

THIS WORK IS DEDICATED

BY SPECIAL PERMISSION TO

HER MAJESTY QUEEN ALEXANDRA

BY HER FAITHFUL AND OBEDIENT SERVANT

CAMILLE SAINT-SAËNS.

NOTE.

Among the old Jewish legends not to be found in the Bible, there are several that are intended to explain why Moses was not permitted to enter the "Promised Land." They are extremely picturesque, but not altogether convincing. Indeed, but for a certain amount of ambiguity in the wording of the Scriptural narrative, these apocryphal explanations would never, in all probability, have been put forward.

In his charge to the Israelites (Deut. i.) Moses reminded them that God had declared that none of the generation that left Egypt should "see that good land." Caleb and Joshua were to be the only exceptions; for, said Moses, "The Lord was angry with me for your sakes, saying, Thou also shall not go in thither." The "meek man" bowed to the will of the God of Israel, and he knew why he and his brother Aaron were thus severely punished.

The true cause is shown in the account (Numbers xx., 12) of the miracle whereby Moses brought forth water from the rock in the desert of Zin: "And the Lord spake unto Moses and Aaron, Because ye believed Me not to sanctify Me in the eyes of the children of Israel, therefore ye shall not bring the congregation into the land which I have given them." A modern interpretation of the Biblical words puts it that "Moses and Aaron were not permitted to enter the promised land because they did not have the proper confidence in God in calling water from the rock."*

This unbelief, or lack of complete trust, would seem to have been displayed in two ways: First, by the utterance of Moses, "Hear now, ye rebels; must we fetch you water out of this rock?" Secondly, by the act of *smiting* the rock twice with his rod, instead of *speaking* to it as God had commanded (Numbers xx., 8). Such is the interpretation of the Mosaic narrative that has been adopted in the present instance.

There only remains to add that the text of the oratorio has been taken entirely from the Books of Numbers and Deuteronomy, and from the Psalms.

H. K.

* The Jewish Encyclopedia, vol. ix, page 53.

THE PROMISED LAND.

PART I.

ORCHESTRAL INTRODUCTION.

No. 1.—CHORUS.

Now the man Moses was very meek, above all the men which were upon the face of the earth.

And the Lord said unto Moses: I have surely seen the affliction of My people, and am come down to deliver them. Behold I will bring them up out of the land of Egypt and will bring them unto a land flowing with milk and honey.

No. 2.—RECITATIVE AND CHORUS.

Tenor Solo.

Then came the children of Israel into the desert of Zin. And there was no water for the congregation; and they gathered themselves together against Moses and against Aaron. And the people chode with Moses, and spake, saying:

Chorus.

Would God that we had died
When our brethren died before the Lord!
Why have ye brought us to this wilderness
That we and our cattle should die there?
It is no place of seed or of vines,
Neither is there water to drink!
Wherefore made ye us to come out of Egypt
To bring us unto this evil place?

No. 3.—RECITATIVE.

Tenor Solo.

And the Lord spake unto Moses, saying: Take the rod and gather thou the assembly together, thou and Aaron thy brother, and speak ye to the rock before their eyes; and thou shalt bring forth water from the rock.

Contralto Solo.

And Moses took the rod from before the Lord, and gathered the congregation before the rock, and he said unto them:

No. 4.—SOLO (MOSES).

Baritone Solo.

Hear now, ye rebels: must we fetch you
water out of this rock?
From the day that I knew ye,
Rebellious have ye been against the Lord.
Only the Lord
Had delight in thy fathers to love them:
Their seed chose He after them,
Even you above all people.
Therefore will He not forsake ye,
Neither destroy ye.

No. 5.—RECITATIVE AND CHORUS.

Tenor Solo and Chorus.

And Moses lifted up his hand, and with his rod he smote the rock twice; and the water came out abundantly, and the congregation drank and their beasts also.

No. 6.—TRIO AND CHORUS.

Contralto Solo.

Ill went it with Moses for their sakes,
Because they provoked his spirit.
Behold, he smote the rock!
With his lips spake he unadvisedly.

Chorus.

Behold, he smote the rock!
With his lips he spake unadvisedly.
Therefore was the wrath of the Lord
Kindled against Moses.

*Tenor Solo, Soprano Solo, Contralto Solo, .
and Chorus.*

Yet God clave the waters in the wilderness
And gave them drink—
Drink as out of the great depths.
They believed not His word,
Yet many times did He deliver them,
And when He heard their cry
He regarded their affliction.
For lo, God exalteth by His power,
He is mighty in strength and wisdom.
Remember that thou magnify His work,
Hear attentively
The noise of His voice,
The sound that goeth
Out of His mouth.
Take heed, because there is wrath !
Beware lest He take thee
Away with His stroke !

End of the First Part.

PART II.

No. 7.—RECITATIVE.

Contralto Solo.

And the Lord spake unto Moses and Aaron,
Because ye believed Me not, to sanctify Me in
the eyes of the children of Israel, therefore ye
shall not bring this congregation into the land
which I have given them.

No. 8.—DUET (MOSES AND AARON).

Baritone and Tenor.

Woe unto us that we have sinnèd !
For this our heart is faint,
Our eyes are dim.
Turn to us again, O Lord !
Renew our days as of old,
Have mercy, we pray !
Grant that we may go over
And see the good land
That is beyond Jordan !

No. 9.—QUARTET.

Soprano, Contralto, Tenor, and Bass.

Who knoweth the pow'r of Thine anger ?
Thou hidest Thy face, they are troubled,
Thou takest away their breath,
They die and return to their dust,
Who knoweth the pow'r of Thine anger ?

No. 10.—CHORUS.

Unaccompanied.

The Lord will not always chide,
Neither keep His anger for ever.
Remember His marvellous works,
O ye children of Israel.
He brought streams out of the rocks,
And causèd waters to run down like rivers.
Give thanks, then, unto the Lord,
His mercy endureth for ever.

No. 11.—RECITATIVE.

Contralto Solo.

And the Lord said unto Moses : Behold, thy
days approach that thou must die. Thou shalt
sleep with thy fathers ; and this people will rise
up and forsake Me. Now, therefore, write ye
this song and teach it the children of Israel ;
put it in their mouths, that it may be a witness
for Me against them.

No. 12.—THE SONG OF MOSES.

SOLO (MOSES) AND CHORUS.

Baritone Solo with Chorus.

Give ear, O ye heavens, and I will speak :
Hear, O earth, the words of my mouth !
My speech shall distil as the dew,
As the rain upon the tender herb,
As the showers upon the grass,
For I will publish the name of the Lord.
Ascribe ye greatness unto our God,
He is the Rock :
A God of truth, without iniquity,
Just and right is He.
Remember the days of old,
Ask thy father and he will shew thee,
Ask thy elders and they will tell thee ;
And as an eagle taketh her young,
Beareth them upon her wings,
So the Lord alone did lead him.
Rejoice, O ye nations, rejoice !

End of the Second Part.

PART III.

No. 13.—RECITATIVE, CHORUS, AND SOLO (MOSES).

Tenor Solo.

And the Lord said unto Moses, Get thee up
into this Mount Abarim, and behold the land
which I have given unto the children of Israel.
And when thou hast seen it thou also shalt be
gathered unto thy people, like Aaron thy
brother.

Soprano Solo and Chorus.

And Moses went up, and the Lord showed him all the land and said unto him, This is the land which I swore unto Abraham, unto Isaac, and unto Jacob, saying, I will give it unto thy seed.

Tenor Solo.

I have caused thee to see it with thine eyes, but thou shalt not go over thither.

Baritone Solo (Moses).

Well hast thou dealt with Thy servant, O Lord,
I know that Thy judgments are right.
Let Thy salvation come also to me
For comfort in this my affliction.
I lift up mine eyes unto the hills,
And have seen an end of all perfection.
Happy art thou, people saved by the Lord;
The Eternal God is thy refuge.
He shall thrust out the enemy before thee,
Thou shalt dwell in safety alone.

Behold, He that keepeth Israel
Shall neither slumber nor sleep.
Let Israel hope in the Lord,
For with the Lord there is mercy
And plenteous redemption.
Hear, O Israel, the Lord our God is one Lord.

No 14.—RECITATIVE AND CHORALE.

Tenor Solo.

So Moses, the servant of the Lord, died there according to the word of the Lord. And He buried him in a valley in the land of Moab: but no man knoweth his sepulchre unto this day. And the children of Israel wept for Moses thirty days.

Chorale.

Our soul is bowed down to the dust,
Our heart is desolate within us.
Who will lead us into the land?
Make haste to help us, O Lord!

No. 15.—FINAL QUARTET AND CHORUS.

His glory is great in Thy salvation:
Honour and majesty hast Thou laid upon him.

God led His people like a flock
By the hand of Moses and Aaron.
And now, O Israel,
What requireth the Lord of thee?
To fear the Lord thy God,
To walk in all His ways,
To love Him and to serve Him
With all thy heart and soul.
So shalt thou pass over Jordan
And go in to possess the land;
For the Lord hath blest and made thee
As the stars of heaven for multitude.

Turn us again
And cause Thy face to shine, O Lord,
So we, Thy people,
Will give Thee thanks for ever!

THE PROMISED LAND.

Text arranged by
Hermann Klein.

PRELUDE.

Camille Saint-Saëns.
Op. 140.

Andante con moto.

PRIMO.

SECONDO.

The first system of the musical score is for the first two systems of the piano. The top system is labeled 'PRIMO.' and the bottom system is labeled 'SECONDO.'. Both systems are in 4/4 time and marked 'Andante con moto.' and 'f'. The PRIMO system features a melodic line with many beamed eighth notes and some slurs. The SECONDO system features a bass line with mostly quarter and eighth notes, some with slurs.

The second system of the musical score continues the PRIMO and SECONDO parts. It features similar melodic and bass lines with various rhythmic patterns and slurs. The PRIMO part has a more complex texture with many beamed notes.

The third system of the musical score continues the PRIMO and SECONDO parts. It features similar melodic and bass lines with various rhythmic patterns and slurs. The PRIMO part has a more complex texture with many beamed notes. The system concludes with a 'poco a poco dim..' instruction and a first ending bracket.

8

p

p

p

First system of a musical score. It consists of four staves. The top two staves are for the right hand, and the bottom two are for the left hand. A measure rest '8' is indicated at the beginning. The music is in a minor key. Dynamics include piano (*p*) and piano-piano (*pp*). There are various musical notations such as notes, rests, and slurs.

p

p

Second system of the musical score. It continues with four staves. The right hand part features a melodic line with slurs and accents. The left hand part has a rhythmic accompaniment. Dynamics include piano (*p*).

p

cresc.

cresc.

Third system of the musical score. It continues with four staves. The right hand part has a melodic line with slurs and accents. The left hand part has a rhythmic accompaniment. Dynamics include piano (*p*) and crescendo (*cresc.*).

