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### Be Thou Exalted, Volume 1: Instrumental

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# PSALTER HYMNS

Arranged for Various Combinations  
of Voices and Instruments  
by Dale Grotenhuis

## VOLUME I (INSTRUMENTAL)

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This arrangement for woodwind choir may be performed with the following combinations:

Group 2 and 4      Group 3 and 4      Group 2, 3 and 4  
 Group 1, 2 and 4      Group 1, 2, 3 and 4      Group 1, 2, 3, 4 and 5  
 Group 1, 2, 3, 4, 5 and 6      Group 5      Group 6

### (3) WHEREFORE DO THE NATIONS RAGE

MONSEY CHAPEL  
 (WOODWIND CHOIR)

PSALM 2

DICK L. Van Halsema

**Solo CLARINET**

**2.** Where-fore do the na-tions rage, and the peo-ple vain-ly dream, that in tri-umph

**ORGAN**

**2.**

they can wage war a-against the Lord su-preme? His A-noin-ted they de-ride,

and the ru-lers plot-ting say: Their do-min-ion be de-fied, Let us cast their bands a-way.





FL. I-II

GROUP 1

FL. III

CL. I-II

GROUP 2

CL. III

1-3

1-3

1

2

A

A

1

2

FINE

FINE





CL. I-II  
GROUP 3

CL. III

BASS AND CB CL.  
GROUP 4

ALTO SAX. I-II  
GROUP 5

3

4

5

3

4

5



GROUP (5), 6

4

**TEN SAX.**  
**GROUP 5** 1-3  
**BAR. SAX.**  
**OBOE I-II** 1-3  
**GROUP 6**  
**BASSOON I-II**

5

6

A

A

5

6

FINE

FINE



## (4) O LORD, HOW SWIFTLY GROWS

MORNING PRAISE  
(BRASS QUARTET)

PSALM 3

Louis Bourgeois

TRPT.  
I-II

1.-3.

TROM.  
BAR.  
(or TROM)

The first system of musical notation consists of two staves. The top staff is for Trumpets I and II, and the bottom staff is for Trombones and Baritone (or Trombone). The key signature has one flat (B-flat), and the time signature is 4/4. The music begins with a treble clef on the top staff and a bass clef on the bottom staff. The first measure of the top staff contains a whole note chord, and the first measure of the bottom staff contains a whole note chord. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests.

The second system of musical notation continues the piece. It features two staves with the same instrumentation as the first system. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests.

The third system of musical notation continues the piece. It features two staves with the same instrumentation as the first system. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests.

The fourth system of musical notation continues the piece. It features two staves with the same instrumentation as the first system. The music continues with various rhythmic patterns, including eighth and sixteenth notes, and rests.





TRPT. SOLO

2. O Lord, how swift-ly grows the num-ber of my foes, who wan-ton-ly op-press me.

ORGAN

2.

Yea, mul-ti-plied are they that rise to my dis-may, and day by day dis-tress me.

Though heav-y my des-pair, they scorn-ful-ly de-clare to my hu-mil-i-a-tion

that Thou, O God, no more canst help me as be-fore, or come to my sal-va-tion. D.C.



(6) O HEAR ME, THOU MOST RIGHTEOUS GOD  
See No. (3) for Performance combinations  
STANTON  
(WOODWIND CHOIR)

See No.(3) For  
Performance combinations

STANTON  
(WOODWIND CHOIR)

PSALM 4

Adrian Hartog

Handwritten musical score for the hymn "O Hear Me, Thou Most Righteous God". The score is written on four staves, each with a treble clef and a key signature of one flat (B-flat). The first staff is for Flute Solo (Fl. Solo), the second for Clarinet Solo (Cl. Solo), the third for English Horn Solo (Eng. Hn. Solo), and the fourth for Organ. The lyrics are written below the staves: "2. O hear me, Thou most right-eous God, when I ap-pear to Thee, Have". The organ part is written in a grand staff (treble and bass clefs). The score includes a second ending bracketed with a 'B' and a '2.' indicating a repeat. The organ part features a prominent melodic line in the right hand and a supporting bass line in the left hand.

