



GOD IS OUR HOPE AND STRENGTH

Set to Music by

C. Hubert H. Parry

Composed for the 259th Anniversary of the Festival of the Sons of the Clergy - April 24, 1913

VOCAL SCORE



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Cover Image: “Hope” by Edward Burne-Jones , 1896



ENGLISH HERITAGE

MUSIC SERIES

The “renaissance” in English music is generally agreed to have started in the late Victorian period, beginning roughly in 1880, and was most notable for compositions by C.V. Stanford, C. Hubert H. Parry, Edward Elgar, Henry Walford Davies, Harold Darke and others. Public demand for major works in support of the annual choral festivals held throughout England at that time was considerable which led to the creation of many large scale works for orchestra with soloists and chorus. Although a number of those works found their way into print and are regularly performed today, a considerable number of compositions, both large-scale and more intimate works, are not available. These works either were never published or were published but are no longer available in the publishers’ catalogues. While the existence of these works is documented in biographies of the composers, the ability to study and, most importantly, to perform these compositions is not possible.

Changes in the International copyright laws in the mid-1970’s played a pivotal role in creating this void, opening a significant number of musical compositions to public access. As a result, music publishers lost the ability to generate revenue from the sale/rental of such music. Performance score inventories of these works were eliminated. In addition, for many compositions, the only published material were vocal scores - full scores and orchestra parts were hand notated for the premiere of a work and then were ‘recycled’ for future performances. While full score autograph manuscripts are now accessible through the major music libraries in the UK, the hand-notated parts have long since been lost. These autograph full score manuscripts along with copies of the published vocal scores are now the only resources available for studying and performing these works.

The English Heritage Music Series has been created to ensure that these compositions are preserved, are accessible for scholarly research and, most importantly, are available for performance by future generations. Its mission is to:

- Source unpublished/out-of-print English composer compositions that are in the U.S. public domain
- Preserve these compositions through the preparation of performance scores using notation software
- Provide open Internet access to the scores to facilitate study, performance and sharing of performance material (program notes, audio, reviews, etc.)

In preparing the English Heritage Music Series editions, every effort has been made to adhere strictly to the notation contained in the manuscripts. Because of the passage of time and its effect on the condition of the manuscript, the absence of clear information often times by the composer in notating divided instruments, and with emendations in the composer and other hands resulting from use of the manuscript in performance, there were numerous circumstances which required interpretation and decisions for notes, accidentals, dynamics, articulations and tempi. Should questions arise in the use of these editions, the composers’ autograph manuscripts and the Novello vocal scores should be consulted for clarification.

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Source Information

Autograph Manuscript:

Vocal Score:

Royal College of Music Library

Oxford University, Bodleian Music Section, Weston Library

Manuscript Transcription & Score Preparation

Royal College of Music Library MS 4246

Novello Octavo Edition No. 18850

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Reference Material and Software

Notation Software: Finale v. 26 *Audio Software:* Garritan Personal Orchestra 5 *Graphic Software:* Adobe Photoshop CS5

Document Software: Adobe In Design CS5 *Music Notation Reference:* Behind Bars by Elaine Gould, Faber Music © 2011



Psalm 46

Deus noster refugium

The Book of Common Prayer (1662)

- GOD is our hope and strength : a very present help in trouble.
2. Therefore will we not fear, though the earth be moved : and though the hills be carried into the midst of the sea;
 3. Though the waters thereof rage and swell : and though the mountains shake at the tempest of the same.
 4. The rivers of the flood thereof shall make glad the city of God : the holy place of the tabernacle of the most Highest.
 5. God is in the midst of her, therefore shall she not be removed : God shall help her, and that right early.
 6. The heathen make much ado, and the kingdoms are moved : but God hath shewed his voice, and the earth shall melt away.
 7. The Lord of hosts is with us : the God of Jacob is our refuge.
 8. O come hither, and behold the works of the Lord : what destruction he hath brought upon the earth.
 9. He maketh wars to cease in all the world : he breaketh the bow, and knappeth the spear in sunder, and burneth the chariots in the fire.
 10. Be still then, and know that I am God : I will be exalted among the heathen, and I will be exalted in the earth.
 11. The Lord of hosts is with us : the God of Jacob is our refuge.

GOD IS OUR HOPE AND STRENGTH.

C. Hubert H. Parry.

Slow.

7

13

18

23

p

dim.

cresc.

poco cresc.

cresc.

dim. poco rit.

a tempo

cresc.

28

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

33

dim.

38

pp

44

FIRST CHOIR.

Soprano. *pp*

Alto. *pp*

Tenor. *pp*

Bass. *pp*

SECOND CHOIR.

Soprano. *pp*

Alto. *pp*

Tenor. *pp*

Bass. *pp*

pp dim.

