

Psalm 48

The beauty and glory of Zion.

A Song; a Psalm of the sons of Korah.

American Standard Version

William Ellison

$\text{♩} = 100$

Clarinet in Eb

1st Clarinet in Bb

2nd Clarinet in Bb

Alto Clarinet

Bass Clarinet in Bb

Soprano

A. Bu.

Tenor

Bass

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3

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

A.

T.

B.

8

Detailed description: This page of a musical score contains eight staves. The first five staves are for woodwinds: E♭ Clarinet, 1st Clarinet, 2nd Clarinet, Alto Clarinet, and Bass Clarinet. The E♭ Clarinet part begins with a triplet of eighth notes. The vocal staves (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines. A rehearsal mark '3' is at the top left, and a page number '2' is at the top left. A page number '8' is at the bottom left.

6

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

A.

T.

B.

8

Detailed description: This page of a musical score features eight staves. The top five staves are for woodwinds: E♭ Clarinet, 1st Clarinet, 2nd Clarinet, Alto Clarinet, and Bass Clarinet. The bottom three staves are for voices: Soprano, Alto, and Tenor/Bass. The E♭ Cl., 1 Cl., and 2 Cl. parts contain active melodic lines with various note values and accidentals. The A. Cl. part has a more sparse, rhythmic line. The B. Cl. part has a line that begins in the second measure. The Soprano, Alto, Tenor, and Bass parts are mostly silent, indicated by horizontal lines with rests. A rehearsal mark '6' is at the top left, and a page number '3' is at the top right. A small '8' is located below the Tenor staff.

9 1

E♭ Cl. *p*

1 Cl. *p*

2 Cl. *p*

A. Cl. *p*

B. Cl. *mf*

S. *f*
Great is Je - ho - vah, great is Je -

A.

T. ₈

B.

12

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

ho - vah, and great - ly to be praised,

A.

T.

B.

f
Great

f
Great

f
Great

16

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

A.

T.

B.

In the ci-ty

is Je-ho - vah, and great-ly to be praised, In the ci-ty

is Je-ho - vah, and great-ly to be praised,

is Je-ho - vah, and great-ly to be praised,

21

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

of our God, in his ho - ly

A.

of our God, in his ho - ly

T.

8 In the ci - ty of our God, in his ho - ly

B.

In the ci - ty of our God, in his ho - ly

26

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

moun - tain.

A.

moun - tain.

T.

⁸ moun - tain.

B.

moun - tain.

30 2

Musical score for five clarinet parts: Eb Cl., 1 Cl., 2 Cl., A. Cl., and B. Cl. The score is in treble clef with a key signature of one sharp (F#). The Eb Cl. part starts with a measure containing a whole note F#4 and a quarter rest, followed by a melodic line. The 1 Cl. part has a whole note F#4 and a quarter rest in the first measure, then a whole note F#4 in the second measure, and a quarter rest in the third and fourth measures. The 2 Cl. part has a sixteenth-note pattern in the first measure, followed by a whole note F#4 in the second measure, and quarter notes in the third and fourth measures. The A. Cl. part has a whole note F#4 and a quarter rest in the first measure, followed by quarter notes in the second, third, and fourth measures. The B. Cl. part has a whole note F#4 and a quarter rest in the first measure, followed by quarter notes in the second, third, and fourth measures.

S. Beau - ti - ful in el - e - va - tion.

Vocal staff for Soprano (S.) with lyrics: Beau - ti - ful in el - e - va - tion. The melody starts with a whole rest in the first measure, followed by quarter notes in the second, third, and fourth measures.

A. Beau - ti - ful in el - e - va - tion.

Vocal staff for Alto (A.) with lyrics: Beau - ti - ful in el - e - va - tion. The melody starts with a whole rest in the first measure, followed by quarter notes in the second, third, and fourth measures.

8 T. Beau - ti - ful in el - e - va - tion.

Vocal staff for Tenor (T.) with lyrics: Beau - ti - ful in el - e - va - tion. The melody starts with a whole rest in the first measure, followed by quarter notes in the second, third, and fourth measures.