Handwritten musical score for "The Lord's Prayer" featuring four staves: Flute (Fl.), Clarinet (Cl.), Saxophone (Sax.), and Piano (P.). The music is in 4/4 time, with a key signature of one flat (B-flat). The lyrics are written below the staves.

**Flute (Fl.)**: The melody begins with a quarter rest, followed by a series of eighth and quarter notes. It includes a key signature change to one flat (B-flat) and ends with a half note.

**Clarinet (Cl.)**: The melody begins with a quarter rest, followed by a series of eighth and quarter notes. It includes a key signature change to one flat (B-flat) and ends with a half note.

**Saxophone (Sax.)**: The melody begins with a quarter rest, followed by a series of eighth and quarter notes. It includes a key signature change to one flat (B-flat) and ends with a half note.

**Piano (P.)**: The accompaniment consists of chords and single notes in both the right and left hands. It includes a key signature change to one flat (B-flat) and ends with a half note.

**Lyrics**: mer - cy still, and an - swer Thou, for Thou didst set me free.

FL. I-II

GROUP 1 1, 3

FL. III

CL. I-II

GROUP 2 1, 3

CL. III

CL. I-II

GROUP 3 1, 3

CL. III

1

2

3

A

FINE

A

FINE

A

FINE



9

BASS  
and  
CB CL.  
GROUP 4

1, 3

ALTO  
SAX  
I-II

GROUP 5

1, 3

TEN.  
SAX.

1, 3

BAR.  
SAX

1, 3

OBOE  
I-II

GROUP 6

1, 3

B'N  
I-II

4

A

FINE

5

A

FINE

6

A

FINE





# (8) O JEHOVAH, HEAR MY WORDS

10

PSALM 5

RILEY  
(TRUMPET QUARTET)

MARTIN SHAW

ORGAN

Solo TRPT.

1. <sup>[A]</sup> O Je - ho - vah, hear my words, to my thoughts at - ten - tive be. Hear my cry, my

ORGAN

King, my God. I will make my prayer to Thee. <sup>[B]</sup> With the morn - ing light, O Lord,

Thou shalt hear my voice a - rise, and ex - pec - tant I will bring prayer as morn - ing sac - ri - fice.



TRPT. I-II

TRPT. III-IV

2.

3.

4.



E

Solo or unison

ORGAN





## (10) NO LONGER, LORD, DO THOU DESPISE ME

PSALM 6

PLEADING  
(HORN QUARTET)

Louis Bourgeois

F H.N.  
I-II  
 F H.N.  
III-IV  
 ORGAN

1-3

A

B

C

D

1 3





E Solo

ORGAN

Solo

Solo

Solo

Solo



D.S.  
al  
Fine



## (11) JEHOVAH, MY GOD, ON THY HELP DEPEND

PAULINA  
(BRASS QUARTET)

PSALM 7

Arr. from G. Donizetti

TRPT  
I-II

1.-3.

TROM.  
BAR.  
OR  
TROM.

A

A

FINE

FINE



Solo BARITONE  
OR TROMBONE

2. Je - ho - vah, my God, on Thy help I de - pend; From

ORGAN

2.

all that pur - sue me O save and de - fend. Lest

they like a li - on should rend me at will, while

no one is near me their rag - ing to still.

to  
Stanza  
3



## (12) O LORD, OUR LORD, IN ALL THE EARTH

CLINTON  
(HORN QUARTET)

Psalm 8

Joseph P. Halbrook

Horn I

1. Thy might-y works and won-drous grace Thy glo-ry, Lord, pro-

ORGAN

Horn I-II

A

claim. O Lord, our Lord, in all the earth how ex-cel-lent Thy Name!

A

F HORN I-II

B

2.

