

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 *Corn.* *mf* *f* *p str.*

Olar. *Os.*

Fag.

Vello. *mf*

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

Corno Solo. *pizz.* *dim.* *Olar.*

*

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

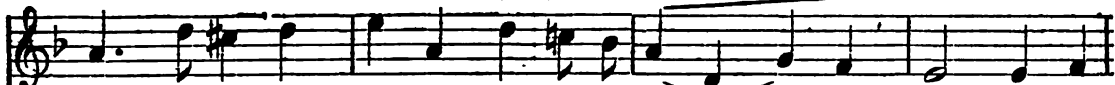
f *sempre. ff* *Ped.*

Detailed description: This system contains the first five staves of music. The top two staves are vocal lines. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment line. The music is in a minor key with a common time signature. Dynamics include *f* and *sempre. ff*. There are various musical notations such as slurs, accents, and triplets.

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

Detailed description: This system contains the next five staves of music. The top two staves are vocal lines. The third staff is a vocal line with lyrics. The fourth staff is a vocal line with lyrics. The fifth staff is a piano accompaniment line. The music continues in the same key and time signature. Dynamics include *f*. There are various musical notations such as slurs, accents, and triplets.

dim.



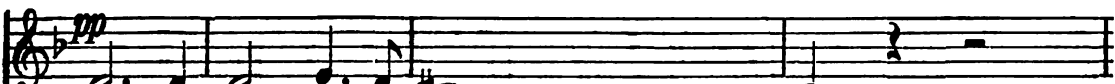
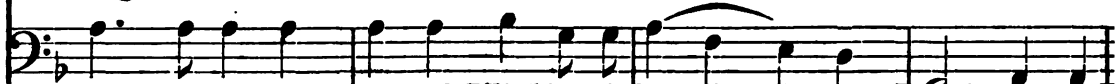
though the hills be car-ried in - to the depths, . . . the depths of the



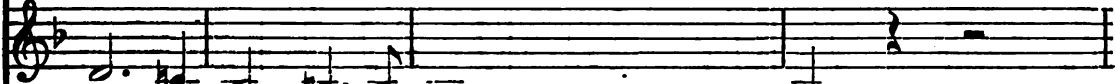
dim.



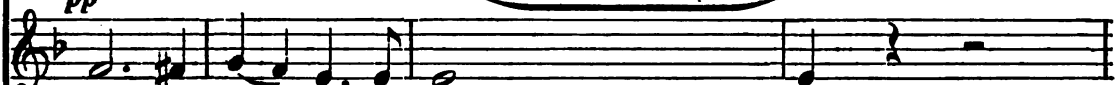
though the hills be car-ried in - to the depths, the depths of the



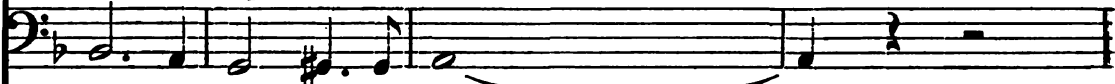
sea, the depths of the sea.



pp



sea, the depths of the sea.



Musical score for the first system. It includes four staves: two vocal staves and two piano staves. The piano accompaniment in the lower system features a continuous sixteenth-note melody in the right hand and chords in the left hand. The lyrics are: "B Though the wa - ters Though the wa - ters rage and swell, though the wa - ters".

Piano accompaniment for the first system, showing the right and left hand parts. The right hand plays a melodic line with triplet markings, while the left hand provides harmonic support with chords and bass notes.

Musical score for the second system. It includes four staves: two vocal staves and two piano staves. The lyrics are: "f Through the wa - ters rage and swell, though ... they rage and swell, though they rage and swell, swell, tho' they rage, they rage, they rage and". The piano accompaniment continues with the same sixteenth-note texture.

Piano accompaniment for the second system, continuing the sixteenth-note melody in the right hand and harmonic support in the left hand. The lyrics "f Through the wa - ters" are positioned below the piano staves.

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

Fmp.