8

2

f

2

f

Nilis Nilis

This system contains two systems of music. The first system has a treble clef staff with a melodic line and an accompaniment staff with chords. The second system has a treble clef staff with a melodic line and a bass clef staff with chords. The word 'Nilis' is written vertically in the bass clef staff.

8

This system contains two systems of music. The first system has a treble clef staff with a melodic line and an accompaniment staff with chords. The second system has a treble clef staff with a melodic line and a bass clef staff with chords.

8

This system contains two systems of music. The first system has a treble clef staff with a melodic line and an accompaniment staff with chords. The second system has a treble clef staff with a melodic line and a bass clef staff with chords.

8

This system contains the first system of music, starting with a measure rest of 8 measures. It features a complex piano accompaniment with dense chords and arpeggios in the right hand, and a more sparse accompaniment in the left hand. The melody in the right hand is highly rhythmic and chromatic. The system concludes with a fermata over a whole note chord in the right hand and a half note chord in the left hand.

8

This system contains the second system of music, also starting with a measure rest of 8 measures. The piano accompaniment continues with similar dense textures. The right hand features a melodic line with many accidentals and a strong rhythmic pulse. The system ends with a fermata over a whole note chord in the right hand and a half note chord in the left hand.

8

This system contains the third system of music, starting with a measure rest of 8 measures. It is characterized by a triplet of eighth notes in the right hand, marked with a forte (*f*) dynamic. The piano accompaniment is also marked with *f* in the first measure and *P* (piano) in the second measure. The system concludes with a fermata over a whole note chord in the right hand and a half note chord in the left hand.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns with many beamed notes and slurs. There are several accents (>) and dynamic markings (v) throughout the system.

Second system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. This system includes the dynamic marking *cresc.* in both the upper and lower systems. The notation continues with complex rhythmic patterns and slurs.

Third system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. This system includes the dynamic marking *ff* in both the upper and lower systems. A 4-measure rest is indicated in the upper system. The notation continues with complex rhythmic patterns and slurs.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. It contains a series of chords and melodic fragments with accents (>) and slurs. The lower staff is in bass clef with the same key signature and time signature, featuring a more complex rhythmic accompaniment with slurs and accents.

5 Allegretto.

The second system begins with a 5-measure rest in the upper staff. The tempo is marked 'Allegretto'. The upper staff contains a melodic line with slurs and accents. The lower staff features a piano accompaniment with a 'p' dynamic marking and a 'Ped.' (pedal) marking. The key signature is one sharp (F#) and the time signature is 2/2.

5 Allegretto.

The third system also begins with a 5-measure rest in the upper staff. The tempo is marked 'Allegretto'. The upper staff contains a melodic line with slurs and accents. The lower staff features a piano accompaniment with a 'p' dynamic marking and a 'Ped.' (pedal) marking. The key signature is one sharp (F#) and the time signature is 2/2.

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It contains a series of chords and melodic fragments with slurs and accents. The lower staff is in bass clef with the same key signature and time signature, featuring a more complex rhythmic accompaniment with slurs and accents.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The first two staves contain a melodic line with a slur over the first two measures and a '6' marking above the third measure. The bottom two staves contain a bass line with a slur over the first two measures and a '6' marking above the third measure.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The instruction *sempre sostenuto ma piano* is written in the middle of the system, between the two staves. The first measure of the top staff has a slur over a group of notes. The bottom two staves have a slur over the first two measures.

The third system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps. The instruction *mf* is written in the middle of the system, between the two staves. The first measure of the top staff has a slur over a group of notes. The bottom two staves have a slur over the first two measures. There are '7' and '8' markings above the notes in the final measures of the system.

cantabile

p

mf

8/4

8/4

8/4

8/4

Detailed description: This system contains two systems of music. The upper system consists of two staves in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The top staff is marked *cantabile* and features a melodic line with various ornaments and slurs. The bottom staff provides a harmonic accompaniment. The lower system consists of two staves in bass clef with the same key signature and time signature. The top staff is marked *p* and contains a melodic line with slurs. The bottom staff is marked *mf* and contains a bass line with slurs. Both systems end with a double bar line and a repeat sign.

Poco animato. $\text{♩} = \text{♩}$

8

p

Poco animato. $\text{♩} = \text{♩}$

8

p

8/4

8/4

8/4

8/4

Detailed description: This system contains two systems of music. The upper system consists of two staves in treble clef with a key signature of two sharps and a 3/4 time signature. The top staff is marked *p* and features a melodic line with slurs. The bottom staff provides a harmonic accompaniment. The lower system consists of two staves in bass clef with the same key signature and time signature. The top staff is marked *p* and features a melodic line with slurs. The bottom staff provides a harmonic accompaniment. Both systems are marked *Poco animato.* with a tempo indicator $\text{♩} = \text{♩}$. The systems end with a double bar line and a repeat sign.

9

9

9

9

9

Detailed description: This system contains two systems of music. The upper system consists of two staves in treble clef with a key signature of two sharps and a 3/4 time signature. The top staff features a melodic line with slurs and a trill-like ornament. The bottom staff provides a harmonic accompaniment. The lower system consists of two staves in bass clef with the same key signature and time signature. The top staff features a melodic line with slurs. The bottom staff provides a harmonic accompaniment. Both systems end with a double bar line and a repeat sign.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#). The music features a complex texture with many sixteenth notes and slurs. A trill is indicated in the second measure of the second staff.

Second system of musical notation, consisting of four staves. It begins with a measure number '10' above the first staff. The music continues with similar complexity. A trill is present in the first measure of the second staff. The dynamic marking *sempre p* is written in the second measure of the second staff and the second measure of the third staff.

Third system of musical notation, consisting of four staves. It begins with a measure number '10' above the first staff. The music concludes with a double bar line. The dynamic marking *pp* is written in the second measure of the second staff and the second measure of the third staff. The final measure of the system contains a fermata over a whole note chord.

PART I.

Nº 1. CHORUS.

Molto moderato.

CHORUS I.

Soprano. *p* Now the man Mo - ses was ve - ry meek,
 Alto. *p* Now the man Mo - ses was ve - ry meek,
 Tenor. *p* Now the man Mo - ses was ve - ry meek,
 Bass. *p* Now the man Mo - ses was ve - ry meek,

CHORUS II.

Soprano. *p* Now the man Mo - ses
 Alto. *p* Now the man Mo - ses
 Tenor. *p* Now the man Mo - ses
 Bass. *p* Now the man Mo - ses

Piano.

Molto moderato.
p (Organ)

all the
 a - bove all the men
 a - bove all the men which were up -
 a - bove all the men which were up - on the
 was ve - ry meek, all the
 was ve - ry meek, a - bove all the
 was ve - ry meek, all the
 was ve - ry meek, a - bove all the men

1

men of the earth.

of the earth.

on the face of the earth.

face of the earth. *mf* And the Lord said un-to Mo-ses,

men of the earth.

men of the earth.

men of the earth.

of the earth.

1

mf

Poco più mosso.

p and I come down

and I come down

and I come down

and I come down

Poco più mosso.

p I have sure-ly seen the af-flic-tion of my peo-ple,

I have sure-ly seen the af-flic-tion of my peo-ple,

I have sure-ly seen the af-flic-tion of my peo-ple,

I have sure-ly seen the af-flic-tion of my peo-ple, and I

Poco più mosso.

p

to de - liv - er them. **2** *f* Be - hold

to de - liv - er them. Be - hold

to de - liv - er them. Be - hold

to de - liv - er them. Be - hold

cresc. I come down to de - liv - er them. **2** *f* Be - hold

cresc. I come down to de - liv - er them. Be - hold

cresc. I come down to de - liv - er them. Be - hold

I come down to de - liv - er them. Be - hold

come down to de - liv - er them. Be - hold

cresc. *mf*(Organ) *f* *f*(Orch.)

dim. I will bring them up out of the land of E-gypt, I will

I will

I will bring them up

I will bring them up

dim. I will bring them up *dim.* *p*

dim. I will bring them up *p*

I will bring them up out of the land of

out of the land of

dim. *p*

bring them up out of the land of E - gypt,
 bring them up out of the land of E - gypt,
 out of the land of E - gypt,
 out of the land of E - gypt,
 out of the land of E - gypt,
 E - gypt, out of E - gypt,
 E - gypt, out of E - gypt,
 and will
 and will
 and will
 and will

and will bring them un - to a land
 and will bring them un - to a land
 and will bring them un - to a land
 and will bring them un - to a land
 and will bring them un - to a land
 bring them un - to a land flow - ing with
 bring them un - to a land flow - ing with
 bring them un - to a land flow - ing with
 bring them un - to a land flow - ing with

4pp

flow-ing with milk and ho - - ney,
 flow-ing with milk and ho - - ney,

4

milk and ho - - ney, flow-ing with
 milk and ho - - ney, flow-ing with
 milk and ho - - ney, flow-ing with
 milk and ho - - ney, flow-ing with

4

sempre piano

cresc.

5

flow-ing with milk and ho - - ney,
 flow - - ing with milk,
 flow - ing with

cresc.

cresc.

5

milk and ho - - ney, flow - -
 milk and ho - - ney, flow
 milk and ho - - ney, flow
 milk and ho - - ney, flow

cresc. poco a poco

5

Ped.

piu cresc.

flow - ing with milk

piu cresc.

flow - ing with milk,

piu cresc.

flow - ing with milk and ho - - ney, with milk, with

milk, with milk

ing with milk, with milk

ing, flow - ing with milk

ing with milk

cresc.

flow - ing with milk, with milk

Ped. Ped. Ped. Ped. Ped.

dim.

and ho - - ney.

dim.

and ho - - ney.

dim.

and ho - - ney.

milk *dim.* and ho - - ney.

dim.

and ho - - ney.

dim.

and ho - - ney.

dim.

and ho - - ney.

dim.

and ho - - ney.

dim.

and ho - - ney.

dim.

p

Nº 2. RECITATIVE and CHORUS.

Tenor Solo.

Then came the chil-dren of Is - ra - el in - to the de - sert of Zin.

p (Organ.)

6 a tempo, Allegro.

And there was no wa - ter for the con-gre - ga - tion;

p (Orch.)

cresc.

and they gathered them-selves to - geth - er a - gainst

staccato

7 *cresc.*

Mo - ses and a - gainst Aa - ron. And the peo - ple

poco cresc.

mf

chode with Mo - ses, and spake, say - ing,

mf

8 Allegro animato.
Soprano.

CHORUS (Tutti).

Alto. Would God that we had died_ when our breth- ren died be- fore the_

Tenor.

Bass.

