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How Beautiful Is Your House, O Lord

arr. J. William Greene

Unison and/or SATB choir and keyboard

DO NOT COPY

J. William Greene

J. William Greene serves as Organist-Choirmaster at Holy Trinity Lutheran Church in Lynchburg, VA. His lifelong love of the organ and its music has been his gateway into forty years of service to the church in its myriad forms. A graduate of Appalachian State University, Northwestern University, and the Eastman School of Music, where he received the Doctor of Musical Arts and Performer's Certificate, Dr. Greene has taught organ at Appalachian State, the Nazareth College of Rochester, New York, and Ithaca College. His much-beloved organ professors have included H. Max Smith, Wolfgang RübSam, and Russell Saunders.

Along his educational pathway, he acquired a passion for the subtleties of the harpsichord and spent a year studying that instrument with Gustav Leonhardt in the Netherlands under an ITT International Fellowship. Concurrently with the completion of his DMA, he received a Master's degree in harpsichord, studying with Arthur Haas. In the church, Dr. Greene has found great joy in working with choirs, large and small, in styles ranging from plainchant to the most probably modern. He is especially interested in writing organ and choral music that is creative, but also accessible to most church musicians. For his published music, he has received multiple ASCAP+ awards from the American Society of Composers, Arrangers, and Publishers.

How Beautiful Is Your House, O Lord


Unison and/or SATB choir and keyboard

Text: J. William Greene,
paraphrase from Psalm 84

Tune: Brahms
arr. J. William Greene, ASCAP
[from *How Lovely Is Your Dwelling Place*
with apologies to Brahms]

Smoothly flowing, about $\text{♩} = 104$

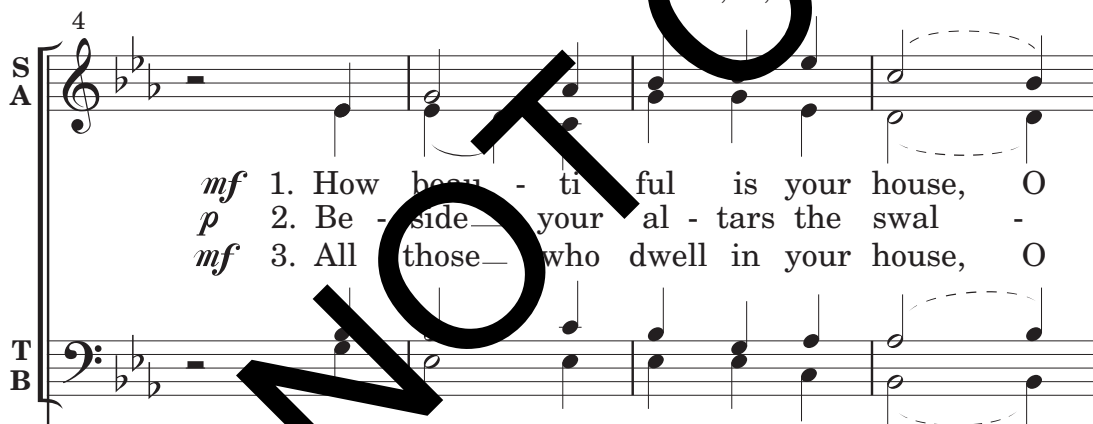
Piano
or
Organ



The texture of each stanza should be varied: Unison, SA, SATB as desired.

4

S
A



mf 1. How beau - ti - ful is your house, O
p 2. Be - side your al - tars the swal -
mf 3. All those who dwell in your house, O

T
B

*Performance Note:

When played on the organ, this accompaniment should be adapted by sustaining lower pitches in the pedal and overlapping some arpeggiated harmonies.

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8

Lord, My soul longs to rest in you.
- low And spar-row have found a home
Lord, Who take their strength from you,

12

My heart and flesh re -
Where they may nest in
Shall al-ways praise your

16

- joice in God, Re - joice in the liv - ing God
safe - ty, Se - cure in the presence of God.
name, O God, And walk in your pil - grim way.

21

Unison Men or Women

26

When they go down to the val - ley, Lord, It

31

,*

will not be des - o - late. The

35

springs of wa - ter shall give them

39

life, Cre - a - ted by gen - tle rains. *f*

*Perhaps exchange parts?

43

f

5. From

Musical score for measures 43-46. It features a vocal line with rests and a piano accompaniment. The piano part consists of a steady eighth-note pattern in the bass and chords in the treble. A large 'DONOT COPY' watermark is overlaid on the score.

47

height— to height we shall climb, O Lord, In

Musical score for measures 47-50. It features a vocal line with lyrics and a piano accompaniment. The piano part continues with the eighth-note pattern in the bass and chords in the treble. A large 'DONOT COPY' watermark is overlaid on the score.

51

search of the Liv - ing God. Re -

This system contains measures 51 through 54. It features a vocal line with lyrics and a piano accompaniment. The piano part consists of a treble and bass clef staff with chords and moving lines. A large 'DO NOT COPY' watermark is overlaid diagonally across the page.

55

- veal your - self in Zi - on,

This system contains measures 55 through 58. It continues the vocal line and piano accompaniment from the previous system. The piano part includes a treble and bass clef staff with chords and moving lines. A large 'DO NOT COPY' watermark is overlaid diagonally across the page.

59

Lord, We lift up our fac - es to you.

Two vocal staves (treble and bass clef) in a key signature of two flats. The lyrics are: "Lord, We lift up our fac - es to you." The music consists of simple chords and single notes.

Piano accompaniment for measures 59-62. The right hand features chords and moving lines, while the left hand has a steady bass line. A dynamic marking of *p* (piano) is present at the end of the section.

63

Two empty vocal staves (treble and bass clef) for measures 63-66.

Piano accompaniment for measures 63-66. The right hand has chords, and the left hand has a rhythmic pattern of eighth notes.

68

p

6. For you, — Lord God, are both sun and

72

shield, You bless us with your grace, — And

77

no good thing _____ will you with-hold From

The first system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics 'no good thing _____ will you with-hold From'. The second staff is a vocal line in bass clef. The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

82

those— who seek your paths.

The second system of music consists of four staves. The top staff is a vocal line in treble clef with lyrics 'those— who seek your paths.'. The second staff is a vocal line in bass clef. The third and fourth staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

The piano accompaniment for the second system continues on the third and fourth staves. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

The piano accompaniment for the third system is shown on the third and fourth staves. The right hand plays chords, and the left hand continues with a bass line. A fermata is placed over the final chord in the right hand. The piece concludes with a double bar line.

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