

HANDEL

NOVELLOS ORIGINAL OCTAVO  
EDITION.

C. H. H. PARRY.

GOD IS OUR HOPE

ONE SHILLING & SIXPENCE.

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EDITED, WITH MARKS OF EXPRESSION AND PHRASING, BY  
**ALBERTO RANDEGGER.**

*PRICE TWO SHILLINGS EACH BOOK.*

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**FIRST SET.**

**SOPRANO.**

1. My heart ever faithful ... .. J. S. Bach
2. I will sing of Thy great mercies ("St. Paul")  
F. Mendelssohn-Bartholdy
3. Jerusalem ("Gallia") ... .. Ch. Gounod
4. With verdure clad ("Creation") ... .. J. Haydn
5. I will extol Thee, O Lord ("Eli") ... .. M. Costa
6. I mourn as a dove ("St. Peter") ... .. J. Benedict

**TENOR.**

1. O God, have mercy (Pietà, Signore) ... .. A. Stradella
2. In native worth ("Creation") ... .. J. Haydn
3. Be thou faithful unto death ("St. Paul")...  
F. Mendelssohn-Bartholdy
4. Cujus animam ("Stabat Mater") ... .. G. Rossini
5. The Lord is very pitiful ("St. Peter") ... .. J. Benedict
6. The soft southern breeze ("Rebekah") ... .. J. Barnby

**CONTRALTO.**

1. Slumber Song ("Christmas Oratorio") ... .. J. S. Bach
2. But the Lord is mindful ("St. Paul")  
F. Mendelssohn-Bartholdy
3. What tho' I trace ("Solomon") ... .. Handel
4. Evening Prayer ("Eli") ... .. M. Costa
5. There is a green hill... .. Ch. Gounod
6. O Thou afflicted ("St. Peter") ... .. J. Benedict

**BASS.**

1. Dost thou despise ... .. J. S. Bach
2. O God, have mercy ("St. Paul")  
F. Mendelssohn-Bartholdy
3. Now heaven in fullest glory shone ("Creation") J. Haydn
4. Pro peccatis ("Stabat Mater") ... .. G. Rossini
5. How great, O Lord ("St. Peter")... .. J. Benedict
6. If Thou should'st mark iniquities ("Eli")... .. M. Coats

**SECOND SET.**

**SOPRANO.**

1. Thou, O Lord, art my Protector (Psalm xix.)  
C. Saint-Saëns
2. Lo! the heaven-descended Prophet  
("The Passion") ... .. C. H. Graun
3. Jerusalem ("St. Paul") ... .. F. Mendelssohn-Bartholdy
4. Great is Jehovah ... .. F. Schubert
5. Turn Thee unto me ("Eli") ... .. M. Costa
6. Let the bright Seraphim ("Samson") ... .. Handel

**TENOR.**

1. Only be still, wait thou His leisure  
("If thou but sufferest") ... .. J. S. Bach
2. Daughters of Jerusalem ("St. Peter") ... .. J. Benedict
3. Thus was the sun ("Samson") ... .. Handel
4. O come, let us worship (Psalm xcvi.)  
F. Mendelssohn-Bartholdy
5. Twilight is gently falling (Ave Maria) ... .. J. Raff
6. Song of Penitence (Busslied) ... .. Beethoven

**CONTRALTO.**

1. To living waters ("The Lord is my Shepherd")  
J. S. Bach
2. O God, have mercy (Pietà, Signore) ... .. A. Stradella
3. All my heart inflamed and burning  
("Stabat Mater") ... .. A. Dvorák
4. The glory of God in Nature (Creation's Hymn)  
Beethoven
5. Fac ut portem ("Stabat Mater") ... .. G. Rossini
6. Morning Prayer ("Eli") ... .. M. Costa

**BASS.**

1. Mighty Lord and King all glorious  
("Christmas Oratorio") ... .. J. S. Bach
2. Rolling in foaming billows ("Creation") ... .. J. Haydn
3. Litany for All Souls' Day ... .. F. Schubert
4. The glory of God in Nature (Creation's Hymn)  
Beethoven
5. Consume them all ("St. Paul")  
F. Mendelssohn-Bartholdy
6. Nazareth ... .. Ch. Gounod



NOVELLO'S ORIGINAL OCTAVO EDITION.