8 Allegro animato.

9

Lord! Why have ye brought_ us to this wil- der-ness, why have ye brought_

Would God that we had died_ when our breth- ren died be- fore the Lord! Why,

Would God that

9

us to this wil- der-ness? Would God that we_

why_ have ye brought us to this wil- der-ness, why_

we had died_ when our breth- ren died be- fore the_ Lord! Why have

Would God that

had died when our breth - ren died be - fore the Lord, when
 have ye brought us to this wil - der-ness,
 ye brought us to this wil - der-ness, why have ye
 we had died when our breth-ren died be-fore the Lord! Why have ye

our breth - ren died be-fore the Lord! *sf* that we and our cat - tle should
 why have ye brought us to this wil-der-ness
 brought us to this wil - der-ness that
 brought us to this wil - der-ness

die there, *sf* that we and our cat-tle should die there?
sf that we and our cat-tle should die there? It is no place of
 we and our cat-tle should die there? It is no place of seed
 that we and our cat-tle should die there? It is

It is no place of seed or of vines, neither is there wa - ter to
 seed or of vines, neith-er is there wa - ter to
 or of vines, neither is there wa - ter to
 no place of seed or of vines, neith-er is there wa - ter to

12
 drink! It is no place of seed or of vines, neither is there wa-ter to
 drink! It is no place of seed or of vines, neither is there wa-ter to
 drink! It is no place of seed or of vines, neither is there wa-ter to
 drink! It is no place of seed or of vines, neither is there wa-ter to

drink! Where-fore made ye us to come out of E - - gypt,
 drink! Where-fore made ye us to come out of E - gypt,
 drink! It is no place of seed or of vines! Where-fore
 drink! It is no place of seed or of vines! Where-fore

13

Where-fore
 Where-fore made ye us to come out of E - -
 made ye us to come out of E - gypt,
 made ye us to come out of E - gypt,

13

made ye us to come out of E - gypt,
 - gypt, out of E - gypt,
 Where-fore made ye us to come out of E - gypt, to bring us
 to bring us un - to this e - - vil

non legato

to bring us un - to this e - - vil place,
 to bring us un - to this e - - vil place,
 un - to this place, to bring us
 place, to bring us

16 *f poco a poco dim.*

Lord! It is no place of seed or of vines, neither is there wa -

Lord! It is no place of seed or of vines, neither is there wa -

Lord! It is no place of seed or of vines, neither is there wa -

It is no place of seed or of vines, neither is there wa -

16 *f poco a poco dim.*

mf

-ter to drink! -

-ter to drink! -

-ter to drink! -

-ter to drink! -

Ped.

L.H.

pp *rit.*

Would God that we had died!

pp *rit.*

Would God that we had died!

pp *rit.*

Would God that we had died!

pp *rit.*

Would God that we had died!

pp *rit.*

Nº 3. RECITATIVE.

Moderato.
Tenor Solo.

And the Lord spake un-to Mo-ses, say - ing, Take the rod and

p (Organ.) *pp*

gath-er thou the as-sem - bly to - geth-er, thou and Aa-ron thy bro-ther, and speak ye to the

17

rock be-fore their eyes: and thou shalt bring forth wa-ter from the rock.

Contralto Solo.

And Moses took the rod from be-fore the Lord, and gathered the congre-

più pp *meno p*

-ga-tion be-fore the rock, and he said un-to them:

Nº4. RECITATIVE and AIR.

Poco lento.

Baritone Solo. MOSES.

f Hear now, ye

f *p*
quasi Cadenza

18

M. re-bels!

f *p*
quasi Cadenza

19 Allegro.

M. *mf* Must we fetch you wa-ter out of this rock?

fp *p* *cresc.* *f*

mf *marcato* From the day that I knew ye, re-bel-lious

p

20

M. *have ye been a - gainst the Lord.*

Detailed description: This block contains the musical notation for measure 20. It features a vocal line (M.) and a piano accompaniment. The vocal line has the lyrics "have ye been a - gainst the Lord." The piano part consists of chords and moving lines in both hands. A dynamic marking of *f* is present in the piano part.

Allegretto.

M. *dolce*

Detailed description: This block shows the continuation of the piano accompaniment for measure 20. It includes dynamic markings of *p* and *dolce*. The tempo is marked as *Allegretto*.

21

M. *dolce*
On - - ly the

Detailed description: This block contains the musical notation for measure 21. The vocal line (M.) has the lyrics "On - - ly the". The piano accompaniment includes dynamic markings of *rit.* and *a tempo*.

22

M. *Lord had de-light in thy fa - thers to love them, cantabile*

Detailed description: This block contains the musical notation for measure 22. The vocal line (M.) has the lyrics "Lord had de-light in thy fa - thers to love them, cantabile". The piano accompaniment includes dynamic markings of *pp* and *p*.

Più mosso.

espressivo

M. *Their seed.*

Detailed description: This block shows the continuation of the piano accompaniment for measure 22. It includes dynamic markings of *mf* and *pp*. The tempo is marked as *Più mosso* and the style as *espressivo*.

M. *cantabile*
 chose He af - - ter them,

M. their seed chose He af - - ter

M. 23 *cresc.*
 them, E - ven you a - bove all
stringendo

M. *Allegro.*
 peo - ple. On - ly the Lord had de - light in your

M. fa - thers to love them,
cresc. *rit.*

24 Tempo I^o (Allegretto).

M. *f* There-fore will He not for - sake ye, there-fore will He not for - sake ye,

M. *p* Neith - er destroy ye. *ff* *dim.*

25 *dolce, espressivo*

M. *p* On - - ly the Lord had de - light in your fa - thers to love them,

M. *pp* Their seed chose He af - ter them, *marcato* *2.* E-ven you a -

M. *p* - bove all peo - ple. *pp*

Nº 5. RECITATIVE and CHORUS.

Tenor Solo.

cresc. *f*

And Moses lift-ed up his hand, and with his rod he smote the rock twice: and the

p(Organ.)

Detailed description: This block contains the first system of the musical score. It features a Tenor Solo line on a single staff and an Organ accompaniment on a grand staff (treble and bass clefs). The Tenor line begins with a recitative style, marked with a *cresc.* (crescendo) and *f* (forte) dynamic. The lyrics are "And Moses lift-ed up his hand, and with his rod he smote the rock twice: and the". The Organ accompaniment is marked *p* (piano) and consists of sustained chords and simple harmonic movement.

26

a tempo moderato (quasi Allegro)

wa-ter came out a-bun - - dant - - ly,

p

Detailed description: This block contains the second system of the musical score. The Tenor line continues with the lyrics "wa-ter came out a-bun - - dant - - ly,". The Organ accompaniment is marked *p* (piano) and features a more active, rhythmic pattern with many sixteenth notes. The tempo is marked "a tempo moderato (quasi Allegro)".

Detailed description: This block shows a system of the Organ accompaniment. It consists of a grand staff with treble and bass clefs. The music is highly rhythmic and complex, featuring many sixteenth and thirty-second notes, typical of a chorale or fugue texture.

and the con - - gre - ga - - tion

Detailed description: This block contains the third system of the musical score. The Tenor line has the lyrics "and the con - - gre - ga - - tion". The Organ accompaniment continues with its complex rhythmic texture. The Tenor line has some phrasing slurs and accents.

drank and their beasts

The first system of music features a vocal line on a single staff with lyrics "drank and their beasts". The notes are quarter notes with accents. Below the vocal line is a piano accompaniment consisting of two staves: the right hand plays a melodic line with slurs and ornaments, and the left hand plays a steady eighth-note accompaniment.

al - - so.

poco - a - poco - cresc.

The second system continues the vocal line with the lyrics "al - - so." and includes the instruction "*poco - a - poco - cresc.*". The piano accompaniment continues with similar textures, showing a gradual increase in dynamics.

The third system shows the piano accompaniment for the vocal phrase "al - - so." The right hand features a complex texture with many slurs and ornaments, while the left hand maintains a consistent eighth-note accompaniment.

f

The fourth system shows the piano accompaniment for the vocal phrase "poco - a - poco - cresc." The right hand features a complex texture with many slurs and ornaments, while the left hand maintains a consistent eighth-note accompaniment. The dynamic marking *f* is present.

The fifth system shows the piano accompaniment for the vocal phrase "poco - a - poco - cresc." The right hand features a complex texture with many slurs and ornaments, while the left hand maintains a consistent eighth-note accompaniment.

CHORUS I.

27

f And the wa - ter came out a - bun - dant - ly,
 And the wa - ter came out a - bun - dant - ly,
 And the wa - ter came out a - bun - dant - ly,
 And the wa - ter came out a - bun - dant - ly,

CHORUS II.

27

f And the wa - ter came out a -
 And the wa - ter came out a -
 And the wa - ter came out a -
 And the wa - ter came out a -

27

sempre f

and the wa - ter came out a - bun - dant - ly,
 and the wa - ter came out a - bun - dant - ly,
 and the wa - ter came out a - bun - dant - ly,
 and the wa - ter came out a - bun - dant - ly,

-bun - dant - ly, came out a - bun - dant - ly, and the con - gre -
 -bun - dant - ly, came out a - bun - dant - ly, and the con - gre -
 -bun - dant - ly, came out a - bun - dant - ly, and the con - gre -
 -bun - dant - ly, came out a - bun - dant - ly,

and the con - gre - ga - tion drank
 and the con - gre - ga - tion drank
 and the con - gre - ga - tion
 and the con - gre - ga - tion drank

-ga - - - tion drank
 -ga - - - tion drank
 -ga - - - tion drank
 and the con - gre -

piu f

and their beasts al - so.
 and their beasts al - so.
 drank and their beasts al - so.
 and their beasts al - so.

and their beasts al - so.
 and their beasts al - so.
 and their beasts al - so.
 -ga - - - tion drank.

ff

28

dim.

p

dim.

pp

No 6. TRIO and CHORUS.

Andante con moto.

marcato

First system of piano introduction. Treble clef, 6/8 time signature. The right hand has a whole rest. The left hand plays a steady eighth-note accompaniment. Dynamics include *p* (piano) and *marcato*.

Second system of piano introduction. Treble clef. The right hand plays a series of chords. The left hand continues the eighth-note accompaniment. Dynamics include *mf* (mezzo-forte).

Third system of piano introduction. Treble clef. The right hand plays chords. The left hand continues the eighth-note accompaniment. Dynamics include *f* (forte) and *dim.* (diminuendo).

29 Contralto Solo.

First system of vocal and piano accompaniment. Treble clef, 6/8 time signature. The vocal line begins with the lyrics "I'll went it with Mo - - ses". The piano accompaniment consists of chords in the right hand and eighth notes in the left hand. Dynamics include *p* (piano) and *Ped.* (pedal).

Second system of vocal and piano accompaniment. Treble clef, 6/8 time signature. The vocal line continues with the lyrics "for ——— their sakes, ——— be - cause they pro -". The piano accompaniment continues with chords and eighth notes. Dynamics include *p* (piano) and *Ped.* (pedal).