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 features a piano (p) dynamic and a forte (f) dynamic. A piano pedal (Ped.) is indicated in the bass staff, with an asterisk (*) marking a specific point. The music is in a key with one flat and a common time signature.

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 with lyrics "swell - - - - ing, the swell - - - - ing there -". The piano accompaniment continues in the bottom two staves, featuring a piano (p) dynamic and a forte (f) dynamic. A piano pedal (Ped.) is indicated in the bass staff, with a forte (f) dynamic and an asterisk (*) marking a specific point. The music continues in the same key and time signature.

of!.....

poco ritard.

of!.....

Clar. *Fl.*

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

Vocals & Viola. *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 soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "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".

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 vocal and piano parts. The lyrics are: "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 piano accompaniment includes a section labeled "Wind Inst." in the right hand.

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**

Ped.

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

pp

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

pp

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

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

fz.

Clar.

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

f

cle of the most High, of the most

fz.

rall.

ad lib.

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 our

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*

- - berna - cle, the ho - - - - ly place of the most *dim.*

place, the ho - ly place of the taber - na - cle, of the most *dim.*

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

place, the ho - - - - ly place

High! of the most High!

High, of the most High, of the most High!

place of the most High, of the most High!

of the most High, of the most High!

TENOR I. SOLO. *energico.*

TENOR II. SOLO.

BASS I. SOLO.

BASS II. SOLO.

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

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

mf *mf* *p*

Clar. *Str.*

mf

Detailed description: This system contains the first two systems of a musical score. The top system has two vocal staves and a piano accompaniment. The vocal lines are in a B-flat major key with a 3/4 time signature. The lyrics are 'there - - - fore, there - - - fore shall . . . she' and 'shall she'. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system continues the vocal lines and piano accompaniment. The lyrics are 'there - - - fore, there - - - fore *mf* shall . . . she'. The piano accompaniment includes markings for Clarinet and Strings.

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* *mf*

Detailed description: This system contains the second two systems of a musical score. The top system has two vocal staves and a piano accompaniment. The lyrics are 'not be re - mov - ed, God shall help her, God shall help her,'. The piano accompaniment features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The second system continues the vocal lines and piano accompaniment. The lyrics are 'not be re - mov - ed, God shall help her, God shall help her,'. The piano accompaniment includes a marking for *mf*.

SOPRANO I.



and that right ear - - - ly!

SOPRANO II.



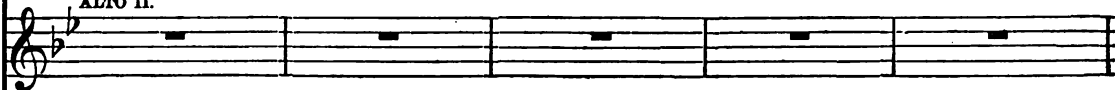
and that right ear - - - ly!

ALTO I.

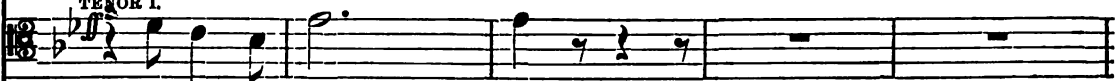


and that right ear - - - ly!

ALTO II.

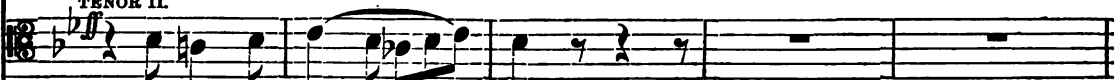


TENOR I.



and that right ear - - - ly!

TENOR II.



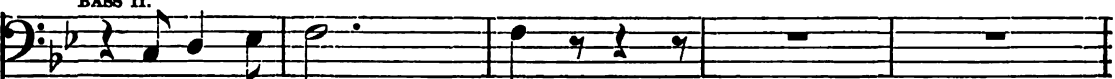
and that right ear - - - ly!

BASS I.



and that right ear - - - ly!

BASS II.



and that right ear - - - ly!