F HORN III-IV

B

C

C



Handwritten musical score for three staves. The top staff is labeled with Roman numerals I, II, III, and IV. The bottom staff is labeled "ORGAN". The music is in 4/4 time and features a key signature of one flat (B-flat). The top staff begins with a treble clef and a key signature change to one flat. The middle staff begins with a treble clef and a key signature change to one flat. The bottom staff begins with a treble clef and a key signature change to one flat. The music consists of a series of chords and single notes, with a "3." marking indicating a triplet. A "D" in a box is written above the first measure of the top staff.

Handwritten musical score for three staves. The music is in 4/4 time and features a key signature of one flat (B-flat). The top staff begins with a treble clef and a key signature change to one flat. The middle staff begins with a treble clef and a key signature change to one flat. The bottom staff begins with a treble clef and a key signature change to one flat. The music consists of a series of chords and single notes, with a "3." marking indicating a triplet. An "E" in a box is written above the first measure of the top staff.





(15) O WHY SO FAR REMOVED, O LORD

Sawley  
(Woodwind Choir)

## Psalm 10

James Walch

2. O why so far re - moved, O Lord, and why so dis - tant be;

SOLO FLUTE  
OR  
SOLO CLAR.  
OR  
SOLO ENG. HORN

ORGAN

FL. Why hid-est Thou Thy face from us in our anx-i-e-ty?

CL.

Eng. Hn.

Piano

FL. I 20

GROUP 1

FL. II-III 1, 3

CL. I 1, 3

GROUP 2

CL. II-III 1, 3

CL. I 1, 3

GROUP 3

CL. II-III 1, 3

1

2

3

A





BASS  
AND  
CB CL.  
GROUP 4

ALTO  
SAX.  
I - II

TEN.  
SAX.

GROUP 5

BAR.  
SAX.

OBOE  
I - II

GROUP 6

B'N  
I - II

4

5

6



# (16) IN GOD WILL I TRUST

22

PROTECTION

(Lower Brass Quintet)

PSALM 11

Anonymous

Handwritten musical score for "In God Will I Trust" (Psalm 11), featuring Trombones (Trom. or Bar.), Organ, and vocal parts. The score is in 4/4 time and B-flat major.

**First System:**

- Trom. or Bar.:** Two staves. The first staff has a measure rest followed by a half note G4, quarter note A4, quarter note B4, and half note C5. The second staff has a measure rest followed by a half note G4, quarter note A4, quarter note B4, and half note C5.
- Organ:** Treble and Bass staves. The treble staff has a half note G4, quarter note A4, quarter note B4, and half note C5. The bass staff has a half note G3, quarter note A3, quarter note B3, and half note C4.
- Vocal:** The lyrics "1, 3 In God will I trust, though my" are written below the first staff. A bracket labeled "A" spans the last three measures.

**Second System:**

- Trom. or Bar.:** Two staves. The first staff has a half note G4, quarter note A4, quarter note B4, and half note C5. The second staff has a half note G4, quarter note A4, quarter note B4, and half note C5.
- Organ:** Treble and Bass staves. The treble staff has a half note G4, quarter note A4, quarter note B4, and half note C5. The bass staff has a half note G3, quarter note A3, quarter note B3, and half note C4.
- Vocal:** The lyrics "coun-sel-ors say, O flee as a bird to your moun-tain a-way. The wick-ed are" are written below the first staff. A bracket labeled "B" spans the last three measures.

**Third System:**

- Trom. or Bar.:** Two staves. The first staff has a half note G4, quarter note A4, quarter note B4, and half note C5. The second staff has a half note G4, quarter note A4, quarter note B4, and half note C5.
- Organ:** Treble and Bass staves. The treble staff has a half note G4, quarter note A4, quarter note B4, and half note C5. The bass staff has a half note G3, quarter note A3, quarter note B3, and half note C4.
- Vocal:** The lyrics "strong and the right-eous are weak, foun-da-tions are shak-en, yet God will I seek." are written below the first staff. A bracket labeled "A" spans the last three measures.