B. Beau - ti - ful in el - e - va - tion.

Vocal staff for Bass (B.) with lyrics: Beau - ti - ful in el - e - va - tion. The melody starts with a whole rest in the first measure, followed by quarter notes in the second, third, and fourth measures.

34

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

A.

T.

B.

the joy of the whole earth, Is

38

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

A.

T.

B.

mount Zi - on, on the sides of the north,

mount Zi - on, on the sides of the north,

mount Zi - on, on the sides

mount Zi - on, on the sides

42

Musical score for five clarinet parts: Eb Cl., 1 Cl., 2 Cl., A. Cl., and B. Cl. The score consists of three measures. The Eb Cl. part features a melodic line with a slur and a fermata. The other parts (1 Cl., 2 Cl., A. Cl., B. Cl.) have similar melodic lines, often starting with a double bar line and a '2' indicating a second ending or measure rest.

S.

The ci - ty of the great

A.

The ci - ty of the great

T.

of 2 the north, The ci - ty

B.

of 2 the north, The ci - ty

3

rit. ----- Adagio

45

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

King. God hath made

A.

King. God hath made

T.

8 of the great King. God hath made

B.

of the great King. God hath made

49

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

him-self known in her pal-ac-es for a re-fuge.

A.

him-self known in her pal - ac-es for a re - fuge.

T.

him-self known in her pal-ac-es for a re-fuge.

B.

him-self known in her pal - ac-es for a re - fuge.

53

The musical score consists of nine staves. The first five staves are for instruments: Eb Clarinet, 1st Clarinet, 2nd Clarinet, Alto Clarinet, and Bass Clarinet. The last four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The lyrics for the vocal parts are: "God hath made him-self". The Soprano part begins with a melodic line on "God" and continues with "hath made him-self". The Alto, Tenor, and Bass parts enter later in the measure with a similar melodic line on "God" and continue with "hath made him-self". The instrumental parts provide harmonic support, with various clarinets playing different parts of the melody and accompaniment.

56

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

fp known *f* in pal-ac-es for a re-fuge.

A.

fp known *f* in pal-ac-es for a re-fuge.

T.

fp known *f* in pal-ac-es for a re-fuge.

B.

fp known *f* in pal-ac-es for a re-fuge.

59 4

E♭ Cl. *p* *mp*

1 Cl. *p* *mp*

2 Cl. *p* *mp*

A. Cl. *p* *mp*

B. Cl. *p* *mp*

S. *mp* For, lo, the kings as-sem - bled them-selves,

A. *mp* For, lo, the kings as-sem - bled them-selves,

T. *mp* For, lo, the kings as-sem - bled them-selves,

B. *mp* For, lo, the kings as-sem - bled them-selves,

62

pp

pp

pp

pp

pp

S.
They passed a - way _____ to - ge-ther. *pp*

A.
They passed a - way _____ to - ge-ther. *pp*

T.
They passed a-way to - ge-ther. *pp*

B.
They passed a-way to - ge-ther. *pp*

5

66

E♭ Cl. *mp* *mp*

1 Cl. *mp* *mp*

2 Cl. *mp* *mp*

A. Cl. *mp* *mp*

B. Cl. *mp* *mp*

S. *mf*
They saw it, _____ then were they

A. *mf*
They saw it, _____ then were they

T. *mf*
They saw it then were they

B. *mf*
They saw it then were they

69

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

a - mazed; They were dis - mayed,

A.

a - mazed; They were dis - mayed,

T.

a - mazed; They were dis - mayed,

B.

a - mazed; They were dis - mayed,

71

Eb Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

they were strick-en with ter - ror.

A.

they were strick-en with ter - ror.

T.

8

they were strick - en with ter - ror.

B.

they were strick - en with ter - ror.

73

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

mp

mp

mp

mp

mp

S.

With ter-ror. They were strick-en.

A.

With ter-ror. They were strick-en.

T.

With ter-ror. strick-en,

B.