Piano accompaniment for the vocal parts, featuring a grand staff with treble and bass clefs. The music includes dynamic markings such as sfz, f, p, and Cresc., along with instrument indications for Fl. Clar. and Cornet.

mf

There is a

E

p

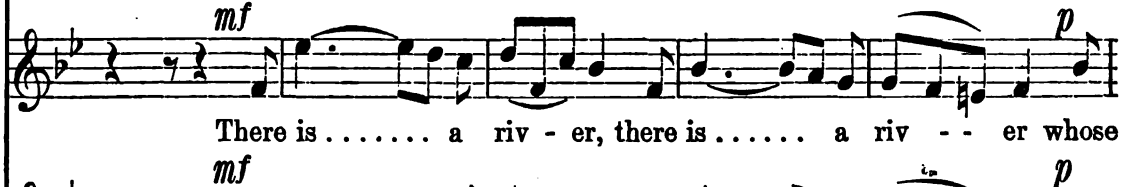
There

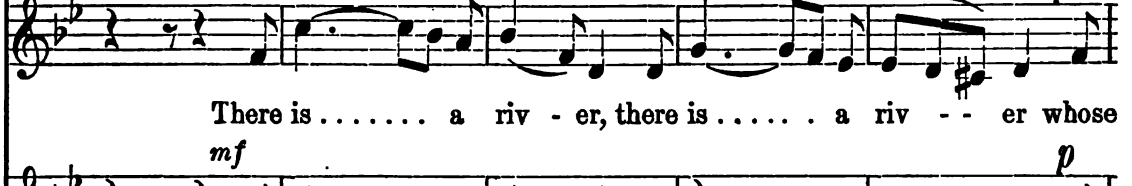
p

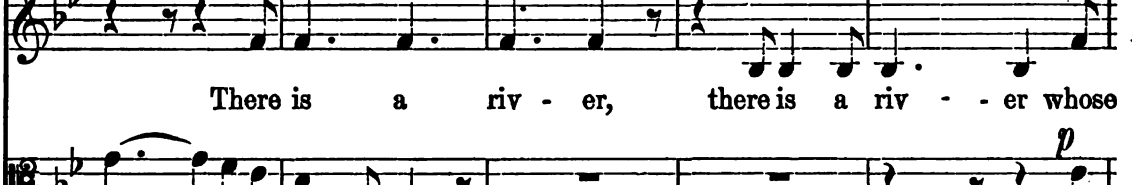
There

fin.
cen - do.
f
dim.
p

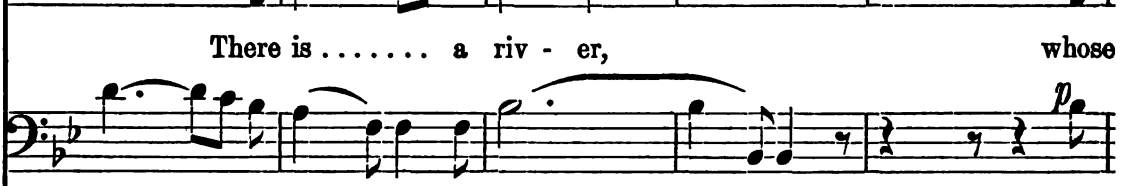

 riv - er, there is a riv - - - er, the



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

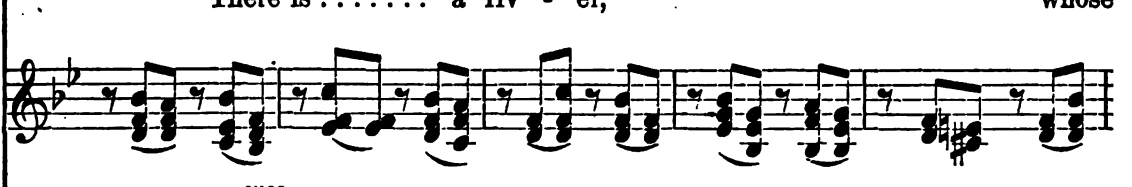

mf There is a riv - er, there is a riv - - er whose


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


mf is a riv - er, whose


 There is a riv - er, whose


mf 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 -

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 -

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 -

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 -

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

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!.....

the most High!.....

the most High!.....

the most High!.....

the most High!.....

pp *Ped.*

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 phrases with slurs and dynamic markings. The fifth and sixth staves are in alto clef (C4 on the middle line) and contain vocal lines with lyrics. The seventh and eighth staves are in bass clef and contain vocal lines with lyrics. The bottom section of the page features a grand staff (treble and bass clefs) for piano accompaniment. It includes a piano (pp) dynamic marking, a 'Ped.' (pedal) instruction, and an accent (*) over a chord. The piano part consists of rhythmic accompaniment in the bass and more complex melodic lines in the treble.

