

Commissioned by the Choirs of
St. Paul's Episcopal Church, Dixon, Illinois
and St. Matthew's Episcopal Church, Evanston, Illinois

O God, Our Help in Ages Past

Isaac Watts (1674-1748), alt.

Arr. Tim Blickhan

St. Anne, attr. Wm. Croft (1678-1727)

♩ 96-100

The musical score is arranged for a variety of instruments and voices. It begins with a tempo marking of ♩ 96-100. The brass section includes Trumpet 1, Trumpets 2-3, and Trombones 1-2, all starting with a forte (f) dynamic and ending with a mezzo-forte (mf) dynamic. The vocal parts for Soprano, Alto, Tenor, and Bass are shown with rests, indicating they are silent for this section. The organ part is divided into two staves, with a forte (f) dynamic in the right hand and a mezzo-forte (mf) dynamic in the left hand. A 'Pedal ad lib' instruction is provided for the organ's left hand. The score concludes with a final fermata on the organ's right hand.



5

Tpt. 1

5

Tpts. 2-3

5

Tbns. 1-2

5

S

God our help in a-ges past, Our hope for years to come, Our shel-ter from the

A

God our help in a-ges past, Our hope for years to come, Our shel-ter from the

T

8

God our help in a-ges past, Our hope for years to come, Our shel-ter from the

B

God our help in a-ges past, Our hope for years to come, Our shel-ter from the

Org.

Detailed description: This is a page of a musical score for a church service. It features seven staves. The first three staves are for brass instruments: Tpt. 1 (Trumpet 1), Tpts. 2-3 (Trumpets 2 and 3), and Tbns. 1-2 (Tubas 1 and 2). The next four staves are for vocalists: Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ part (Org.) is shown in a grand staff at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "God our help in a-ges past, Our hope for years to come, Our shel-ter from the". The score includes various musical notations such as notes, rests, and dynamic markings.

10

Tpt. 1

10

Tpts. 2-3

10

Tbns. 1-2

10

S

storm-y blast, And our e-ter-nal home. Un - der the shad-ow of Thy throne Thy

A

storm-y blast, And our e-ter-nal home. Un - der the shad-ow of Thy throne Thy

T

8

storm-y blast, And our e-ter-nal home. Un - der the shad-ow of Thy throne Thy

B

storm-y blast, And our e-ter-nal home. Un - der the shad-ow of Thy throne Thy

Org.

Detailed description: This page of a musical score, numbered 3, contains parts for brass instruments, vocalists, and organ. The brass section includes Tpt. 1, Tpts. 2-3, and Tbns. 1-2, all starting at measure 10. The vocalists (Soprano, Alto, Tenor, Bass) sing the lyrics: "storm-y blast, And our e-ter-nal home. Un - der the shad-ow of Thy throne Thy". The organ part is shown in grand staff notation. The score is in a key with one sharp (F#) and a common time signature. The vocal parts have a '8' below the Tenor line at the start of their part.

15

Tpt. 1

15

Tpts. 2-3

15

Tbns. 1-2

S

A

T

B

Org.

saints have dwelt se - cure; Suf - fi - cient is thine arm a-lone, And

saints have dwelt se - cure; Suf - fi - cient is thine arm a-lone, And

saints have dwelt se - cure; Suf - fi - cient is thine arm a-lone, And

saints have dwelt se - cure; Suf - fi - cient is thine arm a-lone, And

mf

mf

mf

mf

19

Tpt. 1

Tpts. 2-3

Tbns. 1-2

S

A

T

B

Org.

sim.

mp Soli

mf

mf

mf

our de-fense is sure. (Ah)

our de-fense is sure.

our de-fense is sure. Be - fore the hills in or-der stood, Or earth re-ceived her

our de-fense is sure. Be - fore the hills in or-der stood, Or earth re-ceived her

our de-fense is sure. Be - fore the hills in or-der stood, Or earth re-ceived her

29

Tpt. 1

29

Tpts. 2-3

29

Tbns. 1-2

29

S

thou - sand a - ges in thy sight Are like an eve-ning gone, Short

A

thou - sand a - ges in thy sight Are like an eve-ning gone, Short

T

8

thou - sand a - ges in thy sight Are like an eve-ning gone, Short

B

thou - sand a - ges in thy sight Are like an eve-ning gone, Short

Org.