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# GOD IS OUR HOPE

ANTHEM

FOR DOUBLE CHOIR, BASS SOLO, AND ORCHESTRA,

COMPOSED FOR

THE 259<sup>TH</sup> ANNIVERSARY OF THE FESTIVAL OF THE  
SONS OF THE CLERGY

BY

C. H. H. PARRY.

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PRICE ONE SHILLING AND SIXPENCE.

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# GOD IS OUR HOPE AND STRENGTH.

C. Hubert H. Parry.

Slow.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The upper staff features a melodic line with a long note on the first beat of the first measure, followed by a series of eighth and quarter notes. The lower staff provides a harmonic accompaniment with chords and moving lines. A *dim.* (diminuendo) marking is present in the second measure of the upper staff.

The second system of musical notation continues the piece. It features two staves. The upper staff has a melodic line with a *p* dynamic marking. The lower staff has a more active accompaniment with many sixteenth notes. A *p* dynamic marking is also present in the lower staff.

The third system of musical notation continues the piece. It features two staves. The upper staff has a melodic line with a *cresc.* (crescendo) marking. The lower staff has a more active accompaniment with many sixteenth notes. A *poco cresc.* (poco crescendo) marking is present in the lower staff. A section marked 'A' begins in the upper staff.

The fourth system of musical notation continues the piece. It features two staves. The upper staff has a melodic line with a *cresc.* (crescendo) marking. The lower staff has a more active accompaniment with many sixteenth notes. A *dim. poco rit.* (diminuendo poco ritardando) marking is present in the lower staff.

The fifth system of musical notation continues the piece. It features two staves. The upper staff has a melodic line with a *a tempo* marking. The lower staff has a more active accompaniment with many sixteenth notes. A *cresc.* (crescendo) marking is present in the lower staff.

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Copyright, 1913, by Novello & Company, Limited.

*cresc.* *molto* *ff* *dim.*

*dim.*

FIRST CHOIR.

Soprano. *pp*

Alto. *pp* God, \_\_\_\_\_

Tenor. *pp* God, \_\_\_\_\_

Bass. *pp* God, \_\_\_\_\_

SECOND CHOIR.

Soprano. *pp*

Alto. *pp* God, \_\_\_\_\_

Tenor. *pp* God, \_\_\_\_\_

Bass. *pp* God, \_\_\_\_\_

*pp dim.*

God, \_\_\_\_\_ God is our hope \_\_\_\_\_ and  
 God, \_\_\_\_\_ God is our hope \_\_\_\_\_ and  
 God, \_\_\_\_\_ God is our hope \_\_\_\_\_ and  
 God, \_\_\_\_\_ God is our hope \_\_\_\_\_ and  
 God, \_\_\_\_\_ God is our hope \_\_\_\_\_ and  
 God, \_\_\_\_\_ God is our hope \_\_\_\_\_ and  
 God, \_\_\_\_\_ God is our hope \_\_\_\_\_ and  
 God, \_\_\_\_\_ God is our hope \_\_\_\_\_ and  
 God, \_\_\_\_\_ God is our hope \_\_\_\_\_ and  
 God is our hope and

rit. a tempo p cresc.  
 rit. a tempo p cresc.  
 rit. a tempo p cresc.  
 rit. a tempo p cresc.  
 rit. a tempo p cresc.  
 rit. a tempo mf cresc.  
 rit. a tempo mf cresc.  
 rit. a tempo f cresc.  
 rit. a tempo

Allegro.

strength, \_\_\_\_\_

strength, \_\_\_\_\_ a ve-ry pre-sent help \_\_\_\_\_

strength, \_\_\_\_\_

strength, \_\_\_\_\_ a ve-ry pre-sent

Allegro.

strength, \_\_\_\_\_

strength, \_\_\_\_\_ a ve-ry pre-sent help \_\_\_\_\_

strength, \_\_\_\_\_

strength, \_\_\_\_\_ a ve-ry pre-sent

Allegro.