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

Allegro con Fuoco. ♩ = 120.

Trombe.

PIANO. *f*

Str.

dimin

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

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*

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 staves and the piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The piano accompaniment features a complex texture with sixteenth-note runs in the right hand and block chords in the left hand. A 'Ped.' (pedal) marking is present in 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 staves and the piano accompaniment. The vocal parts are in treble clef, and the piano part is in bass clef. The piano accompaniment continues with similar textures to the first system. 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 key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "ref - uge, our ref - uge, the Lord of Hosts, the" on the first line, "ref - uge, our ref - uge, the Lord of Hosts, the" on the second line, and "ref - uge, the Lord of Hosts, the" on the third line.

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 key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "Lord of Hosts is with us, the God of Ja - cob, the God of" on the first line, and "Lord of Hosts is with us, the God of Ja - cob, the God of" on the second line. The word "dim." (diminuendo) is written above the first staff and below the second staff.

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

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics: "Ja - cob is our ref-uge, our ref-uge, is our ref - - - - - uge, our". The first vocal line starts with a piano (*p*) dynamic and a crescendo (*cres.*) marking. The second vocal line also has a *cres.* marking. The bottom two staves are piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes.

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

F *mf* The Lord of

ref - - - - - uge.

mf The Lord of Hosts, . . . the

The second system of the musical score continues the vocal and piano parts. The top two staves are vocal lines. The first vocal line has the lyrics "ref - - - - - uge." followed by a rest and then "The". The second vocal line has a rest followed by "The Lord of". The bottom two staves are piano accompaniment. A dynamic marking of *mf* (mezzo-forte) is present. The piano part features a complex rhythmic accompaniment with many beamed notes.

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, with lyrics: "Ja - cob is our ref - uge, the Lord, the Lord of" and "ref - - uge, *mf* our *dim.* ref - uge, the Lord, the Lord of". The third staff is a vocal line in G major with lyrics: "The God of Ja - cob is our ref - uge, the". The fourth staff is a bass line in G major with lyrics: "- - - uge, The Lord of Hosts,". The piano accompaniment is shown in the bottom two staves, with a treble and bass clef. It features a steady eighth-note accompaniment in the bass and chords in the treble. Dynamics include *dim.* and *p*.

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, with lyrics: "Hosts, . . . the Lord of Hosts is with us, the Lord of Hosts is" and "Hosts is with us, the *pp* Lord of Hosts is". The third staff is a vocal line in G major with lyrics: "Lord of Hosts is with us, the Lord of Hosts is". The fourth staff is a bass line in G major with lyrics: ". . . . the Lord of Hosts, is with". The piano accompaniment is shown in the bottom two staves, with a treble and bass clef. It continues with the eighth-note accompaniment. Dynamics include *pp*.

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

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

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

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.

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

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

do.

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

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

do.

No. 5. Tenor Solo.—“O Come Hither.”

Andante affetuoso. ♩ = 72.

PIANO. *pp*

Clar. Solo.

l. d. * *Ped.* * *Ped. simili.*

mf

O come

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

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. There are dynamic markings of *p* and *f* in the piano part.

fire!..... He

p *cres.* *f*

The second system continues the vocal line with "fire!..... He". The piano accompaniment features a more complex rhythmic pattern with sixteenth notes in the right hand and eighth notes in the left hand. Dynamic markings include *p*, *cres.*, and *f*.

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 returns to a simpler eighth-note pattern. A dynamic marking of *p* is present.