Handwritten musical score for five staves (I, II, III, IV, V) in 2/4 time, featuring a melody line and accompaniment. The score is divided into three systems, each containing three staves. The first system includes a 'C' time signature and a 'Melody' label. The second system includes a 'D' time signature. The third system includes a 'D.C.' (Da Capo) instruction and a 'To STANZA 3' instruction. The notation includes various musical symbols such as notes, rests, and accidentals.

## PSALM 13

FAR OFF LANDS  
(BRASS CHOIR)

Melody of  
the Bohemian Brethren  
in Hemmets Koral Bok

The musical score for 'The Rose Tree' is presented in two systems, I and II, each on a single staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in a treble clef. The score includes a first ending (marked '1') and a second ending (marked '2') that leads to a repeat sign. The second ending is marked with a 'B' in a box, indicating a key change or a specific musical instruction. The melody is simple and folk-like, with a clear rhythmic pattern. The first ending consists of two measures, and the second ending consists of two measures. The repeat sign is placed at the end of the second ending. The score is written in a clear, legible style, with notes and rests clearly defined. The overall structure of the score is simple and easy to follow, making it suitable for a children's songbook.

The musical score for 'The Rose Tree' is presented in two parts, I and II, on a single system. Both parts are written in treble clef with a key signature of one flat (B-flat). The music is in common time (C). Part I begins with a quarter rest, followed by a half note B-flat, a quarter note D, and a quarter note E. This is followed by a half note F, a quarter note G, and a quarter note A. The melody continues with a half note B-flat, a quarter note C, and a quarter note D. The piece concludes with a half note E, a quarter note F, and a quarter note G. Part II follows a similar pattern, starting with a quarter rest, a half note B-flat, a quarter note D, and a quarter note E. The melody continues with a half note F, a quarter note G, and a quarter note A. The piece concludes with a half note B-flat, a quarter note C, and a quarter note D. Both parts end with a double bar line and the word 'FINE' in a box.

The image shows a musical score for the song "The Rose Tree". It consists of two staves, labeled I and II. Both staves are in the key of D major (one sharp, F#) and 2/4 time. The melody is written on a treble clef. The first staff (I) has a key signature of one sharp (F#) and a 2/4 time signature. The second staff (II) has a key signature of one flat (Bb) and a 2/4 time signature. The music is written in a simple, folk-like style. The first staff (I) has a key signature of one sharp (F#) and a 2/4 time signature. The second staff (II) has a key signature of one flat (Bb) and a 2/4 time signature. The music is written in a simple, folk-like style. The first staff (I) has a key signature of one sharp (F#) and a 2/4 time signature. The second staff (II) has a key signature of one flat (Bb) and a 2/4 time signature. The music is written in a simple, folk-like style.



## F HORN I-II

I  
F  
HORN



I



I



I



I



## TROMBONE I-II

I

TROM.

II

A

I

II

1

2

B

B

I

II

FINE

C

FINE

C

I

II

1

2

D

D

I

II

D.C.

al

FINE



27 BARITONE 2:  
TUBA

BAR. TUBA

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4

1 2 3 4



(20) WHO, O LORD, WITH THEE ABIDING

28

PSALM 15

HELEN  
(BRASS QUINTET)

Silas J. Vail

TRPT I

TRPT II

BAR.