God, God, God, God, God, God, God,

rit. *a tempo*
p cresc.
 God, God is our hope and

rit. *a tempo*
p cresc.
 God, God is our hope and

rit. *a tempo*
p cresc.
 God, God is our hope and

rit. *a tempo*
p cresc.
 God, God is our hope and

rit. *a tempo* *p cresc.*
 God, God is our hope and

rit. *a tempo* *mf cresc.*
 God, God is our hope and

rit. *a tempo* *mf cresc.*
 God, God is our hope and

rit. *a tempo* *f cresc.*
 God, God is our hope and

rit. *a tempo*
 God, God is our hope and

Allegro.

strength, _____

strength, _____ a ve-ry pre-sent help _____

strength, _____

strength, _____ a ve-ry pre-sent

This system contains four vocal staves and piano accompaniment. The first three staves are vocal parts, each starting with the word "strength," followed by a line. The fourth staff is the piano accompaniment, which includes the lyrics "a ve-ry pre-sent". The tempo is marked "Allegro." and the dynamic is "f".

Allegro.

strength, _____

strength, _____ a ve-ry pre-sent help _____

strength, _____

strength, _____ a ve-ry pre-sent

This system contains four vocal staves and piano accompaniment. The first three staves are vocal parts, each starting with the word "strength," followed by a line. The fourth staff is the piano accompaniment, which includes the lyrics "a ve-ry pre-sent". The tempo is marked "Allegro." and the dynamic is "f".

Allegro.

strength, _____

strength, _____ a ve-ry pre-sent

This system contains piano accompaniment for the first three staves and piano accompaniment for the fourth staff. The first three staves are vocal parts, each starting with the word "strength," followed by a line. The fourth staff is the piano accompaniment, which includes the lyrics "a ve-ry pre-sent". The tempo is marked "Allegro." and the dynamic is "f".

62

a ve - ry

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

a ve - ry pre - sent help _____ in trou - ble, in

help _____ in trou - - ble, in trou - - - ble,

a ve - ry

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

a ve - ry pre - sent help _____ in trou - ble, in

help _____ in trou - - ble, in trou - - - ble,

cresc.

65

BOTH CHOIRS.

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 -

68

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.

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,

D

earth _____ be mov - ed, and though the hills _____

earth _____ be mov - ed, and though the

earth _____ be mov - ed,

earth _____ be mov - ed,

D

— 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,

D

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 car - ried 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.

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



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

FIRST CHOIR.

rage

swell, rage and swell, rage and swell,

rage and swell, rage

and swell, rage and swell, rage

Detailed description: This section contains the musical score for the First Choir. It features four vocal staves and a piano accompaniment. The vocal parts are written in treble clef, while the piano accompaniment is in bass clef. The lyrics are: "rage", "swell, rage and swell, rage and swell,", "rage and swell, rage", and "and swell, rage and swell, rage". The music includes various ornaments such as trills and triplets, and dynamic markings like *f* and *swell*.

SECOND CHOIR.

swell,

rage and swell,

and swell, rage and swell,

Detailed description: This section contains the musical score for the Second Choir. It features three vocal staves and a piano accompaniment. The vocal parts are written in treble clef, while the piano accompaniment is in bass clef. The lyrics are: "swell,", "rage and swell,", and "and swell, rage and swell,". The music includes various ornaments such as trills and triplets, and dynamic markings like *f*.

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

rage and swell, and

The score consists of a vocal line and a piano accompaniment. The vocal line features lyrics such as "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", and "rage and swell, and". The piano accompaniment includes dynamic markings like *ff* and *f*, and performance instructions like "and swell,". The score is written in G major and includes various musical notations such as triplets, slurs, and accents.

105

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.*

The piano accompaniment consists of two staves. The right hand plays chords and melodic lines, while the left hand features prominent triplet patterns and arpeggiated figures. The music is marked with dynamics such as *cresc.* and *rit.*, and includes various articulations like accents and slurs.

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

tem - pest, at the tem - pest, the tem - pest of the same.