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 a rhythmic pattern similar to the first system. Dynamic markings include *cres.* and *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

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.

cres.

p.

R.H.

SOPRANO SOLO.

Be still, then, be still, then, and

ALTO SOLO.

TENOR SOLO.

Be still, then, be still, then, and

BASS SOLO.

pp

Musical score for the first system, featuring vocal lines and piano accompaniment. The system consists of five staves. The first two staves are vocal lines in treble clef, and the last two are piano accompaniment in treble and bass clefs. The first vocal line has lyrics "know that he is God; Be still," with dynamics *mf* and *pp*. The second vocal line has lyrics "know that he is God; Be still," with dynamics *mf* and *pp*. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand.

know that he is God; Be still,
 know that he is God; Be still,

Musical score for the second system, featuring vocal lines and piano accompaniment. The system consists of five staves. The first two staves are vocal lines in treble clef, and the last two are piano accompaniment in treble and bass clefs. The first vocal line has lyrics "then, be still, then!" with dynamic *p*. The second vocal line has lyrics "then, be still, then!" with dynamic *p*. The piano accompaniment features a series of chords in the right hand and a rhythmic pattern in the left hand.

then, be still, then!
 then, be still, then!

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 phrase. The piano accompaniment provides harmonic support with chords and moving lines in both hands. Dynamics include *rall.*, *a tempo.*, and **f**.

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 continues the vocal and piano parts. The vocal lines repeat the phrase with a *dim.* marking. The piano accompaniment features a more active melodic line in the right hand. Dynamics include *dim.* and *mf*.

A - - men! He shall be ex - -

A - - men! He shall be ex - -

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

p

f

Detailed description: This system contains the first three vocal staves and the beginning of the piano accompaniment. The vocal parts enter with the lyrics 'A - - men!' followed by 'He shall be ex - -'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand. Dynamics include piano (*p*) and forte (*f*).

alt - ed among the hea - - then,

alt - ed among the hea - - then,

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

Detailed description: This system continues the vocal and piano parts. The vocal parts continue with the lyrics 'alt - ed among the hea - - then,'. The piano accompaniment continues with the same rhythmic patterns. The system concludes with the lyrics 'alt - ed among the hea - then, and he shall be ex -'.

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 more active bass line 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 continues with a similar eighth-note pattern in the right hand and a more active bass line in the left hand.

hea - then, He shall be ex - - alt - - - - -

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

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

hea - then, 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

The first system of music consists of five staves. The top staff is a vocal line starting with a piano (*p*) dynamic, containing the lyrics "Be still, then, be still, then!". The second staff is another vocal line with lyrics "still, be still, then!". The third staff is a vocal line with lyrics "Be still, be ...". The fourth staff is a vocal line with lyrics "Be still, then, be". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes.

mf

and know that He is God, that

mf

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

p

The second system of music consists of five staves. The top staff is a vocal line with a mezzo-forte (*mf*) dynamic, containing the lyrics "and know that He is God, that". The second staff is another vocal line with lyrics "still, then, and know that He is God, that". The third staff is a vocal line with lyrics "still, then, and know that He is God, that". The fourth staff is a vocal line with lyrics "still, then, and know that He is God, that". The fifth staff is a piano accompaniment consisting of two staves (treble and bass clef) with a rhythmic pattern of eighth and sixteenth notes, ending with a piano (*p*) dynamic.

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*, *dim.*, and *p*, 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.

still, then! be still, then!

still, then! be still, then!

The first system of music features four staves. The top two staves are vocal parts with lyrics "still, then! be still, then!". The bottom two staves are piano accompaniment. Dynamics include *p* (piano) and *mf* (mezzo-forte). The piano part has a complex texture with many sixteenth notes.

Ped. * *mf*

The piano accompaniment for the first system, showing the right and left hands. It features a dense texture of sixteenth notes and chords. Dynamics include *Ped.* (pedal) and *mf* (mezzo-forte).

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

The second system of music features four staves. The top two staves are vocal parts with lyrics "be still, and know that He, that He is" and "be still, and know that He, that He is". The bottom two staves are piano accompaniment. Dynamics include *cres.* (crescendo), *f* (forte), and *dim.* (diminuendo).

dim.