- voked his spi- - rit. Be- hold, he smote the

rock! With his lips spake he un-ad-

- vis - ed-ly.

CHORUS I.

31

mf With his lips

CHORUS II.

31

f Be- hold, he smote the rock! -

mf With his lips spake he un-ad-

31

mf Be- hold, he smote the rock! -

mf
 With his lips spake he un-ad-vis-ed-ly, un-ad-
 spake he un-ad-vis-ed-ly, un-ad-
 spake un-ad-vis-ed-ly, with his lips he spake un-ad-
 -vis-ed-ly, with his lips un-ad-
mf
 With his lips he spake un-ad-
mf
 With his lips he spake un-ad-
mf
 With his lips he spake, he spake un-ad-
mf
 With his lips he spake, he spake un-ad-

32
 -vis-ed-ly.
 -vis-ed-ly.
 -vis-ed-ly.
 -vis-ed-ly.

32
 -vis-ed-ly.
 -vis-ed-ly.
 -vis-ed-ly.
 -vis-ed-ly.

poco a poco più animato
f

Più Allegro.

There-fore was the wrath of the
 There-fore was the wrath of the
 Behold, he smote the rock!—
 There-fore was the wrath of the

Più Allegro.

Behold, he smote the rock!—

Più Allegro.

33

Lord kin-dled a-against Mo - ses. Behold,
 Lord kin-dled a-against Mo - ses.
 Lord kin-dled a-against Mo - ses.
 Lord kin-dled a-against Mo - ses.

33

There-fore was the wrath of the Lord kin-dled a-against Mo - ses. Behold,
 There-fore was the wrath of the Lord kin-dled a-against Mo - ses.
 There-fore was the wrath of the Lord kin-dled a-against Mo - ses.
 There-fore was the wrath of the Lord kin-dled a-against Mo - ses.

33

he smote the rock! There-fore was the
 There-fore was the wrath, was the
 There-fore was the wrath, was the wrath of the
 There-fore was the wrath of the Lord kin-died a-against

he smote the rock! There-fore was the
 There-fore was the
 There-fore was the
 There-fore was the

wrath of the Lord kin-died a-against Mo-ses.
 wrath of the Lord kin-died a-against Mo-ses.
 Lord kin-died a-against Mo-ses.
 Mo-ses, kin-died a-against Mo-ses.

wrath of the Lord a-against Mo-ses.
 wrath of the Lord a-against Mo-ses.
 wrath of the Lord a-against Mo-ses.
 wrath of the Lord a-against Mo-ses.

rit. *dim.*

Allegretto.
Soprano Solo.

p.

Yet God _____ clave the wa - ters in the wil - der-ness

Ped.

and gave _____ them drink.

pp *poco cresc.*

Yet God _____ clave the wa - ters in the wil - derness and

pp *poco cresc.*

Yet God _____ clave the wa - ters in the wil - derness and

pp *poco cresc.*

Yet God _____ clave the wa - ters in the wil - derness and

pp *poco cresc.*

Yet God _____ clave the wa - ters in the wil - derness and

pp *poco cresc.*

Yet God _____ clave the wa - ters in the wil - derness and

pp *poco cresc.*

Yet God _____ clave the wa - ters in the wil - derness and

pp *poco cresc.*

Yet God _____ clave the wa - ters in the wil - derness and

pp *poco cresc.*

Yet God _____ clave the wa - ters in the wil - derness and

sempre con Ped.

Tenor Solo.

35

mf

dim.

Yet God gave them drink. gave them drink.

gave them drink.

gave them drink.

gave them drink.

gave them drink.

35

gave them drink.

gave them drink.

gave them drink.

gave them drink.

35

poco cresc.

mf

dim.

sempre legato
Ped.

Contralto Solo.

mf

Tenor Solo.

and

and gave them drink.

Yet God gave them drink.

Yet God gave them drink.

Yet God gave them drink.

Yet God gave them drink.

CHORUS TUTTI.

Contralto Solo.

gave — them drink, — drink as out of the great

Soprano Solo.

36 Più mosso

They be - - liev - - ed not His

depths.

36 Più mosso

word,

Contralto Solo.

yet man - - y times

37 Allegro.

And when He

did He de - liv - - er them,

Tenor Solo.

And when He heard their cry

37 Allegro.

heard their cry He re - - gard - ed
 He re - gard - - ed their af - flic - tion.
 He re - gard - - ed their af - flic - - - tion.

f
cresc.
cresc.
cresc.

38
 their af - - flic - - - tion.
 And when He heard their cry
 And when He heard their cry
 And when He heard their cry, when He heard their cry
 And when He heard their cry

CHORUS.
f
f
f
f
 38

He re - gard - - ed their af - flic - tion.
 He re - gard - - ed their af - flic - tion.
 He re - gard - - ed their af - flic - tion.
 He re - gard - - ed their af - flic - tion.

sempre f

Allegro non troppo. — Alla breve.

39 Soprano Solo.

For lo, God ex - alt - eth by His powr,
He is might - y in strength and wis - dom.

CHORUS.

For lo, God ex - alt - eth by His powr, He is might - y in strength and wis - dom.
For lo, God ex - alt - eth by His powr, He is might - y in strength and wis - dom.

God ex - alt - eth by His powr, He is might - y in strength and wis - dom.
God ex - alt - eth by His powr, He is might - y in strength and wis - dom.

f 41

Re - mem - ber that thou mag - ni - fy His work.

wis - dom.

wis - dom.

Re - mem - ber that thou mag - ni - fy His

wis - dom.

Re -

wis - dom.

41

mf cresc.

Re - mem - ber that thou mag - ni - fy His work.

work,

cresc. that thou mag - ni - fy His work.

-mem - ber that thou mag - ni - fy His work, His work.

mf cresc.

Re - mem - ber that thou mag - ni - fy His work.

cresc.

f

42

Contralto Solo.

mf

The sound that

42

Hear at - ten - tive - ly the noise of His voice,

p non legato

f Be - - ware _____ lest He take thee a -

f Be - - ware _____ lest He

- cause there is wrath!

- cause there is wrath!

- cause there is wrath!

- cause there is wrath!

heed, be - cause there is wrath!

heed, be - cause there is wrath!

heed, be - cause there is wrath!

heed, be - cause there is wrath!

44

stringendo

-way with His stroke!
 Take heed,
 take thee a - way with His stroke!

44

cresc.

Take heed, be -
 Take heed, be -
 Take heed, be -
 Take heed, be -

44

cresc.

Take heed,
 Take heed,
 Take heed,
 Take heed,

44

stringendo

cresc.

Three staves of musical notation. The first staff is a treble clef with a whole rest. The second and third staves are also treble clefs with whole rests. A double bar line is followed by a key signature change to B-flat major (two flats) and a common time signature.

Four staves of musical notation with lyrics. Each staff begins with a treble clef and a dynamic marking of *f*. The lyrics are: "-cause there is wrath, be - cause there is". The music consists of quarter and half notes.

Four staves of musical notation with lyrics. Each staff begins with a treble clef and a dynamic marking of *f*. The lyrics are: "be - cause there is wrath!". The music consists of quarter and half notes.

Piano accompaniment consisting of two staves: a treble clef and a bass clef. The music is written in a rhythmic pattern of eighth and sixteenth notes. A dynamic marking of *f* is present in the first measure.

48 **45** Molto Allegro.

wrath!

wrath!

wrath!

45 Molto Allegro. *sempre f*

Hear *sempre f* at -

Hear *sempre f* at -

Hear *sempre f* at -

45 Molto Allegro. *sempre f*

Hear at -

sempre f

Hear *sempre f* at - ten - tive - ly the

Hear *sempre f* at - ten - tive - ly the

Hear *sempre f* at - ten - tive - ly the

Hear at - ten - tive - ly the

- ten - tive - ly the noise of His voice,

- ten - tive - ly the noise of His voice,

- ten - tive - ly the noise of His voice,

- ten - tive - ly the noise of His voice,

noise of His voice, the sound that
 noise of His voice, the sound that
 noise of His voice, the sound that
 noise of His voice, the sound that

the sound that go - - eth out of His
 the sound that go - - eth out of His
 the sound that go - - eth out of His
 the sound that go - - eth out of His

sf *sf* *sf*

46

go - eth out of His mouth. Take
 go - eth out of His mouth. Take
 go - eth out of His mouth. Take
 go - eth out of His mouth. Take

mouth. Take heed, be - cause there is
 mouth. Take heed, be - cause there is
 mouth. Take heed, be - cause there is
 mouth. Take heed, be - cause there is

sf *sf* *sf*

heed, be - cause there is wrath!

heed, be - cause there is wrath!

heed, be - cause there is wrath!

heed, be - cause there is wrath!

wrath! Be - - ware lest He take thee a - way with His

wrath! Be - - ware lest He take thee a - way with His

wrath! Be - - ware lest He take thee a - way with His

wrath! Be - - ware lest He take thee a - way with His

sf

47

Be - ware lest He take thee a - way with His stroke! *ff* be -

Be - ware lest He take thee a - way with His stroke! *ff* be -

Be - ware lest He take thee a - way with His stroke! *ff* be -

Be - ware lest He take thee a - way with His stroke! *ff* be -

stroke! *ff* be -

stroke! *ff* be -

stroke! *ff* be -

stroke! *ff* be -

47

- ware lest He take thee a - - way

- ware lest He take thee a - - way

- ware lest He take thee a - - way

- ware lest He take thee a - - way

- ware lest He take thee a - - way

- ware lest He take thee a - - way

- ware lest He take thee a - - way

- ware lest He take thee a - - way

Doppio più lento.

with His stroke!

with His stroke!

with His stroke!

with His stroke!

Doppio più lento.

with His stroke!

with His stroke!

with His stroke!

with His stroke!

Doppio più lento.

ff *rit.*

PART II.

Nº 7. RECITATIVE.

Andante con moto.

First system of piano accompaniment. The music is in 4/4 time, key of B-flat major. It begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment with chords and moving lines. A *dim.* (diminuendo) marking appears in the middle of the system.

1 **Contralto Solo.**

And the Lord spake un-to Mo-ses and Aa-ron,

Second system featuring a vocal line for Contralto Solo. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment is marked *pp* (pianissimo). The organ part is marked *pp(Organ.)*. The lyrics are: "And the Lord spake un-to Mo-ses and Aa-ron,"

ad lib. *a tempo*

Because ye believed me not, to sanc-ti-fy me in the eyes of the children of Is-ra-el,

Third system featuring a vocal line. The tempo marking *ad lib.* (ad libitum) is at the beginning, and *a tempo* is at the end. The lyrics are: "Because ye believed me not, to sanc-ti-fy me in the eyes of the children of Is-ra-el,"

2

therefore ye shall not bring this congre-ga-tion in-to the land which I have giv-en them.

