be to the Fa - - ther and to the Son and to the Ho - ly Ghost,

and to the Ho ly Ghost,

As it was in the be - gin - ning

As it was in the be - gin - ning

is now and ev - er shall be World

is now and ev - er shall be World

73

with - out end A - men, a - men, a - men, a - men,

with - out end A - men, a - men, a - men, a - men.

73

accel. *ff* *a tempo.* *accel.*

World without end, A - - men.

accel. *ff* *a tempo.* *accel.*

World without end, A - - men.

accel. *a tempo.* *accel.*

ff *accel.* *a tempo.* *accel.*

a tempo.
A - - - men.

a tempo.
A - - - men.

a tempo.

a tempo. *stringendo.*