The piano accompaniment for the second system, showing the right and left hands. It features a complex texture of sixteenth notes and chords. Dynamics include *dim.* (diminuendo).

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 two piano staves. The vocal staves have lyrics: "God. Be still, then, be still, then, and know that He is". The piano accompaniment includes a *rall. mp* marking and features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

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: "God. Be still, then, be still, then;". The piano accompaniment features a *pizz.* marking and includes dense chordal textures in the right hand and a rhythmic accompaniment in the left hand.

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. There are slurs over the first and second phrases of the 'Al-le-lu-ia!'.

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 section. It features a grand staff with a treble and bass clef. The tempo is 'Tempo 2do.' at 100 beats per minute, marked 'molto cres.' (molto crescendo). The tempo then changes to 'Tempo 1mo.' at 84 beats per minute. The music includes various dynamics: *sfz* (sforzando), *f* (forte), *R.H.* (Right Hand), and *sfz* with an asterisk. A pedaling instruction '*Ped.*' is shown with a line under the bass staff. The right hand plays a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment.

lu - - - ia!.....

lu - - - ia!.....

Detailed description: This block contains the vocal parts for the '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 lyrics 'lu - - - ia!.....' are written below the notes. The music is in a 4/4 time signature and features long, sustained notes with slurs.

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

Ped.

Detailed description: This block shows the piano accompaniment for the second section. It features a grand staff with a treble and bass clef. The music starts with a piano (*pp*) dynamic. The right hand has a melodic line with slurs, and the left hand has a rhythmic accompaniment. There are markings for 'Corn.' (Cornet) and 'Clar.' (Clarinet) in the upper right. A pedaling instruction '*Ped.*' is shown with a line under the bass staff. The section ends with a fermata over the final notes.

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

Allo. con Brio ma Maestoso.

The Lord of Hosts! The

The Lord of Hosts! The

Allo. con Brio ma Maestoso. ♩ = 112.

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

Lord of Hosts! The Lord of Hosts!

Lord of Hosts! The Lord of Hosts!

Ped * *Ped.* * *Ped.* * *Ped.* *

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. Dynamic markings 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 continues the musical score. It features two systems of vocal staves and two systems of piano accompaniment. The piano part includes a section with a *G* chord and a section with a *f* dynamic and *R.H.* marking. The lyrics are split across the vocal staves.

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

This system contains the first four staves of music. The top staff is a vocal line starting with a whole rest followed by a quarter note G4. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line with lyrics. Below these are two staves of piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

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.....

This system contains the next four staves of music. The top staff is a vocal line with lyrics. The second staff is a vocal line with lyrics. The third staff is a vocal line with lyrics. The fourth staff is a bass line with lyrics. Below these are two staves of piano accompaniment, with the right hand playing chords and the left hand playing a bass line.

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 written in treble clef, and the piano part is in grand staff (treble and bass clefs). The lyrics are: "with us, the Lord of Hosts is with us." The first line of the vocal part has a full note on the final "us". The second line has a dotted line followed by "us, the Lord of Hosts is with us." The third line has "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 written in treble clef and contain only rests, indicating a silent period for the vocalists. The piano accompaniment continues with a complex rhythmic pattern, featuring sixteenth and thirty-second notes. A dynamic marking of *f* (forte) is present in the piano part. The system concludes with a large, ornate flourish in the piano part.

(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 lyrics are "The God of Jacob is our ref - uge, is our ref - uge, A - - -". The fifth staff is the piano accompaniment, starting with a forte (*f*) dynamic and featuring a rhythmic pattern of eighth and sixteenth 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 continues the vocal and piano parts. 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. The lyrics are "The God of Ja - cob is our ref - uge, is our ref - uge, A - - -". The fifth staff is the piano accompaniment, continuing the rhythmic pattern from the first system. The lyrics for the vocal line in this system are "men! A - men, A - men, A - men, A - men, A - men, A - men, A -".