*f*  
a ve-ry  
in trou- - ble, in trou- - ble,  
*f*  
a ve-ry pre-sent help in trou-ble, in  
help in trou- - ble, in trou- - ble,  
*f*  
a ve-ry  
in trou- - ble, in trou- - ble,  
*f*  
a ve-ry pre-sent help in trou-ble, in  
help in trou- - ble, in trou- - ble,  
*cresc.*

BOTH CHOIRS.

*C*

pre - sent help in trou - ble,

a ve - ry pre - sent help in trou - - - -

trou - ble, a ve - ry pre - sent help \_\_\_\_\_ in

a ve - ry pre - sent help in trou - - - -

The first system of the musical score features four vocal staves and a piano accompaniment. The vocal parts are arranged in two pairs, with the first pair on the top two staves and the second pair on the bottom two staves. The piano accompaniment is written for the right and left hands on a grand staff. The key signature is one flat (B-flat major or D minor), and the time signature is 7/8. The first vocal line begins with a dynamic marking of *C* (Crescendo) and a breath mark. The lyrics are: "pre - sent help in trou - ble," followed by "a ve - ry pre - sent help in trou - - - -", "trou - ble, a ve - ry pre - sent help \_\_\_\_\_ in", and "a ve - ry pre - sent help in trou - - - -".

*f*

a ve - ry pre - sent help \_\_\_\_\_ in trou - ble.

- ble, a pre - sent help in trou - ble.

trou - - - - ble, in trou - - - - ble.

- ble, in trou - ble, in trou - ble.

The second system of the musical score continues the vocal and piano parts. It features four vocal staves and a piano accompaniment. The key signature changes to two flats (B-flat major or D minor), and the time signature remains 7/8. The first vocal line begins with a dynamic marking of *f* (forte) and a breath mark. The lyrics are: "a ve - ry pre - sent help \_\_\_\_\_ in trou - ble.", "- ble, a pre - sent help in trou - ble.", "trou - - - - ble, in trou - - - - ble.", and "- ble, in trou - ble, in trou - ble.". The piano accompaniment continues with complex rhythmic patterns and chordal textures.

FIRST CHOIR.

*f*  
There-fore will we not fear, though the

*f*  
There-fore will we not fear, though the

*f>*  
There-fore will we not fear, though the

*f*  
There-fore will we not fear, though the

SECOND CHOIR.

*f>*  
There-fore will we not fear, \_\_\_\_\_

*f>*  
There-fore will we not fear, \_\_\_\_\_

*f>*  
There-fore will we not fear,

*f>*  
There-fore will we not fear,

The piano accompaniment consists of two staves. The right hand features a complex rhythmic pattern with eighth and sixteenth notes, often beamed together. The left hand provides a steady accompaniment with similar rhythmic values. The music is written in a key with one sharp (F#) and a common time signature.