With ter-ror. They were dis-mayed. Trem-bling

mp

6

76

E♭ Cl. *f* *ff*

1 Cl. *f* *ff*

2 Cl. *f* *ff*

A. Cl. *f* *ff*

B. Cl. *f* *ff*

S. *mf* *f* *ff*
Trem-bling took hold of them there, Pain,

A. *mp* *f* *ff*
Trem-bling took hold of them there, Pain,

T. *mp* *f* *ff*
Trem-bling took hold of them there, Pain,

B. *f* *ff*
took hold of them there, Pain,

79

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

6

6

6

5

5

5

p

p

p

p

p

S.

A.

T.

B.

Pain, as of a wo-man

Pain, as of a wo-man

Pain, as of a wo-man

Pain,

p

p

p

>

7

81

Musical score for five clarinet parts: Eb Cl., 1 Cl., 2 Cl., A. Cl., and B. Cl. The score consists of five staves. The Eb Cl. part starts with a treble clef and a key signature of one flat. The other parts follow. The music features a melodic line with a long note in the second measure, followed by a rest in the third measure, and then a continuation of the melody in the fourth measure. The B. Cl. part has a rest in the first measure and then enters in the second measure.

S.

in trav-ail._____

Musical staff for Soprano voice. The melody is in treble clef and matches the Eb Cl. part. The lyrics "in trav-ail." are written below the staff, followed by a long horizontal line indicating a sustained note.

A.

in trav-ail._____

Musical staff for Alto voice. The melody is in treble clef and matches the Eb Cl. part. The lyrics "in trav-ail." are written below the staff, followed by a long horizontal line indicating a sustained note.

T.

in trav-ail._____

mf As with the east wind

Musical staff for Tenor voice. The melody is in treble clef and matches the Eb Cl. part. The lyrics "in trav-ail." are written below the staff, followed by a long horizontal line. The dynamic *mf* is written above the staff. The lyrics "As with the east wind" are written below the staff, starting in the fourth measure.

B.

mf as a wo-man in trav-ail. *mf*

Musical staff for Bass voice. The melody is in bass clef and matches the B. Cl. part. The lyrics "as a wo-man in trav-ail." are written below the staff. The dynamic *mf* is written below the staff. The lyrics "as a wo-man in trav-ail." are written below the staff, starting in the second measure.

85

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

A.

T.

B.

that break-eth Thou break - est the ships of Tar-shish.

Thou break - est the ships of Tar-shish

88

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

mf
As with the east wind that break-eth Thou break-eth the

A.

mf
As with the east wind that break-eth Thou break-eth the

T.

B.

Detailed description of the musical score: The score is for a brass ensemble and voices. The brass instruments are Eb Clarinet, 1st Clarinet, 2nd Clarinet, Alto Clarinet, and Bass Clarinet. The vocal parts are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in 3/4 time and G major. The lyrics are: 'As with the east wind that break-eth Thou break-eth the'. The Soprano and Alto parts have a melody starting on G4, while the Tenor and Bass parts are mostly rests. The brass instruments provide harmonic support with various rhythmic patterns.

91

E♭ Cl. *f*

1 Cl. *f*

2 Cl. *f*

A. Cl. *f*

B. Cl. *f*

S. *f*
 ships of tar-shish. As with the east wind that break-eth Thou break eth the

A. *f*
 ships of tar-shish. As with the east wind that break-eth Thou break-eth the

T. *f*
 As— with the east wind that break-eth Thou break-eth the
 Thou break-eth the

B. *f*
 As— with the east wind that break-eth Thou break-est the

8

95

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

A.

T.

B.

ships of tar-shish. As we have heard, so have we

ships of tar-shish. As we have heard, so have we

ships of tar-shish. As we have heard, so have we

ships of tar - shish. As we have heard, so have we

99

E♭ Cl. *mp*

1 Cl. *mp*

2 Cl. *mp*

A. Cl. *mp* *mf*

B. Cl. *mp* *mf*

S. *mf*
seen In the ci-ty of Je - ho-vah of hosts, in the ci-ty of

A. *mf*
seen In the ci-ty of Je - ho-vah of hosts, in the ci - ty of

T. *mf* *f*
seen In the ci - ty of Je-ho-vah of hosts, in the ci-ty

B. *mf* *f*
seen In the ci - ty of Je-ho-vah of hosts, in the ci -

103

Eb Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

mf

mf

mf

mf

mf

S.

our God: in the ci-ty of our God: God will es -

A.

our God: in the ci-ty of our God: God will es -

T.

of our God: in the ci-ty of our God: God will es -

B.

ty of our God: in the ci-ty of our God: God will es -

f

f

f

f

107

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

A.