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.


a tempo

f cresc. H

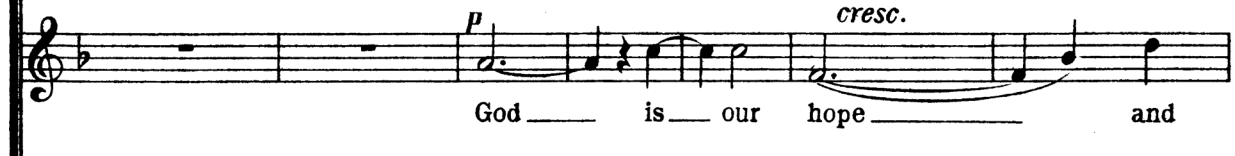
p



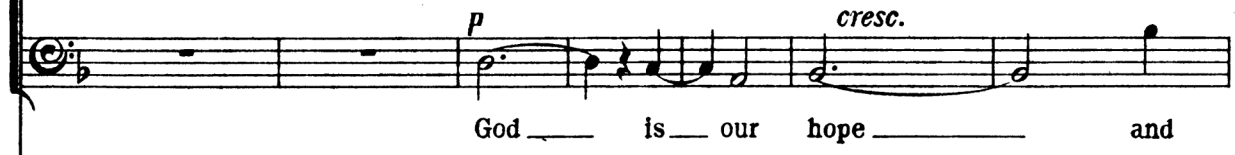
God is our hope and



God is our hope and



God is our hope and



God is our hope and



God is our hope and



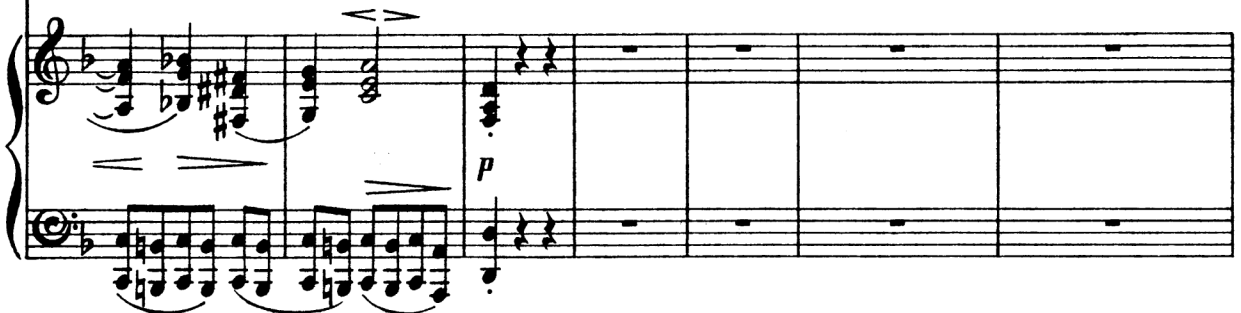
God is our hope and



God is our hope and



God is our hope and



p

K tempo animando. Allegro.

strength. _____

ff

strength. _____

ff

strength. _____

ff

strength. _____

K tempo animando. Allegro.

strength. _____

ff

strength. _____

ff

strength. _____

ff

strength. _____

K tempo animando. Allegro.

f *cresc.*

ff

The hea - -

The hea - -

The hea - -

The hea - -

Detailed description: This block contains the first system of a musical score for four voices. Each voice part (Soprano, Alto, Tenor, and Bass) is represented by a staff. The lyrics 'The hea -' are written below each staff. The music features a dynamic marking of *f* (forte) and includes slurs and accents over the notes.

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, ___


Detailed description: This block contains the second system of the musical score for four voices. The lyrics are 'The hea - - then make much a - do, ___'. The music continues with the same dynamic marking of *f* and includes various musical notations such as slurs, accents, and rests.

f *sf*

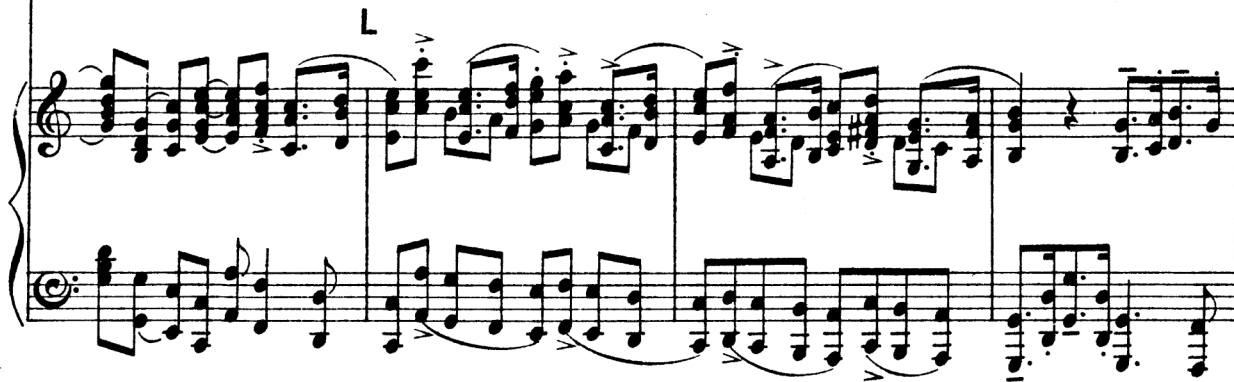
Detailed description: This block shows the piano accompaniment for the piece. It consists of two staves: the right hand in treble clef and the left hand in bass clef. The music is marked with dynamics *f* (forte) and *sf* (sforzando). The accompaniment features complex rhythmic patterns and chordal textures.