earth \_\_\_\_\_ be\_ mov - ed, and though the hills \_\_\_\_\_

earth \_\_\_\_\_ be mov - ed, and though the

earth \_\_\_\_\_ be mov - ed,

earth \_\_\_\_\_ be mov - ed,

— though the\_ earth\_ be\_ mov - ed, and though the hills \_\_\_\_\_

— though the\_ earth be mov - ed, and though the

though the earth \_\_\_\_\_ be mov - ed,

though the earth\_ be mov - ed,



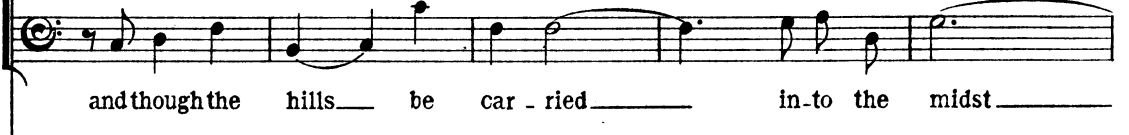
— be car - - - ried in-to the midst —



hills be car - - - ried in-to the midst —



and though the hills be car - ried in-to the



and though the hills be car - ried in-to the midst —



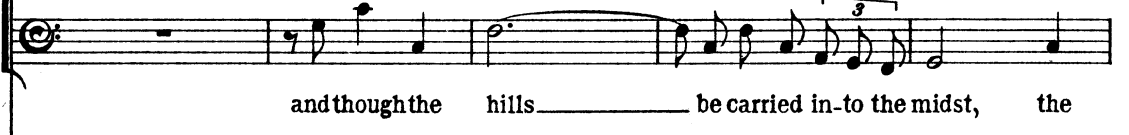
— be car - - - ried in-to the midst —



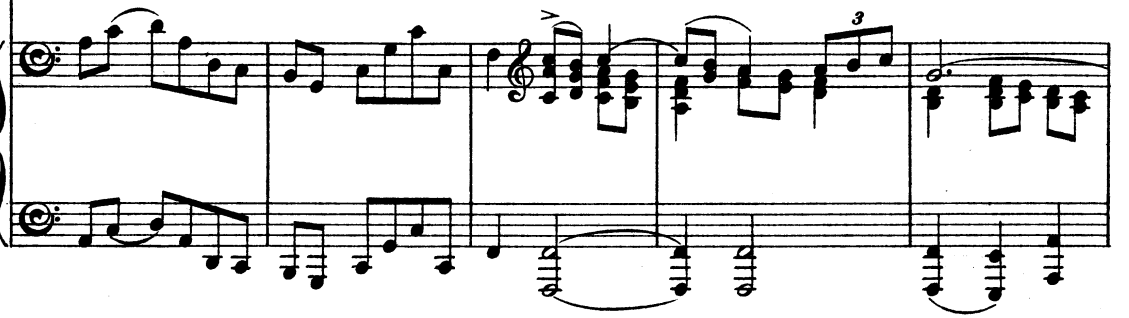
hills be car - - - ried in-to the



and though the hills be car - ried in-to the



and though the hills be carried in-to the midst, the



*poco rit.* **E** *f a tempo*  
— of the sea.

*poco rit.* *f a tempo*  
— of the sea.

*poco rit.* *f a tempo*  
midst of the sea.

*poco rit.* *f a tempo*  
— of the sea.

*poco rit.* **E** *f a tempo*  
— of the sea.

*poco rit.* *f a tempo*  
midst of the sea.

*poco rit.* *f a tempo*  
midst of the sea.

*poco rit.* *f a tempo*  
midst of the sea.

*poco rit.* **E** *f a tempo cresc.*



The piano accompaniment features a complex rhythmic pattern with triplets in both hands. The right hand has a melodic line with triplets, while the left hand provides harmonic support with similar triplet patterns. A crescendo hairpin is visible across the bottom of the system.

BOTH CHOIRS.

Though the wa - - ters there-of rage and swell,

Though the wa - - ters there-of rage and swell,

Though the wa - ters there-of rage and swell,

the wa - ters rage and

rage, and swell,

Though the wa - ters there - of rage

The musical score is divided into three main sections: the First Choir, the Second Choir, and the piano accompaniment. The First Choir section consists of four staves with lyrics: "rage", "swell, rage and swell, rage and swell,", "rage and swell, rage", and "and swell, rage and swell, rage". The Second Choir section consists of three staves with lyrics: "swell,", "rage and swell,", and "and swell, rage and swell,". The piano accompaniment is shown at the bottom with a grand staff (treble and bass clefs) featuring triplets and a forte dynamic marking.



The musical score consists of two systems of staves. The first system has four staves: three vocal staves and one piano accompaniment staff. The second system has five staves: three vocal staves and two piano accompaniment staves. The lyrics are: "and swell, and though the moun -", "swell, rage and swell,", "and swell, and though the", "and swell,", "rage \_\_\_\_\_ and", "rage \_\_\_\_\_ and swell, rage and", "rage \_\_\_\_\_ and swell, and", "rage \_\_\_\_\_ and swell, and". Performance markings include *ff*, *f*, *G*, and *3* (triplets). The piano part features complex triplet patterns in both hands.