Fourth system featuring a vocal line. The dynamic marking is *mf* (mezzo-forte). The lyrics are: "therefore ye shall not bring this congre-ga-tion in-to the land which I have giv-en them."

Andante sostenuto quasi Adagio.

First system of piano introduction. Treble clef, 6/8 time. Dynamics: *mf*, *dim.*. Pedal markings: *p*, *Ped.*

Second system of piano introduction. Treble clef, 6/8 time. Dynamics: *p*, *cresc.*. Pedal marking: *Ped.*

Moses vocal line and piano accompaniment. Treble clef, 6/8 time. Dynamics: *mf*, *p*, *sf*. Pedal marking: *Ped.*

MOSES. *mf*

Woe un-to us that we have sin - ned! For

Moses vocal line and piano accompaniment. Treble clef, 6/8 time. Dynamics: *p*. Pedal marking: *Ped.*

M. this our heart is faint, our eyes are dim.

Aaron vocal line and piano accompaniment. Treble clef, 6/8 time. Dynamics: *mf*, *cresc.*, *mf*, *p*. Pedal marking: *Ped.*

AARON. *mf*

Woe un-to us that we have sin - ned!

A. *For this our heart is faint, our eyes are*

Poco animato. **5**

A. *dim.*

M. *P.* *Turn to us a-gain, O*

Poco animato. **5**

A. *P.* *Turn to us a-gain, O Lord, turn to us a-gain, O*

M. *Lord, turn to us a-gain, O Lord! Re -*

A. *cresc.* *f* *Lord! Re - new our days as of old, have mer - -*

M. *cresc.* *f* *- new our days as of old, have mer - -*

6

A. - cy, we pray!

M. - cy, we pray!

f

Ped.

A. *dolce*

M. Grant that we may go

dim. *pp*

7 *dolce*

A. Grant that we may go

M. o - ver and see the good land,

cresc. *f*

A. o - ver and see the land that is beyond Jor - dan!

M. and see the good land that is beyond Jor - dan!

A. *dim.*
Turn to us a-gain, O Lord! *Re-*

M. *dim.*
Turn to us a-gain, O Lord! *Re-*

A. *p*
- new our days as of old, have mer - cy, we

M. *p*
- new our days as of old, have mer - cy, we

A. *pp*
pray!—

M. *pp*
pray!—

A.

M.

rit. poco a poco

9 a tempo I^o (poco Adagio)

molto espress.

A. *mf molto espress.*

M. *cresc.* For

Woe un-to us that we have sin - ned! For this our heart is faint,

9 a tempo I^o (poco Adagio)

mf

p

A. *cresc.* this our heart is faint, *f.* turn to us a - gain, O Lord!

M. *f.* our eyes are dim, turn to us a - gain, O Lord!

cresc.

5f

A. *mf* Have mer - - - cy,

M. *mf* Have mer - - - cy,

f

dim.

p

A. *p* we pray! -

M. *p* we pray! -

pp

No 9. QUARTET.
Allegro moderato.

Piano introduction in 4/4 time, marked *f*. The right hand features a rhythmic pattern of eighth notes and chords, while the left hand plays a steady eighth-note accompaniment.

Soprano Solo.

Contralto Solo.

Tenor Solo.

Baritone Solo.

mf

Who

Piano accompaniment for the vocal solo section. It begins with a *rinf.* (ritardando) marking and ends with a *p* (piano) marking. A *Ped.* (pedal) marking is present below the left hand, and an asterisk (*) is placed below the right hand.

mf

Who know - eth the pow'r of Thine an - - ger?

mf

Who know - eth the pow'r of Thine an - - ger?

know - - eth the pow'r of Thine an - - ger?

mf

Who know - eth the pow'r of Thine an - - ger?

Piano accompaniment for the vocal solo section, continuing the rhythmic pattern from the introduction.

11

Thou hid - est Thy face, they are trou - - bled,
 Thou hid - est Thy face, they are trou - - bled,
 Thou hid - est Thy face, they are trou - - bled,
 Thou hid - est Thy face, they are trou - - bled,

11

Thou hid - est Thy face, they are trou - - - bled.
 Thou hid - est Thy face, they are trou - - - bled.
 Thou hid - est Thy face, they are trou - - - bled.
 Thou hid - est Thy face, they are trou - - - bled.

Thou hid - est Thy face, they are trou - - - bled.

Who know - eth the pow'r of Thine
 Who know - eth the pow'r of Thine
 Who know - eth the pow'r of Thine
 Who know - eth the pow'r of Thine

an - - ger? Thou hid - est Thy face, they are
 an - - ger? Thou hid - est Thy face, they are
 an - - ger? Thou
 an - - ger? Thou

(Organ.)

trou - bled, Thou hid - est Thy face, they are trou -
 trou - bled, Thou hid - est Thou hid - est Thy face, they are trou -
 hid - est Thy face, they are trou - - bled, they are trou -
 hid - est Thy face, they are trou - - bled, they are trou -

(Organ.)

- bled.
 - bled.
 - bled.
 - bled.

cresc. *f*

13

Thou
Thou tak - est a - way their
Thou
Thou tak - est a - way their breath,

13

dim.
p

tak - est a - way their breath, they die
breath, their breath, they die
tak - est a - way their breath, they die and re -
tak - est a - way their breath, they die

mf *>*
mf *>*
mf *>*
mf *>*

and re - turn to their dust.
and re - turn to their dust.
- turn to their dust.
and re - turn to their dust.

p
p
p
p

mf
Thou
p *cresc.*
Thou tak - est a - way their

cresc.

mf *cresc.* *f* 14 *p*
Thou tak - - - est a-way their breath, they die
cresc. *f* *p*
tak - est a - way their breath, their breath, they die
cresc. *f* *p*
breath, Thou tak - est a-way their breath, they die
cresc. *f* *p*
Thou tak - est a-way their breath, they die

14

dim. *pp*
and re - turn to their dust.
dim. *pp*
and re - turn to their dust.
dim. *pp*
and re - turn to their dust.
dim. *pp*
and re - turn to their dust.

15

15

Who know - eth the pow'r of Thine an - -

Who know - eth the pow'r of Thine an - -

Who know - eth the pow'r of Thine an - -

Who know - eth the pow'r of Thine an - -

- ger?

- ger?

- ger?

- ger?

cresc.

16 *f*

Who knoweth the pow'r of Thine an - - -

Who knoweth the pow'r of Thine an - - -

Who knoweth the pow'r of Thine an - - -

Who knoweth the pow'r of Thine an - - -

16 *f* *p cresc.* *f*

f *p cresc.* *f*

Ped.

- ger?

- ger?

- ger?

- ger?

ff

No 10. CHORUS. (unaccompanied)

Allegretto.

p dolce

Soprano.

Alto.

Tenor.

Bass.

CHORUS I.

The Lord will not al - ways chide, nei-ther keep His an-ger for

The Lord will not al - ways chide, nei-ther keep His an-ger for

The Lord will not al - ways chide, nei-ther keep His an-ger for

The Lord will not al - ways chide, nei-ther keep His an-ger for

Allegretto.

p dolce

Soprano.

Alto.

Tenor.

Bass.

CHORUS II.

The Lord will not al - ways chide,

The Lord will not al - ways chide,

The Lord will not al - ways chide,

The Lord will not al - ways chide,

Allegretto.

p dolce

Organ.

ev-er, the Lord will not al - ways chide, *f*

ev-er, the Lord will not al - ways chide, *f*

ev-er, the Lord will not al - ways chide, *f*

ev-er, the Lord will not al - ways chide, *f*

nei-ther keep His an-ger for ev - er, the Lord will not al - ways *cresc.* *f* *dim.*

nei-ther keep His an-ger for ev - er, the Lord will not al - ways *cresc.* *f* *dim.*

nei-ther keep His an-ger for ev - er, the Lord will not al - ways *cresc.* *f* *dim.*

nei-ther keep His an-ger for ev - er, the Lord will not al - ways *cresc.* *f* *dim.*

cresc. *f* *dim.*

nei - ther keep His an - - ger, His an - ger for ev - er. Re -

chide, nei - ther keep His an - ger for ev - er.

chide, nei - ther keep His an - ger for ev - er.

chide, nei - ther keep His an - ger for ev - er.

chide, nei - ther keep His an - ger for ev - er.

17 *p not pp*
- mem - ber His mar - vel - lous works, re -

17 *p not pp*
Re-mem-ber His mar - vel - lous works, His mar - vel - lous

17 *p not pp*
Re - mem-ber His mar - vel - lous works, His mar - vel - lous

17 *p not pp*
Re - mem-ber His mar - vel - lous

mem - ber His mar - vel - lous, mar - vel - lous
 re - mem - ber His mar - vel - lous, mar - vel - lous
 His mar - vel - lous
 re - mem - ber His mar - vel - lous
 works, O ye child - ren of Is - ra - el,
 works, O ye child - ren of Is - ra - el,
 works, child - ren of Is - ra - el,
 works, child - ren of Is - ra - el,

18 *mf*
 works, O ye child - ren of Is - ra - el,
 works, O ye child - ren of Is - ra - el,
 works, O ye child - ren of Is - ra - el,
 works, O ye child - ren of Is - ra - el,
 18 *cresc.* *mf*
 O ye child - ren of Is - ra - el, O ye child - ren of
 O ye child - ren of Is - ra - el, O ye child - ren of
 O ye child - ren of Is - ra - el, O ye child - ren of
 O ye child - ren of Is - ra - el, O ye child - ren of
 18 *cresc.* *mf*
 O ye child - ren of Is - ra - el, O ye child - ren of

p
O ye child - - - ren of Is - - ra - el!
O ye child - - - ren of Is - - ra - el!
O ye child - - - ren of Is - - ra - el!
O ye child - - - ren of Is - - ra - el!

dim.
Is - - ra - el, *p* O ye child - ren of Is - - ra - el!
dim. Is - - ra - el, *p* of Is - - ra - el!
dim. Is - - ra - el, *p* O ye child - ren of Is - - ra - el!
dim. Is - - ra - el, *p* of Is - - ra - el!

p

19 Allegro non troppo. *f*
He brought streams out of the
He brought streams out of the rocks,
He brought streams out of the rocks,
He brought streams out of the rocks,

19 Allegro non troppo.
He brought streams out of the rocks,
He brought streams out of the rocks,
He brought streams out of the rocks,
He brought streams out of the rocks,

19 Allegro non troppo. *f*

rocks, and caus - ed wa - -

and caus - ed

rocks, and caus - ed

to run down like riv - ers,

and caus - ed wa - - ters to run down like riv - ers,

and caus - ed wa - - ters to run down like riv - ers,

and caus - ed wa - - ters to run down like riv - ers,

20

ters to run down, and caus - ed wa - - ters to

wa - - ters to run down like riv - - ers,

and caus - ed wa - - ters to run down, and caus - ed

wa - - ters to run down, 20 and caus - ed wa - -

and caus - ed

and caus - ed

and caus - ed wa - - - ters

20

run down like riv - - ers, wa - -
 and caus - ed wa - - ters to run down like
 wa - - ters to run down, and caus - ed
 - ters
 wa - - ters to run down, wa - -
 and caus - ed wa - - ters to run down like
 wa - - ters to run down, and caus - ed
 to run down like riv - - ers,

ters, He caus - - ed wa - - ters to
 riv - - ers. He caus - - ed wa - - ters to
 wa - - ters to run down, caus - ed wa - - ters to
 to run like riv - - ers, to
 ters to run
 riv - - ers, to run
 wa - - ters to run down, to run
 to run like riv - - ers, to

ff rit. 21

run down like riv - - ers. He brought streams out of the rocks.

run down like riv - - ers. He brought streams out of the rocks.

run down like riv - - ers. He brought streams out of the rocks.

run down like riv - - ers. He brought streams out of the rocks.

down like riv - - ers. He brought streams out of the rocks.

down like riv - - ers. He brought streams out of the rocks.

down like riv - - ers. He brought streams out of the rocks.

run down like riv - - ers. He brought streams out of the rocks.