T.

B.

tab - lish it for ev - er. *ff*

tab - lish it for ev - er. *ff*

tab - lish it for ev - er. *ff*

tab - lish it for ev - er. *ff*

9

Selah Andante

111

The musical score is arranged in a system with eight staves. The first five staves are for woodwinds: Eb Cl., 1 Cl., 2 Cl., A. Cl., and B. Cl. The last three staves are for voices: S. (Soprano), A. (Alto), and T. (Tenor). The B. (Bass) staff is present but contains no notes. The score is divided into two measures by a double bar line. The first measure is marked with a fermata and the dynamic *ppp*. The second measure is marked with a fermata and the dynamic *p*. The tempo is *Andante*. The key signature has one sharp (F#). The time signature is 3/4. The lyrics for the vocal parts are: "We have thought on thy lov-".

111

Eb Cl. *ppp*

1 Cl. *ppp*

2 Cl. *ppp*

A. Cl. *ppp*

B. Cl. *ppp*

S. *p*
We have thought on thy lov-

A. *p*
We have thought on thy lov-

T. *p*
We have thought on thy lov-

B.

117

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

A.

T.

B.

mf

mf

mf

mf

mf

mf

mf

mf

ing-kind-ness, O God, In the midst of thy temple.

ing-kind-ness, O God, In the midst of thy temple.

ing-kind-ness, O God, In the midst of thy temple.

In the midst of thy temple.

10

♩ = 90

122

E♭ Cl.

1 Cl. *mf*

2 Cl. *mf*

A. Cl. *f*

B. Cl.

S. *f*
As is thy name, O God, So

A. *f*
As is thy name, O God, So

T. *f*
So

B.

127

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

A.

T.

B.

is thy praise un - to the ends of the earth:_____

is thy praise un - to the ends of the earth:_____

is thy praise un - to the ends of the earth:_____

f
Thy right

133

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

A.

T.

B.

138

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

Zi-on be glad, re-joice, re-joyce, re-joyce, re-joyce, re -

A.

Let the daugh-ters of Ju - dah re - joyce,

T.

8

B.

143

Score for five clarinet parts: Eb Cl., 1 Cl., 2 Cl., A. Cl., and B. Cl. The music is in 4/4 time with a key signature of three flats. The Eb Cl. part starts with a treble clef and a key signature of three flats. The 1 Cl. part starts with a treble clef and a key signature of three sharps. The 2 Cl. part starts with a treble clef and a key signature of three sharps. The A. Cl. part starts with a treble clef and a key signature of three flats. The B. Cl. part starts with a treble clef and a key signature of three sharps. The lyrics are: joyce, re-joyce, re-joyce, re-joyce, re-joyce, Let the daugh-ters of

S. joyce, re-joyce, re-joyce,

A. — re-joyce, re-joyce, Let the daugh-ters of

T. Be-cause of thy

B. Be-cause of thy

147

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

A.

T.

B.

Let the daugh-ters of Ju - dah

Ju - dah re-joyce, Let the daugh-ters of Ju - dah

judg-ments. re-joyce, re - joyce, Be-cause of thy

judg-ments. re-joyce, re - joyce, Be-cause of thy

152

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

re-joyce, re-joyce, re-joyce, re-joyce!_____

A.

re-joyce, re-joyce, re-joyce, re-joyce!_____

T.

8

judg-ments. re-joyce, re-joyce, re-joyce!_____

B.

judg-ments. re-joyce, re-joyce, re-joyce!_____

157 **12**

E♭ Cl. *mp*

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

Walk a - bout Zi - on, — Walk

A.

Walk a - bout Zi - on, — Walk

T.