*cresc.* *rit. ff*

- tains shake, \_\_\_\_\_ shake, \_\_\_\_\_ shake at the

*f* *cresc.* *rit. ff*

and though the moun - tains shake, \_\_\_\_\_ shake, — shake at the

*cresc.* *rit. ff*

moun - tains shake, \_\_\_\_\_ shake, — shake at the

*f* *cresc.* *rit. ff*

and though the moun - tains shake, \_\_\_\_\_ shake at the

*cresc.* *rit.*

swell, and though the mountains shake, shake, shake,

*cresc.* *rit.*

swell, and though the mountains shake, shake, shake,

*cresc.* *rit.*

though the moun - tains shake, shake, shake,

*cresc.* *rit.*

though the moun - tains shake, shake, shake,

*cresc.* *rit.*

3 3 3 3 3 3 3 3 3 3 3

*a tempo*  
 tem - pest, the tem - - - pest of the same.  
*ff* H

*a tempo*  
 tem - pest, the tem - - - pest of the same.  
*ff*

*a tempo*  
 tem - pest, at the tem - pest, the tem - - - pest of the same.  
*ff*

*a tempo*  
 tem - pest, at the tem - pest, the tem - pest of the same.  
*ff*

*a tempo*  
 and though the moun - tain shake at the tem - pest of the same.  
*f* H

*a tempo*  
 and though the moun - tain shake at the tem - pest of the same.  
*f*

*a tempo*  
 and though the moun - tain shake at the tem - pest of the same.  
*f*

*a tempo*  
 and though the moun - tain shake at the tem - pest of the same.  
*f*

*a tempo*  
*f cresc.*

*p*

*p* *cresc.*  
 God is our hope and

*p* *cresc.*  
 God is our hope and

*p* *cresc.*  
 God is our hope and

*p* *cresc.*  
 God is our hope and

*p* *cresc.*  
 God is our hope and

*p* *cresc.*  
 God is our hope and

*mf cresc.*  
 God is our hope and

*mf cresc.*  
 God is our hope and

*p*

K tempo animando.

Allegro.

ff strength. \_\_\_\_\_

ff strength. \_\_\_\_\_

ff strength. \_\_\_\_\_

ff strength. \_\_\_\_\_

K tempo animando.

Allegro.

ff strength. \_\_\_\_\_

ff strength. \_\_\_\_\_

ff strength. \_\_\_\_\_

ff strength. \_\_\_\_\_

K tempo animando.

Allegro.

f cresc.

3

3

The hea - -

The hea - -

The hea - -

The hea - -

The hea - - - then make much a - do, \_\_\_\_\_

The hea - - - then make much a - do, \_\_\_\_\_

The hea - - - then make much a - do, \_\_\_\_\_

The hea - - - then make much a - do, \_\_\_\_\_

*f*

*sf*

- then make much a - do,

- then make much a - do,

- then make much a - do, and the kingdoms are

- then make much a - do,

and the kingdoms are

and the kingdoms are

and the king-doms are mov - ed,  
mov - ed, the king-doms are mov - ed,  
and the  
the king-doms are mov - ed  
mov - ed, the king-doms are

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features dynamic markings of *ff*, *mf*, and *f*. The piano accompaniment is written in grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. The lyrics are: "and the king-doms are mov - ed, mov - ed, the king-doms are mov - ed, and the king-doms are mov - ed, the king-doms are".



*f cresc.*  
and the king - doms are mov - ed, are

*f cresc.*  
the king - doms are mov - - - - -

- ed, are mov - - - - ed,

*cresc.*  
king - doms are mov - - - - ed, the

*f cresc.*  
the king - doms are mov - - - ed,

*f* the king - doms are mov - - ed, *ff* are mov - -

mov - ed, *ff* the king - doms are

*f cresc.*  
the king - doms are mov - - - ed,

*cresc.*

M

mov - - ed, the king doms are mov - - ed,  
 - - ed, are mov - - ed,  
 are mov - - ed,  
 king - doms are mov - - ed,

M

the king - - doms are  
 - - ed, the king - - doms are  
 mov - ed, the king - - doms are  
 are mov - - ed, the king - - doms are

M

*sf*

SECOND CHOIR.