21

ff rit.

22 Allegretto. (Tempo I^o)

Give thanks, then, un-to the Lord, His mer-cy en-dur-eth for

Give thanks, then, un-to the Lord, His mer-cy en-dur-eth for

Give thanks, then, un-to the Lord, His mer-cy en-dur-eth for

Give thanks, then, un-to the Lord, His mer-cy en-dur-eth for

22 Allegretto. (Tempo I^o)

Give thanks, then, un-to the Lord,

Give thanks, then, un-to the Lord,

Give thanks, then, un-to the Lord,

Give thanks, then, un-to the Lord,

22 Allegretto. (Tempo I^o)

Give thanks, then, un-to the Lord,

23 *pp* ev - er, give thanks,
 ev - er, give thanks,
 ev - er, give thanks,
 ev - er, give thanks,

cresc. 23 *p*
 His mer-cy en - dur-eth for ev - er, His mer-cy en-dur-eth for
 His mer-cy en - dur-eth for ev - er, His mer-cy en-dur-eth for
 His mer-cy en - dur-eth for ev - er, His mer-cy en-dur-eth for
 His mer-cy en - dur-eth for ev - er,

cresc. 23 *pp* *p*

pp give thanks,
 His mer-cy en-dur-eth for ev - er, give thanks,
 His mer-cy en-dur-eth for ev - er, give thanks,
 give thanks,

pp His mer-cy en-dur-eth for
 His mer-cy en-dur-eth for
 His mer-cy en-dur-eth for
 His mer-cy en-dur-eth for

pp *p* *pp* *p*

cresc. *mf* **24** *p*

for ev - er, for ev - er, for ev - er,

for ev - er, for ev - er, for ev - er,

for ev - er, for ev - er, for ev - er,

for ev - er, for ev - er, for ev - er,

cresc. *mf* **24** *p*

ev - er, for ev - er, for ev - er, His mer - cy en - dur - eth for

ev - er, for ev - er, for ev - er, His mer - cy en - dur - eth for

ev - er, for ev - er, for ev - er, His mer - cy en - dur - eth for

ev - er, for ev - er, for ev - er, His mer - cy en - dur - eth for

cresc. *mf* **24** *p*

cresc. *p* *dim.* *pp*

His mer - cy en - dur - eth for ev - er.

cresc. *p* *dim.* *pp*

His mer - cy en - dur - eth for ev - er.

cresc. *p* *dim.* *pp*

His mer - cy en - dur - eth for ev - er.

His mer - cy en - dur - eth for ev - er.

mf *p* *dim.* *pp*

ev - er, His mer - cy en - dur - eth for ev - er.

mf *p* *dim.* *pp*

ev - er, His mer - cy en - dur - eth for ev - er.

mf *p* *dim.* *pp*

ev - er, His mer - cy en - dur - eth for ev - er.

mf *p* *dim.* *pp*

ev - er, His mer - cy en - dur - eth for ev - er.

cresc. *mf* *p* *dim.* *pp*

No II. RECITATIVE.

Moderato.

Contralto Solo.

And the Lord said un-to

p

f

p

Mo - ses, Be-hold, thy days ap -

col Ped.

- proach that thou must die. Thou shalt

sleep with thy fa - - thers; and this peo - - ple will

rise up and for - sake me.

25 *mf*
Now, there - - fore, write ye this

song and teach it the child - - ren of Is - ra - el:

cresc.
put _____ it in their mouths, that *f*

sempre p

it may be a wit - ness for me a - gainst them.

No 12. SOLO and CHORUS. "THE SONG OF MOSES"

Moderato maestoso.

MOSES. *mf*

Give ear, O ye heav - ens, and I will

speak: Hear, O earth, the

words of my mouth! My speech

f (not roughly)

shall dis - til as the dew, as rain up - on the ten - der herb,

as the show-ers up - on the grass, for I will pub - lish the Name of the

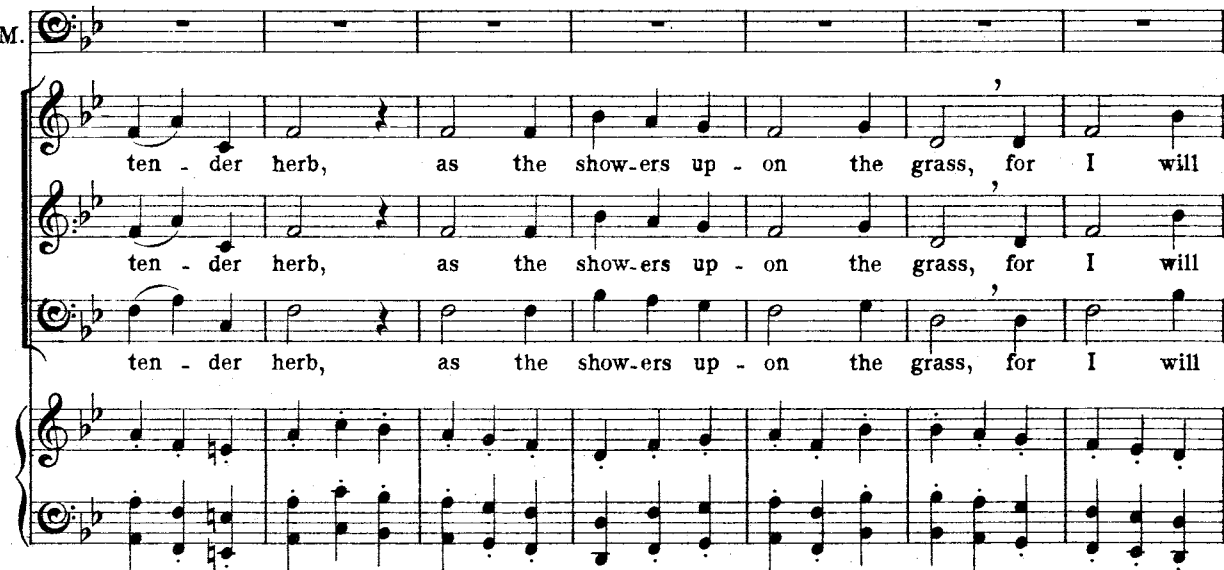
M. 

Lord.
Soprano & Alto. *pp*
My speech shall dis - til as the dew, as rain up - on the

Tenor. *pp*
My speech shall dis - til as the dew, as rain up - on the

Bass. *pp*
My speech shall dis - til as the dew, as rain up - on the

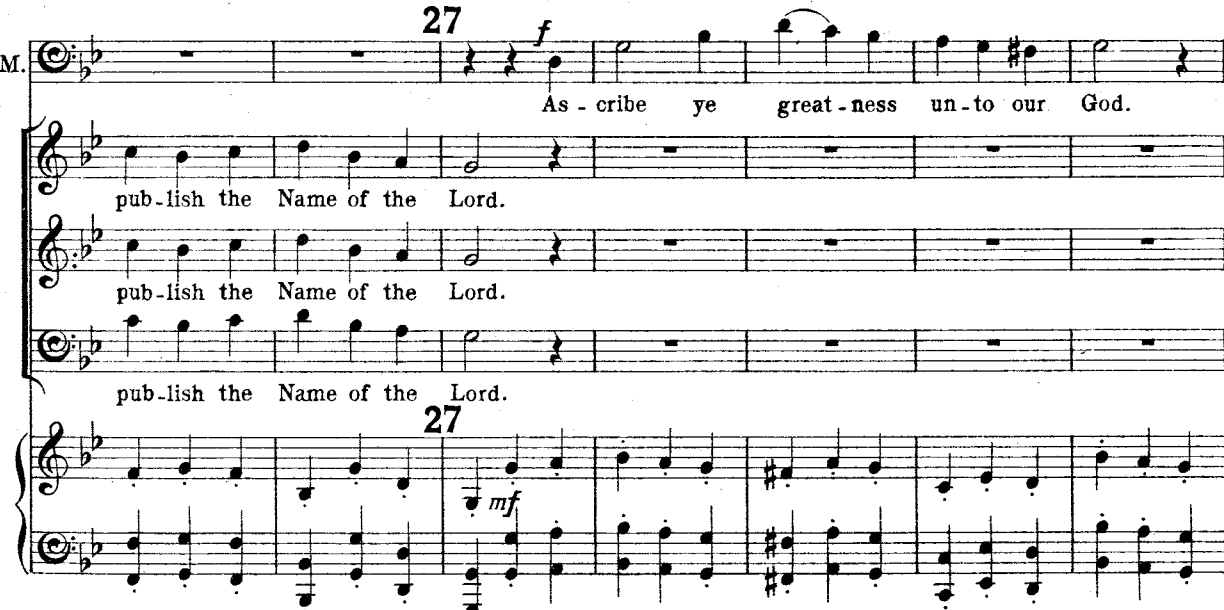
26 *p*

M. 

ten - der herb, as the show - ers up - on the grass, for I will

ten - der herb, as the show - ers up - on the grass, for I will

ten - der herb, as the show - ers up - on the grass, for I will

M. 

27 *f*
As - crite ye great - ness un - to our God.

pub - lish the Name of the Lord.

pub - lish the Name of the Lord.

pub - lish the Name of the Lord.

27 *mf*

M. *A* He is the Rock. *A* God of truth, with - out in -

The first system of the musical score features a vocal line (M.) and piano accompaniment. The vocal line begins with a melodic phrase in G major, marked with an accent (*A*). The lyrics are "He is the Rock. A God of truth, with - out in -". The piano accompaniment consists of a steady eighth-note bass line and a treble line with chords.