TROM

TUBA

A

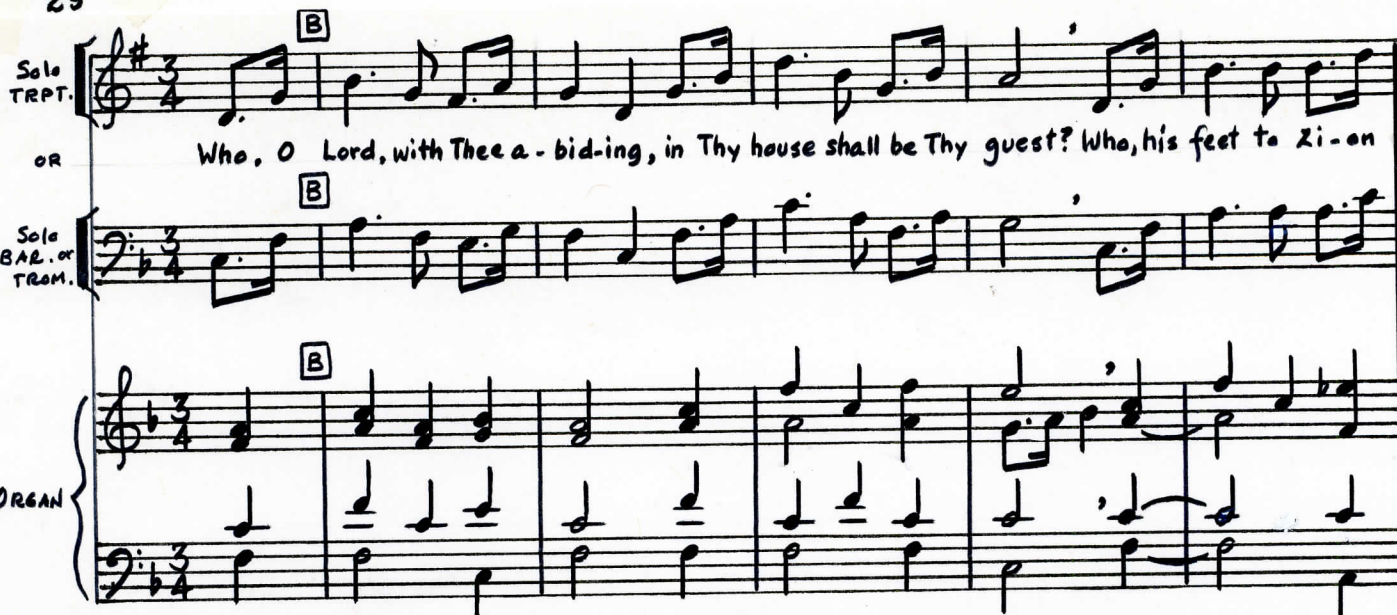
A



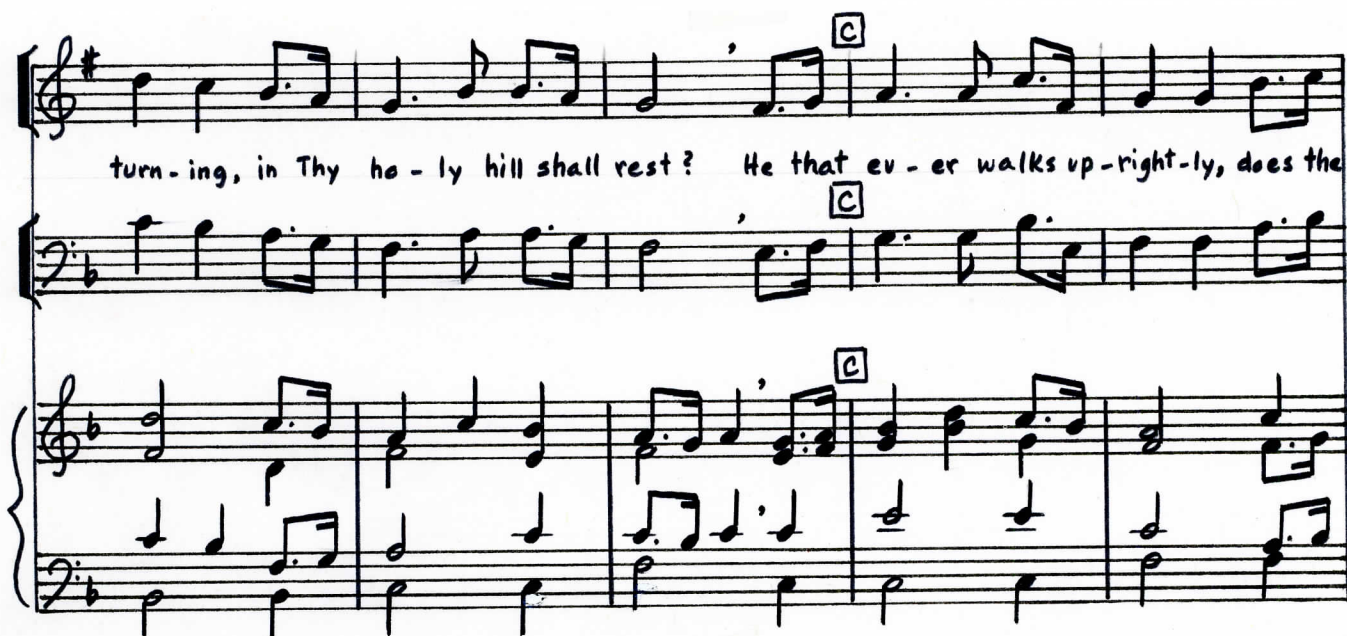
Solo TRPT. or Solo BAR. or TROM.