Detailed description of the musical score: The score is for page 7, starting at measure 29. It features a brass section with Tpt. 1, Tpts. 2-3, and Tbns. 1-2. The vocal parts include Soprano (S), Alto (A), Tenor (T), and Bass (B). The organ part is written on two staves. The lyrics are: 'thou - sand a - ges in thy sight Are like an eve-ning gone, Short'. The music is in a key with one sharp (F#) and a common time signature. The organ part has a melodic line in the right hand and a harmonic accompaniment in the left hand. The vocal parts have a simple, homophonic melody. The brass parts have a more complex, rhythmic accompaniment.

33

Tpt. 1

Tpts. 2-3

Tbns. 1-2

S

A

T

B

Org.

as the watch that ends the night Be - fore the ris - ing sun.

as the watch that ends the night Be - fore the ris - ing sun.

as the watch that ends the night Be - fore the ris - ing sun.

as the watch that ends the night Be - fore the ris - ing sun.

as the watch that ends the night Be - fore the ris - ing sun.

mp ritard

Poco Meno Mosso

38

Tpt. 1

38

Tpts. 2-3

38

Tbns. 1-2

Poco Meno Mosso

38

mp *a cappella*

S

Time, like an ev-er roll-ing stream, Bears all its sons a-way; They

mp *a cappella*

A

Time, like an ev-er roll-ing stream, Bears all its sons a-way; They

mp *a cappella*

T

8

Time, like an ev-er roll-ing stream, Bears all its sons a-way; They

mp *a cappella*

B

Time, like an ev-er roll-ing stream, Bears all its sons a-way; They

Poco Meno Mosso
(rehearsal only)

Org.

43

Tpt. 1

Tpts. 2-3

Tbns. 1-2

S

A

T

B

Org.

f

f

f

fly, for - got - ten, as a dream Dies at the op - 'ning day.

fly, for - got - ten, as a dream Dies at the op - 'ning day.

fly, for - got - ten, as a dream Dies at the op - 'ning day.

fly, for - got - ten, as a dream Dies at the op - 'ning day.

loco

f

Detailed description: This page of a musical score covers measures 43 to 46. It features a brass section with three parts: Tpt. 1, Tpts. 2-3, and Tbns. 1-2. The vocal soloists are Soprano (S), Alto (A), Tenor (T), and Bass (B). The Organ (Org.) is also present. The key signature is D major (two sharps). The score includes dynamic markings such as *f* (forte) and *loco*. The lyrics for all parts are: "fly, for - got - ten, as a dream Dies at the op - 'ning day." The organ part has a *loco* marking in measure 45 and a *f* marking in measure 46. The brass parts have *f* markings in measure 46. The vocal parts have lyrics under their respective staves.

Meno Mosso

47

Tpt. 1

ritard

Tpts. 2-3

ritard

Tbns. 1-2

ritard

Meno Mosso

S

f

A

f

T

f

B

f

Meno Mosso

Org.

ritard

Maestoso

51

Tpt. 1

Tpts. 2-3

Tbns. 1-2

Maestoso

51

S

A

T

B

God, our help in a - ges past, Our hope for years to come, Be

God, our help in a - ges past, Our hope for years to come, Be

God, our help in a - ges past, Our hope for years to come, Be

God, our help in a - ges past, Our hope for years to come, Be

Maestoso

Org.

allargando

55

Tpt. 1

Tpts. 2-3

Tbns. 1-2

allargando

55

S

A

T

B

thou our guard while trou - bles last, and our e - ter - nal home.

thou our guard while trou - bles last, and our e - ter - nal home.

thou our guard while trou - bles last, and our e - ter - nal home.

thou our guard while trou - bles last, and our e - ter - nal home.

allargando

Org.

Trumpet 1

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♩ = 96-100

f *mf* *f* *f*

6 12 20 31 35 47 53

4 7 2 7

Meno Mosso **Maestoso**

ritard *allargando*

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Trumpets 2-3

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f *mf*

5

11 *mf* *mf* *mf*

18 *sim.* *f*

29

35 *mp ritard* *f*

47 *ritard*

52

56

Trombones 1-2

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The musical score is written for two trombones in bass clef with a common time signature. It consists of nine systems of music. The first system begins with a dynamic marking of *f* and includes a crescendo leading to *mf*. The second system starts at measure 6. The third system, beginning at measure 12, features a triplet of eighth notes marked *mf* with accents (>). The fourth system, starting at measure 19, includes a seven-measure rest and a dynamic marking of *f*. The fifth system, beginning at measure 31, ends with a dynamic marking of *mp*. The sixth system, starting at measure 37, includes a seven-measure rest and a dynamic marking of *f*. The seventh system, beginning at measure 48, features a *ritard* instruction and a dynamic marking of *f*. The eighth system, starting at measure 52, continues the piece. The ninth system, beginning at measure 56, concludes the piece with a final cadence.