M. *A* - i - qui - ty, just and right is He. **28**

pp As - cribe ye great - ness

pp As - cribe ye great - ness

pp As - cribe ye great - ness

28

The second system continues the vocal line and piano accompaniment. The vocal line has a melodic phrase marked with an accent (*A*) and the lyrics "- i - qui - ty, just and right is He." followed by a measure rest. A section marker **28** appears above the vocal line. Below the vocal line, three staves show piano accompaniment for different parts, each with the lyrics "As - cribe ye great - ness" and a piano (*pp*) dynamic marking. The piano accompaniment for the main system includes a section marker **28** and a piano (*p*) dynamic marking.

M. un - to our God. He is the Rock. A God of truth, with -

un - to our God. He is the Rock. A God of truth, with -

un - to our God. He is the Rock. A God of truth, with -

The third system features three vocal lines (M.) and piano accompaniment. All three vocal lines have the lyrics "un - to our God. He is the Rock. A God of truth, with -". The piano accompaniment continues with a steady eighth-note bass line and treble line with chords.

29

f

M. *Re - mem - ber the*
- out in - i - qui - ty, just and right is He.
- out in - i - qui - ty, just and right is He.
- out in - i - qui - ty, just and right is He.

29

mf

30

M. *days of old. Ask thy fa - ther and he will shew thee.*
Re -
Re -
Re -

30

p

M. *- mem - ber the days of old. Ask thy fa - ther and he will shew thee.*
- mem - ber the days of old. Ask thy fa - ther and he will shew thee.
- mem - ber the days of old. Ask thy fa - ther and he will shew thee.

p

f 31

M. Ask thy el-ders and they will tell thee.

pp Ask thy el-ders and they will

pp Ask thy el-ders and they will

pp Ask thy el-ders and they will

mf 31 *p*

M. *f*

And as an ea - gle ta - keth her young, bear - eth

tell thee.

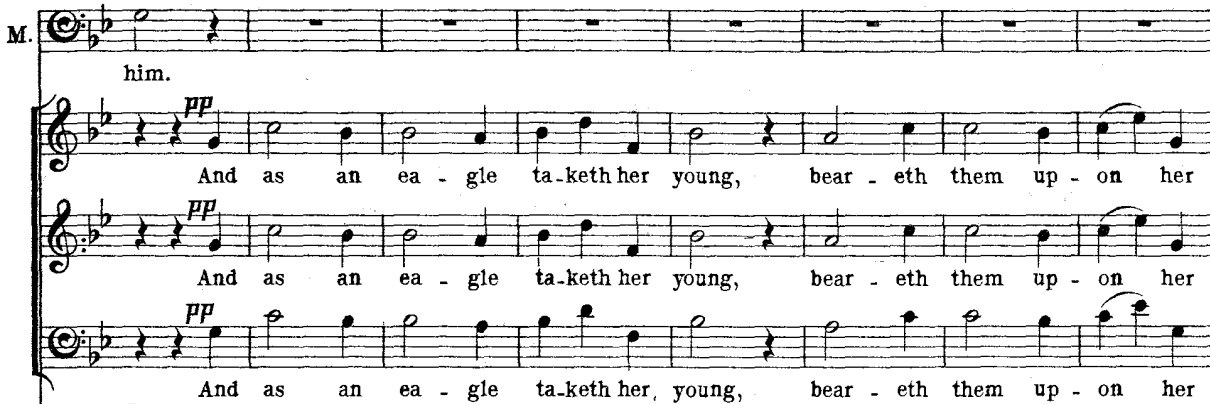
tell thee.

tell thee.

M.

them up - on her wings, so the Lord a - lone did lead

32

M. 

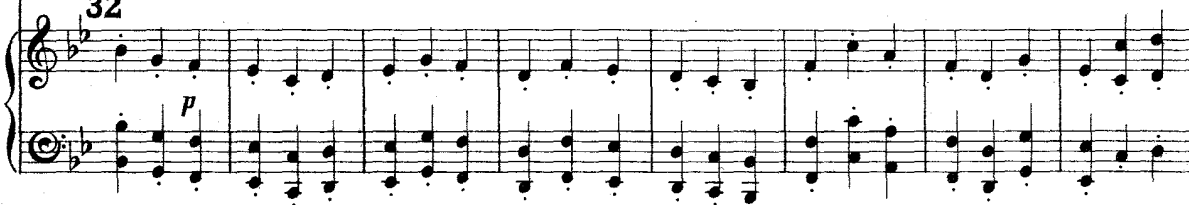
him.

pp And as an ea - gle ta - keth her young, bear - eth them up - on her

pp And as an ea - gle ta - keth her young, bear - eth them up - on her

pp And as an ea - gle ta - keth her, young, bear - eth them up - on her

32



p

wings, so the Lord a - lone did lead him.

wings, so the Lord a - lone did lead him.

wings, so the Lord a - lone did lead him.



cresc.

33

f My speech shall dis - til as the dew, as rain up - on the

f My speech shall dis - til as the dew, as rain up - on the

f My speech shall dis - til as the dew, as rain up - on the

33.



f

ten - der herb, as the show-ers up - on the grass, for I will

ten - der herb, as the show-ers up - on the grass, for I will

ten - der herb, as the show-ers up - on the grass, for I will

pub-lish the Name of the Lord. As - cribe ye great - ness un - to our God.

pub-lish the Name of the Lord. As - cribe ye great - ness un - to our God.

pub-lish the Name of the Lord. As - cribe ye great - ness un - to our God.

34 He is the Rock. A God of truth, with - out in - i - qui - ty,

34 He is the Rock. A God of truth, with - out in - i - qui - ty,

34 He is the Rock. A God of truth, with - out in - i - qui - ty,

35

just and right is He. Re-mem-ber the days of old.

just and right is He. Re-mem-ber the days of old.

just and right is He. Re-mem-ber the days of old.

Ask thy fa-ther and he will shew thee. Ask thy el-ders and they will

Ask thy fa-ther and he will shew thee. Ask thy el-ders and they will

Ask thy fa-ther and he will shew thee. Ask thy el-ders and they will

36

tell thee. And as an ea-gle ta-keth her young, bear-eth them up-

tell thee. And as an ea-gle ta-keth her young, bear-eth them up-

tell thee. And as an ea-gle ta-keth her young, bear-eth them up-

36

- on her wings, so the Lord a lone did lead him.

- on her wings, so the Lord a lone did lead him.

- on her wings, so the Lord a lone did lead him.

37 *ff*

Re - joice, O ye na - tions, re - joice, O ye

Re - joice, O ye na - tions, re - joice, O ye

Re - joice, O ye na - tions, re - joice, O ye

37 *ff*

Sopr.

na - tions, re - joice!

Alto.

na - tions, re - joice!

na - tions, re - joice!

PART III.

N^o 13. RECITATIVE, CHORUS and AIR.

Tenor Solo.

ad libitum

Moderato, non lento.

p

And the Lord said un-to Mo - ses, Get thee up

f

tutto legato

pp Organ.

in - to the Mount A - ba - rim, and be - hold the land which I have giv - en

un - to the chil - dren of Is - ra - el. And when thou hast seen it thou

1

piu p

al - so shalt be gathered un - to thy peo - ple, like Aa - ron thy bro - ther.

2 Più lento.
Soprano Solo.

espressivo *p* And Mo-ses

3 Poco animato.

went up, and the Lord showed him all the land, and

pp *Ped.*

4 *p*

said un-to him, This is the land which I

mf *pp*

cresc.

sware un-to A-bra-ham, un-to I-saac, and un-to

mf

Ja-cob, say-ing, I will give it un-to thy seed.

CHORUS (Tutti).

5 Soprano.

87

cresc.

This is the land which I swear un-to A-bra-ham, un-to

This is the land which I swear un-to A-bra-ham, un-to

This is the land which I swear un-to A-bra-ham, un-to

This is the land which I swear un-to A-bra-ham, un-to

5

mf

cresc.

I - saac, and un-to Ja - cob, say - ing, I will give

I - saac, and un-to Ja - cob, say - ing, I will give

I - saac, and un-to Ja - cob, say - ing, I will

I - saac, and un-to Ja - cob, say - ing, I will

f

f

f

f

f

Tenor Solo.

6

I have caused thee to

it un - to thy seed.

it un - to thy seed.

give it un - to thy seed.

give it un - to thy seed.

6

dim.

p

mf

see it with thine eyes, but thou shalt not go o-ver

7

thith - er.

sempre pp

Andantino.
Baritone Solo. MOSES.

8
p espressivo

Well hast Thou dealt with Thy

sf *p*

Ped. Ped. *

M. ser-vant, O Lord, I know that Thy jud-gments are right. Let Thy sal-

M. -va-tion come al-so to me for com-fort in this my af-flic-tion.

9

M. *I lift up mine eyes un-to the hills*

pp

Ped.

M. *and have seen an end of all per-*

Ped.

M. *-fection. Hap-py art thou, peo-ple saved by the Lord; the E -*

10 f *Allegro non troppo.*

cresc. *f* *mf* *f* *mf*

M. *-ter-nal God is thy re-fuge, hap-py art thou, peo-ple*

11

P *mf*

M. *saved by the Lord; the E - ter-nal God is thy re-fuge.*

M. *fp* He shall thrust out the en-e-my be-fore thee, He shall thrust out the

Detailed description: This block contains the first system of music, measures 12 and 13. It features a vocal line (M.) and a piano accompaniment. The vocal line begins with a melodic phrase in measure 12, followed by a longer note in measure 13. The piano accompaniment consists of chords and moving lines in both hands, with dynamic markings of *fp* (fortissimo piano) in both measures. The key signature has one flat, and the time signature is 4/4.

M. 13 en-e-my be-fore thee, thou shalt dwell in safe - -

Detailed description: This block contains the second system of music, measures 13 and 14. The vocal line continues from measure 13 and ends with a long note in measure 14. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand. Pedal markings (*Ped.*) are present under the piano accompaniment in both measures. The key signature and time signature remain the same.

M. - - ty a - lone. Be-hold!

Detailed description: This block contains the third system of music, measures 14 and 15. The vocal line has a rest in measure 14 and begins in measure 15 with the word "Be-hold!". The piano accompaniment includes dynamic markings of *cresc.* (crescendo) and *dim.* (diminuendo). Pedal markings (*Ped.*) are also present. The key signature and time signature are consistent with the previous systems.

14 Allegro moderato.

M. *p* He that keep-eth Is - ra-el shall neith-er slum-ber nor sleep. — Let

Detailed description: This block contains the fourth system of music, measures 15 and 16. The vocal line starts with a melodic phrase in measure 15 and continues in measure 16. The piano accompaniment features a steady eighth-note rhythm in the left hand and chords in the right hand. A dynamic marking of *p* (piano) is shown at the beginning of the piano part in measure 15. The key signature and time signature are consistent.