- ed:  
- ed:  
- ed:  
- ed:

*ff* *f*

FIRST CHOIR.

Meno mosso.

but God hath shew-ed His voice, and the  
but God hath shew-ed His voice,  
but God hath shew-ed His voice,  
but God hath shew-ed His voice,

Meno mosso.

*p* ritard

0 *p*  
 earth shall melt a - way, the

FIRST CHOIR.  
*p* the earth shall melt a -  
*p* the earth shall melt a - way, the earth shall melt  
*p* the earth shall melt \_

0 *p*  
 the earth shall melt a - way,

SECOND CHOIR.  
*pp* the earth shall melt \_ a -  
*pp* the earth shall melt \_ a -  
*pp* the earth shall melt a -

0  
 Piano accompaniment

earth shall melt — a - - way.

- way, shall melt — a - - way.

a - way, shall melt — a - - way.

— a - way, shall melt — a - - way.

the earth shall melt — a - - way.

- way, shall melt — a - - way.

- way, shall melt — a - - way.

- way, shall melt — a - - way.

Slower.

dim. - - - p

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Musical score for the first system. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature is B-flat major (two flats). The first vocal staff begins with a piano (*P*) dynamic and contains the lyrics "The Lord of". The second vocal staff begins with a forte (*f*) dynamic and contains the lyrics "The Lord of Hosts is". The piano accompaniment staves are mostly empty, with some rests.

Musical score for the second system. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The key signature is B-flat major. The first vocal staff begins with a piano (*P*) dynamic and contains the lyrics "The Lord of Hosts is". The second vocal staff begins with a forte (*f*) dynamic and contains the lyrics "The Lord of Hosts is". The piano accompaniment staves are mostly empty, with some rests.

Musical score for the third system, which is a piano accompaniment. It consists of two staves: treble and bass clef. The key signature is B-flat major. The piece starts with a piano (*P*) dynamic and a *cresc.* (crescendo) marking. The music features arpeggiated chords in the right hand and a rhythmic accompaniment in the left hand. There are fermatas over the first and third measures. The system ends with a double bar line.

Hosts \_\_\_\_\_ is with us,

with us, the Lord of

The Lord of Hosts, the

The Lord of

The Lord of Hosts is with us,

with us, the Lord of Hosts is

The Lord of Hosts is

The Lord of Hosts

The Lord of Hosts

*f cresc.*

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

Hosts is with \_\_\_\_\_ us,

Lord of Hosts is with us, is with us,

Hosts is with \_\_\_\_\_ us, is \_\_\_\_\_ with us,

the Lord \_\_\_\_\_ is with us,

with us, the Lord of Hosts is with us,

with us, the Lord \_\_\_\_\_ is with us,

the Lord of Hosts is with us,

*cresc.*



**R** *ff* *rit.* *a tempo*

The God of Ja - cob is our refuge.

*ff* *rit.* *a tempo*

The God of Ja - cob is our refuge.

*ff* *rit.* *a tempo*

The God of Ja - cob is our refuge.

*ff* *rit.* *a tempo*

The God of Ja - cob is our refuge.

**R** *ff* *rit.* *a tempo*

The God of Ja - cob is our refuge.

*ff* *rit.* *a tempo*

The God of Ja - cob is our refuge.

*ff* *rit.* *a tempo*

The God of Ja - cob is our refuge.

*ff* *rit.* *a tempo*

The God of Ja - cob is our refuge.

**R** *rit.* *a tempo*

*cresc.* *dim.*

Bass Solo. *rit.* *p a tempo* *mf*

*meno forte* *dim.* *p*

O come hither, come *a tempo*

hith - er, and be - hold — the works of the Lord: what des-

- truc - tion He hath brought up - on the earth.