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

The musical score consists of three systems. The first system features a vocal line with lyrics and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment. The piano part includes dynamic markings such as *ff*, *mf*, and *f*. The lyrics are: "and the king-doms are mov - ed, mov - ed, the king-doms are mov - - - - and the the king-doms are mov - ed mov - ed, the king - doms are".

and the king - doms are mov - ed, are

the king - doms are mov - - - -

- ed, are mov - - - ed,

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

the king - doms are mov - - - ed,

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

mov - ed, the king - doms are

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

8
 sf

SECOND CHOIR.

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

151 146

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.

FIRST CHOIR.

0
 earth shall melt a - way, the
 the earth shall melt a -
 the earth shall melt a-way, the earth shall melt
 the earth shall melt...

SECOND CHOIR.

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

earth shall melt a - way.

- way, shall melt a - way.

a - way, shall melt a - way.

- 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

Musical score for the first system. It features three vocal staves and a piano accompaniment staff. 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 consists of a treble and bass line, both of which are mostly silent in this system.

Musical score for the second system. It features three vocal staves and a piano accompaniment staff. The key signature remains B-flat major. The first vocal staff begins with a piano (*P*) dynamic. The second vocal staff begins with a forte (*f*) dynamic and contains the lyrics "The Lord of Hosts is". The piano accompaniment consists of a treble and bass line, both of which are mostly silent in this system.

Musical score for the third system, which is a piano accompaniment. It features a grand staff with a treble and bass line. The key signature is B-flat major. The piece begins with a piano (*P*) dynamic and a *cresc.* (crescendo) marking. The music consists of flowing sixteenth-note patterns in both hands. The system concludes with a fermata over the final notes.

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

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*

O come hither, come

a tempo

meno forte *dim.* *p*

179

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

182

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

f *dim.*

f *mf* *f*

185

S *animato*

He maketh wars to cease — in all the land

cresc. *mf*

188

He breaketh the bow, — and knappeth the

190

spear in sun-der,

192

and burn - - - eth, burn -

195

eth the chariots in the

198

T *a tempo*

fire.

200

Piano accompaniment for measures 200-201. The right hand features a complex, rhythmic pattern of chords and arpeggios. The left hand provides a steady bass line. A *dim.* (diminuendo) marking is present in the right hand at the end of measure 201.

202

Piano accompaniment for measures 202-204. The right hand continues with intricate chordal textures. The left hand maintains a consistent rhythmic accompaniment. A *sempre dim.* (sempre diminuendo) marking is in the right hand, and a *p* (piano) marking is in the left hand at the end of measure 204.

205

SOLI.

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

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

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

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

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

Be still and

Piano accompaniment for measures 205-208. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. A *dim.* marking is in the right hand at the start of measure 205, and a *pp* (pianissimo) marking is in the left hand at the start of measure 206.

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,
- 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,

cresc. animando

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.

The Lord of Hosts is

f

Allegro.

earth. earth. earth. earth.

The Lord of Hosts is with us,

f

Allegro. ♩ = 96

mf *cresc.*

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 (>), marked with a forte 'f' dynamic. The bottom staff is a piano accompaniment line with a whole note G3, quarter notes A3 and 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, and B4, 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, followed by a whole rest and quarter notes G4, A4, and B4. The bottom staff is a piano accompaniment line with a whole note G3, quarter notes A3 and B3, and a whole note G3.

X

Detailed description: This system contains two staves, both piano accompaniment. The top staff features a complex melodic line with many sixteenth and thirty-second notes, marked with a forte 'f' dynamic. The bottom staff features a rhythmic accompaniment with eighth and sixteenth notes.

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

re-fuge, *f* 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

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

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

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

Y

re-fuge. The

re-fuge. The

re-fuge. The

re-fuge. The

Ja-cob.

re-fuge.

re-fuge.

Y

con fuoco sf ff

Detailed description: This musical score page, numbered 246, contains four systems of music. The first system consists of four vocal staves and a piano accompaniment. The vocal parts enter with the word 're-fuge.' and later 'The'. The piano accompaniment features a melodic line with accents and dynamic markings of *sf* and *ff*. The second system continues the vocal parts with 'Ja-cob.' and 're-fuge.', while the piano accompaniment provides harmonic support. The third system shows the vocal parts with 're-fuge.' and the piano accompaniment with 'con fuoco' and 'sf' markings. The fourth system concludes the page with 're-fuge.' and 'ff' markings in the piano part.

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.

a tempo *rit.*

f cresc. *ff*



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