M. Is-ra-el hope in the Lord, for with the Lord there is mer - cy and

Detailed description: This block contains the fifth system of music, measures 16 and 17. The vocal line continues from measure 16 and ends with a long note in measure 17. The piano accompaniment consists of chords and moving lines in both hands. The key signature and time signature remain the same.

M. *15 sostenuto*
f
 plen-teous re - demp - tion. Hear, O
molto tranquillo
pp
 Ped. Ped. Ped.

Ossia.
 M. the Lord our God is one Lord.
 Is - ra - el, the Lord our God is one Lord.
rit.
sempre piano
cresc.
ff

Nº 14. RECITATIVE and CHORUS.

Tenor Solo. *16 ad lib., non presto*
p
 So Mo-ses the servant of the Lord died there ac-cord-ing to the word of the
poco lento
f
pp seguendo la voce

a tempo
 Lord. And He buried him in a val-ley in the land of Mo - ab: but no man

17 Più lento

know-eth his se-pul-chre un-to this day. And the chil-dren

— of Is-ra-el wept for Mo-ses thir - ty days.

18 Adagio.

CHORUS (Tutti).

Our soul is bowed down to the dust, our heart is de - so-late with - in us.

Our soul is bowed down to the dust, our heart is de - so-late with - in us.

Our soul is bowed down to the dust, our heart is de - so-late with - in us.

18 Adagio.

Our soul is bowed down to the dust, our heart is de - so-late with - in us.

Who will lead us in-to the land? Make haste to help us, O Lord!

Who will lead us in-to the land? Make haste to help us, O Lord!

Who will lead us in-to the land? Make haste to help us, O Lord!

Who will lead us in-to the land? Make haste to help us, O Lord!

No 15. FINAL QUARTET and CHORUS.

Allegro.
Soprano.

SOLL.

Alto.

Tenor.

Bass. *f* His glo-ry is great, His glo-ry is great, His glo-ry is

Allegro. *p* *sempre piano*

f His glo-ry is great in Thy

His glo-ry is great in Thy sal - va - - - - -

His glo-ry is great in Thy sal - va - tion: His glo-ry is

great in Thy sal - va - - - - - tion:

19

sal - - va - - tion: hon - our and ma - jes - ty

- tion: hon - our and ma - jes - ty hast Thou - - - - -

great in Thy sal - va - - - - - tion:

His glo - ry is great, His glo - ry is great in Thy sal -

19

hast Thou laid up-on him.

laid up-on him, hast Thou laid up-on him.

hon-our and ma-jes-ty hast Thou laid up-on him.

-va-tion: hast Thou laid up-on him, up-on him.

20 *Alla breve - poco più mosso, ma non presto.*

SOLI.

20 *Alla breve - poco più mosso, ma non presto.*

CHORUS II.

God led His peo-ple like a flock,

God led His peo-ple like a

God led His peo-ple like a flock, God led His peo-ple like a

God led His peo-ple like a flock by the hand of Mo-ses and

20 *Alla breve - poco più mosso, ma non presto.*

f

sva

CHORUS I.

f
 God led His peo - ple like a flock, God led His peo - ple like a
 God led His peo - ple like a flock by the hand of Mo - ses and
 God led His peo - ple, led His peo - ple like a
 God led His peo - ple like a

CHORUS II.

flock,
 flock,
 Aa - - - ron,
 8va

21

flock, God led His peo-ple like a
 Aa - ron, God led His peo-ple like a
 flock, God led His peo-ple like a
 flock, God led His peo-ple like a

21

God led His peo - ple like a flock,
 God led His peo - ple like a flock,
 God led His peo - ple like a flock,
 God led His peo - ple like a flock,
 21
ff
 8va

flock, God led His peo - ple like a flock
 flock, God led His peo - ple like a flock
 flock, God led His peo - ple like a flock
 flock, God led His peo - ple like a flock

22 God led His peo - ple like a flock
 God led His peo - ple like a flock by the
 God led His peo - ple like a flock by the
 God led His peo - ple like a flock by the
 God led His peo - ple like a flock by the

22
 Ped.

by the hand of Mo - ses and Aa - - ron.
 by the hand of Mo - ses and Aa - - ron.
 by the hand of Mo - ses and Aa - - ron.
 by the hand of Mo - ses and Aa - - ron.

hand of Mo - - ses and Aa - - ron.
 hand of Mo - - ses and Aa - - ron.
 hand of Mo - - ses and Aa - - ron.
 hand of Mo - - ses and Aa - - ron.

23 Without haste.

23 Without haste.

And now, O Is-ra-el, what re-quir-eth the Lord of thee?

And now, O Is-ra-el, what re-quir-eth the Lord of thee?

And now, O Is-ra-el, what re-quir-eth the Lord of thee?

And now, O Is-ra-el, what re-quir-eth the Lord of thee?

23 Without haste.

And now, O Is-ra-el, what re-quir-eth the Lord of thee?

24

To fear the Lord thy God, to walk in all His

To fear the Lord thy God, to walk in all His

To fear the Lord thy God, to walk in all His

To fear the Lord thy God, to walk in all His

24

L.H. Ped. L.H. Ped.

ways, to fear the Lord thy God, to walk in all His ways.

ways, to fear the Lord thy God, to walk in all His ways.

ways, to fear the Lord thy God, to walk in all His ways.

ways, to fear the Lord thy God, to walk in all His ways.

Empty musical staves for vocal parts.

mf *p.* *cresc.*

Piano accompaniment for the first system.

25

Empty musical staves for vocal parts.

25

f

And now, O Is-ra-el, what re-

And now, O Is-ra-el, what re-

And now, O Is-ra-el, what re-

And now, O Is-ra-el, what re-

f

Piano accompaniment for the second system.

To
To
To
To

-quir - eth the Lord of thee?
-quir - eth the Lord of thee?
-quir - eth the Lord of thee?
-quir - eth the Lord of thee?

P L.H.

love Him and to serve Him with all thy
love Him and to serve Him with all thy
love Him and to serve Him with all thy
love Him and to serve Him with all thy

mf

*poco a poco
piu animato*

dim. *p* *cresc.*
heart and soul, with all thy heart and soul.
dim. *p* *cresc.*
heart and soul, with all thy heart and soul.
dim. *p* *cresc.*
heart and soul, with all thy heart and soul.
dim. *p* *cresc.*
heart and soul, with all thy heart and soul.

*poco a poco
piu animato*

Empty musical staves for vocal parts.

dim. *p* *cresc.* *f* *poco a poco
piu animato*

27

f So
f So shalt thou pass o-ver
f So shalt thou pass o-ver Jor-dan,

27

So shalt thou pass o-ver Jor-dan,
f So shalt thou
f So shalt thou pass
So shalt thou pass

27

So shalt thou pass

shalt thou pass o-ver Jor-dan, so shalt thou pass o-ver
 Jor-dan, so shalt thou pass o-ver
 so shalt thou pass o-ver Jor-dan and go
 so shalt thou pass o-ver Jor-dan and go

pass— o-ver Jor-dan, so shalt thou pass o-ver
 o- - ver Jor-dan, so shalt thou pass o-ver
 o- - ver Jor-dan and go
 o- - ver Jor-dan and go

Jor-dan and go in to pos - sess the land; For the Lord hath
 Jor-dan and go in to pos - sess the land; For the Lord hath
 in to pos - - sess the land; For the Lord hath
 in to pos - - sess the land; For the Lord hath

Jor-dan and go in to pos - sess the land; For the Lord hath
 Jor-dan and go in to pos - sess the land; For the Lord hath
 in to pos - - sess the land; For the Lord hath
 in to pos - - sess the land; For the Lord hath

CHORUS. (Tutti)

blest and made thee as the stars of hea - - ven for mul - ti-tude,
 blest and made thee as the stars of hea - - ven for mul - ti-tude,
 blest and made thee as the stars of hea - - ven for mul - ti-tude,
 Lord hath blest thee as the stars for mul - ti-tude,

29 *sempre più animato.* *sempre f*
 for the Lord hath blest and made thee as the
sempre f for the
 for the Lord hath blest and made thee as the stars of

29 *sempre più animato.*
ff

stars of hea - ven for mul - ti-tude, for mul - ti-tude, as the
 Lord hath made thee as the stars of hea - ven for mul - ti-tude, for mul - ti-tude,
 hea - - ven, hath made thee as the
sempref
 for the Lord hath made thee as the stars of hea - ven, as the

30

stars of hea - ven for mul - ti - tude, as the stars of
 as the stars of hea - ven for mul - ti - tude, as the
 stars, as the stars of hea - ven for mul - ti - tude,
 stars, as the stars of hea - ven for mul - ti - tude,

30

hea - ven for mul - ti - tude, as the stars of hea - ven
 stars of hea - ven for mul - ti - tude, as the stars of hea - ven
 as the stars of hea - ven for mul - ti - tude, as the
 as the stars of hea - ven for mul - ti - tude,

for mul - ti - tude, for mul - ti - tude.
 for mul - ti - tude, for mul - ti - tude.
 stars for mul - ti - tude.
 as the stars for mul - ti - tude.

SOLI.

ff Allegro maestoso.

O Lord! _____

O Lord! _____

31

ff Allegro maestoso.

Turn us a - gain — and cause Thy face to shine! *ff* So we, Thy

Turn us a - gain — and cause Thy face to shine! *ff* So we, Thy

Turn us a - gain — and cause Thy face to shine! *ff* So we, Thy

Turn us a - gain — and cause Thy face to shine! *ff* So we, Thy

31

ff Allegro maestoso.

32

O Lord! _____ So we, Thy

O Lord! _____ So we, Thy

O Lord! _____ So we, Thy

So we, Thy

32

peo - ple, will give Thee thanks for ev - er!

peo - ple, will give Thee thanks for ev - er!

peo - ple, will give Thee thanks for ev - er!

peo - ple, will give Thee thanks for ev - er!

32

33

peo - ple, will give Thee thanks for ev - - - er!

peo - ple, will give Thee thanks for ev - - - er!

peo - ple, will give Thee thanks for ev - - - er!

peo - ple, will give Thee thanks for ev - - - er!

33

33

ff

CHORUS.

ff

So we, Thy peo - ple, will give Thee thanks for ev - er, will give Thee

So we, Thy peo - ple, will give Thee thanks for ev - er, will give Thee

So we, Thy peo - ple, will give Thee thanks for ev - er, will give Thee

So we, Thy peo - ple, will give Thee thanks for ev - er, will give Thee

sonoramente

thanks for

34

thanks for_ ev - - - er, for ev - er,

thanks for ev - - - er, for ev - er,

thanks_ for ev - - - er, for ev - er,

thanks_ for ev - - - er, for ev - er,

34

(Org.)

for ev - - - - - er!

for ev - - - - - er!

for ev - - - - - er!

for ev - - - - - er!