Who, O Lord, with Thee a-bid-ing, in Thy house shall be Thy guest? Who, his feet to Zi-on

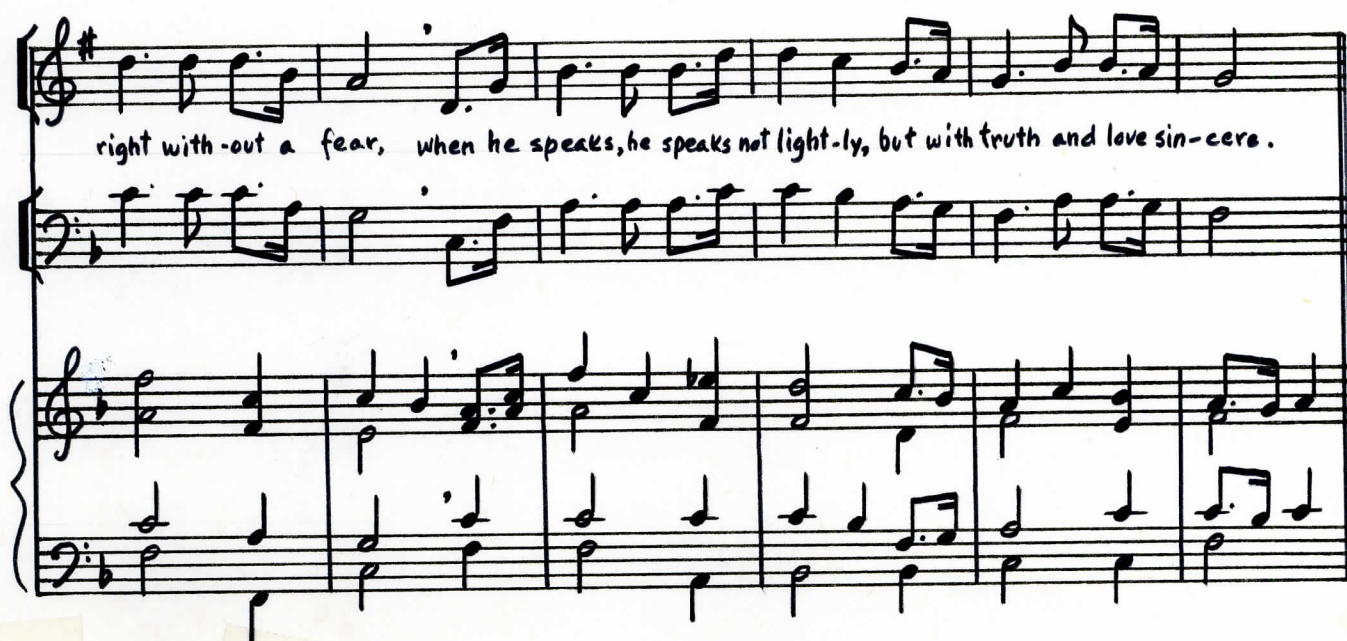
ORGAN



turn-ing, in Thy ho-ly hill shall rest? He that ev-er walks up-right-ly, does the



right with-out a fear, when he speaks, he speaks not light-ly, but with truth and love sin-cere.