*f* *dim.*

*f* *mf* *f*

**S** *animato*

He maketh wars to cease — in all the land

*cresc.* *mf*

He breaketh the bow, and knappeth the

spear in sun-der,

and burn - - - - - eth, burn -

*ff*

*mf*

- - - - - eth the chariots in the

*rit.*

*ff rit.*

**T** *a tempo*

fire.

*a tempo*

*f*

*dim.*

*sempre dim.* *p*

**SOLI.**

Soprano I. *pp*

Soprano II. Be still \_\_\_\_\_ then, and know that I am *pp*

Alto. Be still \_\_\_\_\_ then, and know that I am *pp*

Tenor. Be still \_\_\_\_\_ then, and know that I am *pp*

Bass. Be still then, and know that I am *pp*

Be still and

*dim.* *pp*

SOLI.

*dim.* *pp* **V**  
 God, be still, be still, be still.  
*dim.* *pp*  
 God, be still, be still, be still.  
*dim.* *pp*  
 God, be still, be still, be still.  
*dim.* *pp*  
 God, be still, be still, be still.  
*dim.* *pp*  
 know that I am God, be still, be still.

SECOND CHOIR.

**V**  
*pp* *mf*  
 Be still, — be still, be still, be still. — I will be ex -  
*pp*  
 Be still, — be still, be still, be still. —  
*pp*  
 Be still, — be still, be still, be still. —  
**V**  
*p*

SECOND CHOIR.

*mf cresc.*  
I will be ex - alt - ed,

*cresc.*  
- alt - ed, ex - alt - ed,

*mf cresc.*  
I will be ex -

FIRST CHOIR.

*TUTTI. f*  
I will be ex - alt - ed,

*TUTTI. f*  
I will be ex -

*TUTTI. f*  
I will be ex - alt - ed a - mong the

SECOND CHOIR.

*f cresc.*  
ex - alt - ed a-mong the heathen,

*mf cresc.*  
ex - alt - ed,

*cresc.*  
I will be ex - alt-ed a-mong the heathen,

*cresc.*  
- alt - ed, ex - alt - ed a-mong the

FIRST CHOIR.

*TUTTI. f cresc. animando*

I will be ex - alt - - ed, ex - alt - -  
 ex - alt - ed, ex - alt - -  
 - alt - ed, ex - alt - - ed, ex - alt - -  
 hea - then, ex - alt - ed, ex - alt - ed, ex -

SECOND CHOIR.

*animando f*

I will be ex - alt - ed,  
 ex - alt - ed,  
 ex - alt - ed,  
 hea - then, ex - alt - ed,

*animando cresc.*

W *f* >

- ed a-mong the heathen, ex-alt - ed in the

- ed a-mong the heathen, ex-alt - ed in the

- ed a-mong the heathen, ex-alt - ed in the

- alt-ed a-mong the heathen, ex-alt - ed in the

W

I will be ex - alt - - - ed in the

I will be ex - alt - - - ed in the

I will be ex - alt - - - ed in the

I will be ex - alt - - - ed in the

W



Allegro.

earth.  
earth.  
earth.  
earth. *f* The Lord of Hosts is

This system contains four vocal staves. The first three staves are in treble clef and contain the word "earth." with a whole note rest. The fourth staff is in bass clef and contains "earth." followed by a melodic phrase starting with a quarter note G, then quarter notes F and E, and a dotted quarter note D with an accent (>). The lyrics "The Lord of Hosts is" are aligned with the end of this staff.

Allegro.

earth.  
earth.  
earth.  
earth. *f* The Lord of Hosts is with us,

This system contains four vocal staves. The first three staves are in treble clef and contain the word "earth." with a whole note rest. The fourth staff is in bass clef and contains "earth." followed by a melodic phrase starting with a quarter note G, then quarter notes F and E, and a dotted quarter note D with an accent (>). The lyrics "The Lord of Hosts is with us," are aligned with the end of this staff.