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 first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with the lyrics "with us." written below the first staff. The third and fourth staves are vocal lines in treble and bass clefs respectively, with the lyrics "The God of Ja - cob is our" and "The God of Ja - - cob, of Ja - cob is our". The fifth staff is a grand staff for piano accompaniment, showing a rhythmic pattern of eighth notes.

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 second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef, with the lyrics "The Lord of Hosts, the Lord of Hosts is" and "ref - - - uge. of Hosts, the Lord of Hosts is". The third and fourth staves are vocal lines in treble and bass clefs respectively, with the lyrics "The Lord" and "ref - - - uge.". The fifth staff is a grand staff for piano accompaniment, featuring a dynamic marking of *f* and a pedaling instruction *Ped.* over a complex piano accompaniment.

> 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

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

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The tempo is marked 'Allegro molto assai'.

Allegro molto assai. ♩ = 90.

f

Detailed description: This system contains two staves for piano accompaniment in bass clef. It features a rhythmic accompaniment with eighth and sixteenth notes. The tempo is marked 'Allegro molto assai' with a quarter note equal to 90 beats per minute.

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

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

Detailed description: This system contains four staves. The top two staves are vocal lines in treble clef with lyrics. The bottom two staves are piano accompaniment in bass clef. The tempo is marked 'Allegro molto assai'.

Detailed description: This system contains two staves for piano accompaniment in bass clef. It 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 the same vocal and piano parts as the first system. The piano accompaniment includes dynamic markings such as *sf2* and *sempre accel.* (sempre accelerando). The lyrics are repeated, and the piano part has a more active, rhythmic texture.

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

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

A - - - - - men,

This system contains the first two systems of music. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The lyrics are: "men, A - - men, A - men, A - - - -", "men, A - - men, A - - men, A - men, A - - - -", and "A - - - - - men,". The piano part includes a variety of chords and melodic lines.

men, A - - - - men, A -

men, A - - - - men, A -

Ped. * Ped. *

This system contains the third and fourth systems of music. It features four vocal staves and a grand piano accompaniment. The lyrics are: "men, A - - - - men, A -" and "men, A - - - - men, A -". The piano part includes a variety of chords and melodic lines, with dynamic markings "Ped." and "*" indicating pedal use.

men, A - - men, A - men,

men, A - - men, A - men,

This system contains the first two systems of the musical score. It features four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The vocal lines are marked with lyrics: "men, A - - men, A - men,". The piano accompaniment includes a central asterisk symbol (*) on the bass staff.

Ped. * Ped.

This block shows the piano accompaniment for the first system, consisting of two staves (treble and bass clef). It features a central asterisk symbol (*) on the bass staff and two "Ped." markings on the bass staff.

... A - - - men,

... A - - - men,

This system contains the third and fourth systems of the musical score. It features four staves: two vocal staves (treble clef) and two piano staves (treble and bass clef). The vocal lines are marked with lyrics: "... A - - - men,".

Ped. *

This block shows the piano accompaniment for the second system, consisting of two staves (treble and bass clef). It features a central asterisk symbol (*) on the bass staff and a "Ped." marking on the bass staff.

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

sfz *sfz* *dim.* *p*

Detailed description: This system contains five staves. The top three staves are vocal lines in treble clef, each with the lyrics "A - men, ...". The first vocal line starts with a dynamic marking of *p*. The second vocal line also starts with *p*. The third vocal line does not have a dynamic marking. The fourth staff is a bass line in bass clef. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring dynamic markings of *sfz*, *sfz*, *dim.*, and *p*.

... A - - - - - men!

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

... A - - - - - men!

Detailed description: This system contains five staves. The top three staves are vocal lines in treble clef, each with the lyrics "... A - - - - - men!". The first vocal line has a dynamic marking of *p*. The second vocal line has a dynamic marking of *p*. The third vocal line has a dynamic marking of *p*. The fourth staff is a bass line in bass clef. The fifth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring dynamic markings of *sfz*, *sfz*, *dim.*, and *p*.

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

Judas Maccabaeus.

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.

Hymn of Praise.

Let all men praise the Lord.
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