8 Walk a - bout Zi - on, — Walk

B.

and go round a - bout her; —

163

Eb Cl.
 1 Cl.
 2 Cl.
 A. Cl.
 B. Cl.

Detailed description: This block contains the instrumental parts for five different types of clarinets. The Eb Clarinet part starts with a rest in the first two measures, then plays a melodic line in the third measure. The 1 Clarinet part has a dotted quarter note in the first measure, followed by a half note in the second, and then rests. The 2 Clarinet part has a dotted quarter note in the first measure, followed by a half note in the second, and then rests. The A. Clarinet part has a dotted quarter note in the first measure, followed by a half note in the second, and then rests. The B. Clarinet part has a dotted quarter note in the first measure, followed by a half note in the second, and then rests.

S.
 A.
 T.
 B.

a - bout Zi - on, - Num - ber the
 a - bout Zi - on, - Num - ber the
 a - bout Zi - on, - and go round a-bout her;
 and go round a-bout her;

Detailed description: This block contains the vocal parts for Soprano, Alto, Tenor, and Bass. The Soprano and Alto parts have the lyrics 'a - bout Zi - on, - Num - ber the'. The Tenor and Bass parts have the lyrics 'a - bout Zi - on, - and go round a-bout her;'. The Tenor part has a small '8' below the first note. The vocal lines are written in a key signature of three sharps (F#, C#, G#) and a common time signature.

169

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

tow - ers there - of; Num - ber the tow - ers

A.

tow - ers there - of; Num - ber the tow - ers

T.

8 Num - ber the tow - ers there - of; Num - ber the tow - ers

B.

Num - ber the tow - ers there - of; Num - ber the tow - ers

13

174

Instrumental score for Eb Clarinet, 1 Clarinet, 2 Clarinet, A Clarinet, and B Clarinet. The music is in a key with two flats (Bb and Eb) and a common time signature. The Eb Clarinet part begins with a rest in the first measure, followed by notes in the second and third measures. The other instruments play a rhythmic accompaniment of quarter notes with eighth rests.

Vocal score for Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The key signature changes to three sharps (F#, C#, G#) and the time signature is common time. The lyrics are: "there - of; Mark ye well— mark, mark,". The Soprano part has a melodic line with a fermata over "well—" and a final note on "mark, mark,". The other parts provide harmonic support.

178

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

A.

T.

B.

ye, well, her bul - warks; Con - si - der her pal -

mark, mark, her bul - warks; Con - si - der her pal -

— mark, her bul - warks;

Mark ye well — her bul - warks;

182

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

- a - ces:_____ That ye may tell it to

A.

- a - ces:_____ That ye may tell it to

T.

3

Con - si - der her pal - a - ces:_____

B.

3

Con - si - der her pal - a - ces:_____

187

E♭ Cl.

1 Cl.

2 Cl.

A. Cl.

B. Cl.

S.

the gen - er - a - tion fol - low - ing.

A.

the gen - er - a - tion fol - low - ing.

T.

That ye may tell it to the gen - er - a - tion fol -

B.

That ye may tell it to the gen - er - a - tion fol -

14

191

E♭ Cl. *mf*

1 Cl. *mf*

2 Cl. *mf*

A. Cl. *mf*

B. Cl. *mf*

S. *f*
— For this God is our God for ev - er and ev - er:

A. *f*
— For this God is our God for ev - er and ev - er:

T. *f*
low-ing. For this God is our God for ev - er and ev - er:

B. *f*
low-ing. For this God is our God for ev - er and ev -

196

E♭ Cl. *f*

1 Cl. *f*

2 Cl. *f*

A. Cl. *f*

B. Cl. *f*

S. *ff*
— He will be our guide ev - en un - to death.

A. *ff*
— He will be our guide ev - en un - to death.

T. *ff*
— He will be our guide ev - en un - to death.

B. *ff*
— er:— He will be our guide ev - en un - to death.

202

E♭ Cl.
1 Cl.
2 Cl.
A. Cl.
B. Cl.
S.
A.
T.
B.

Ev - en un - to death. _____ *p*

Ev - en un - to death. _____ *p*

Ev - en un - to death. _____ *p*

Ev - en un - to death. _____ *p*