Allegro. ♩ = 96

*mf* *cresc.*

This system shows the piano accompaniment for the third system. It consists of two staves: a grand staff with a treble clef on top and a bass clef on the bottom. The top staff features a complex rhythmic pattern of sixteenth notes, starting with a *mf* dynamic and transitioning to *cresc.* in the final measure. The bottom staff contains a simpler accompaniment of quarter notes and half notes.

X

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

Detailed description: This system contains four staves. The top staff is a vocal line with a whole rest. The second staff is a vocal line with a whole rest followed by a quarter note G4, quarter note A4, and quarter note B4, marked with a forte *f* dynamic. The third staff is a vocal line with a whole rest followed by quarter notes G4, A4, B4, and a dotted quarter note G4 with an accent (>). The fourth staff is a piano accompaniment line with a whole note G3, quarter note A3, quarter note B3, and a whole note G3.

X

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

Detailed description: This system contains four staves. The top staff is a vocal line with a whole rest. The second staff is a vocal line with a whole rest followed by quarter notes G4, A4, B4, and a dotted quarter note G4 with an accent (>), marked with a forte *f* dynamic. The third staff is a vocal line with quarter notes G4, A4, B4, and a dotted quarter note G4 with an accent (>), marked with a forte *f* dynamic. The fourth staff is a piano accompaniment line with a whole note G3, quarter note A3, quarter note B3, and a whole note G3 with an accent (>).

X

Detailed description: This system contains two staves, both piano accompaniment. The top staff is in the treble clef and features a complex melodic line with many sixteenth notes, marked with a forte *f* dynamic. The bottom staff is in the bass clef and features a rhythmic accompaniment with eighth notes and chords.

*animato*  
*f*  
 The God of Ja - - cob is our re-fuge, is our  
*animato*  
 Ja - - cob the God of Ja - - cob is our  
*f animato*  
 The God of Ja - - cob is our  
*animato*  
*f*  
 The God of Ja - - cob is our re-fuge,

with us. *animato*  
 The God of Ja - -  
 Hosts.

*animato*

*f*

re-fuge, the God of Ja - -

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

re-fuge, our re-fuge, our re-fuge,

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

*f animato*

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

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

*animato*

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

*f animato*

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

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

*f* the God of Ja - cob is our re-fuge.

*f* the God of Ja - cob is our re-fuge, our

*f* the God of Ja - cob is our

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

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

the God of Ja - cob is our

the God of Ja - cob is our

the God of Ja - cob is our

the God of Ja - cob is our

Y

re-fuge. *f* The

The

re-fuge. *f* The

re-fuge. *f* The

re-fuge. *f* The

Y

Ja-cob.

re-fuge.

re-fuge.

Y

*con fuoco* *sf* *ff*

*allargando*

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

*allargando*

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

*allargando*

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

*allargando*

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

*f* *allargando*

The Lord of Hosts\_ is with us . The God of Jacob is our

*f* *allargando*

The Lord of Hosts\_ is with us . The God of Jacob is our

*f* *allargando*

The Lord of Hosts\_ is with us . The God of Jacob is our

*f* *allargando*

The Lord of Hosts\_ is with us . The God of Jacob is our

*allargando*

*ff*

*a tempo* *f cresc.* *rit.*  
re-fuge. The Lord of Hosts, of Hosts.

*a tempo* *f cresc.* *rit.*  
re-fuge. The Lord of Hosts, of Hosts.

*a tempo* *f cresc.* *rit.*  
re-fuge. The Lord of Hosts, of Hosts.

*a tempo* *f cresc.* *rit.*  
re-fuge. The Lord of Hosts, of Hosts.

*a tempo* *rit.*  
re-fuge. The Lord of Hosts.

*a tempo* *rit.*  
re-fuge. The Lord of Hosts.

*a tempo* *rit.*  
re-fuge. The Lord of Hosts.

*a tempo* *rit.*  
re-fuge. The Lord of Hosts.

*f cresc.* *rit.* *ff*  
The piano accompaniment features a complex texture with multiple voices in the right hand and a bass line in the left hand. The dynamics range from *f* to *ff*, with *cresc.* and *rit.* markings.







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