1

TRPT. I

TRPT. II

MELODY

BAR.

TROM.

TUBA

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# (21) O GOD, PRESERVE ME

31

PSALM 16

ANCHORAGE  
(CLARINET CHOIR WITH FLUTE)

Dick L. Van Halsema

I

II

CLAR.

III

BASS  
and  
C B

A

A

Solo  
CLAR.

B

B

ORGAN

God, pre-serve me, for in Thee a-lone my trust has stood; My





C

FLUTE

Solo  
CLAR.

soul has said, Thou art my lord, my chief and on - ly good.

legato.

C

I

stacc.

II

stacc.

III

BASS  
AND  
C.B.

C

FL.

D

D

stacc.

I

leg.

II

stacc.

CLAR.

D

legato

III

stacc.

BASS  
AND  
CB

stacc.





FL.

CLAR.

This system contains the first four measures of a musical piece. The Flute (FL.) part is on a single staff, and the Clarinet (CLAR.) part is on a four-staff system. The key signature has one sharp (F#). The Flute part begins with a treble clef and a key signature change to one sharp. The Clarinet part also begins with a treble clef and a key signature change to one sharp. The music is written in 4/4 time. Measures 1-4 show a melodic line in the Flute and a more complex, rhythmic line in the Clarinet. A box containing the letter 'E' is placed above the Flute staff in measures 2, 3, and 4.

FL.

CLAR.

This system contains the next four measures of the musical piece. The Flute (FL.) part is on a single staff, and the Clarinet (CLAR.) part is on a four-staff system. The key signature has one sharp (F#). The Flute part begins with a treble clef and a key signature change to one sharp. The Clarinet part also begins with a treble clef and a key signature change to one sharp. The music is written in 4/4 time. Measures 5-8 show a continuation of the melodic line in the Flute and the complex, rhythmic line in the Clarinet. A box containing the letter 'E' is placed above the Flute staff in measure 6.



## (23) TO THEE, O LORD, I FLY

MARY S.M.D.  
(BRASS CHOIR)

PSALM 16

Henry A. Lewis

TRPT. I

TRPT. II

I

II

I

II

I

II





HORN I

HORN II

I

II

I

II

I

II

I

II

I

II





1.

2. To Thee, O Lord, I fly and on Thy help de - pend ; Thou art my Lord and

B C

B C

2.

King Most High, do Thou my soul de - fend. A her - i - tage for me Je - ho - vah

will re - main; My por - tion rich and full is He, my right He will main - tain. 3.



I

TROM.

II

I

II

A

I

II

B

15

I

II

C

I

II

I

II

## TUBA

15

A

B

C





## (25) I LOVE THE LORD

MENDON  
(WOODWIND CHOIR)

PSALM 18

German Melody  
Arr. S. Dyer

BB CLAR.

ORGAN

1. I love the

A

Lord, His strength is mine; He is my God, I

trust His grace. My for-tress high, my shield di-

B

vine, My Sav - ior and my hid - ing place.

CLAR. I-II

CLAR III

BASS and C.B. CL.

2.

I-II

II

B. and C.B.

I-II

III

B. and C.B.



FLUTE

41

ORGAN









BASS  
AND  
CB CL.

4.

ALTO  
SAX  
I-II

4.

TEN.  
SAX.

4.

BAR.  
SAX.

BASS  
AND  
CB CL.

A.  
SAX.  
I-II

TEN.  
SAX.

BAR.  
SAX.

BASS  
AND  
CB CL.

A.  
SAX.  
I-II

TEN.  
SAX.

BAR.  
SAX.

