

PSALM 80

From the Book of Psalms

ALBERT ROUSSEL, Op. 37

Maestoso (♩ = 84)

PIANO

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

Give ear, _____

Give ear, _____

Give ear, _____

Give ear, _____

give ear, _____

give ear, _____

give ear, _____

give ear, _____

give ear, _____

give ear, _____

give ear, _____

give ear, _____

(Quat.)

Moderato *mf*

S. O Shep - herd — of Is - ra - el, —

C. *mf* O Shep - herd — of Is - ra - el, —

T. *mf* O Shep - herd — of Is - ra - el, —

B. *mf* O Shep - herd — of Is - ra - el, —

Moderato (♩ = 96) *mf*

S. *f* ② O Shep - herd — of Is - ra - el, —

C. *f* O Shep - herd — of Is - ra - el, —

T. *f* O Shep - herd — of Is - ra - el, —

B. *f* O Shep - herd — of Is - ra - el, —

② *f*

Allegro moderato

S. Thou that lead-est Jos-eph like a *f*

C. Thou that lead-est Jos-eph like a *f*

T. Thou that lead-est Jos-eph like a *f*

B. Thou that lead-est Jos-eph like a *f*

Allegro moderato (♩ = 116)

Bois: *mf*

S. flock;- Thou that dwellest, Thou that dwell-est be - *mf* ③

C. flock;- Thou that dwellest, Thou that dwell-est be - *mf*

T. flock;- Thou that dwellest, Thou that dwell-est be - *mf*

B. flock;- Thou that dwellest, Thou that dwell-est be - *mf*

Bois: *mf* ③

S. *cresc.* *ff*
tween the Cher-u - bims, — shine forth. —

C. *cresc.* *ff*
tween the Cher-u - bims, — shine forth. —

T. *cresc.* *ff*
tween the Cher-u - bims, — shine forth. —

B. *cresc.* *ff*
tween the Cher-u - bims, — shine forth. —

cresc. *ff*

ff *vello* (C.B.)

I. *f*
Be - fore E - phraim and

II. *f*
Be - fore E - phraim and

(Arpa) *mf* Cl. b^a.

I
Be - fore E-phraim and Ben - ja - min and Ma -

T.
Be - fore E-phraim and Ben - ja - min and Ma -

II
Be - fore E-phraim and Ben - ja - min and Ma -

I
Ben - ja-min and Ma - nas - seh, Be - fore E-phraim and Ben - ja-min and Ma-

II
Ben - ja-min and Ma - nas - seh, Be - fore E-phraim and Ben - ja-min and Ma-

Piano accompaniment with treble and bass staves.

⑤

I
nas - seh, Be - fore E-phraim and Ben - ja-min and Ma - nas - seh,

T.
nas - seh, Be - fore E-phraim and Ben - ja-min and Ma - nas - seh,

II
nas - seh, Be - fore E-phraim and Ben - ja-min and Ma - nas - seh,

I
nas - seh, Be - fore E-phraim and Ben - ja - min and Ma - nas - seh, stir

II
nas - seh, Be - fore E-phraim and Ben - ja - min and Ma - nas - seh, stir

⑤

Piano accompaniment with treble and bass staves.

I
T. stir up thy strength, — stir up thy strength, — stir

II
stir up thy strength, — stir up, stir up thy strength, — stir

I
B. up, stir up thy strength, — stir up, stir up thy strength, —

II
up, stir up thy strength, — stir up, stir up thy strength. —

(Ca)

T. up thy strength, — stir up thy strength, — stir up thy strength, —

B. stir up thy strength, — stir —

⑥
T. — and come and save us, — stir up thy

B. up, stir up thy strength, — stir up, stir up thy

⑥

S. Be - fore E-phraim and Ben - ja-min and Ma-nas-seh, and Ma-

C. Be - fore E-phraim and Ben - ja-min and Ma-nas-seh,

T. strength, — Be - fore — E-phraim and Ben-ja - min and Ma-

B. strength, — Be - fore — E-phraim and Ben-ja - min and Ma-

S. nas - seh, stir up thy strength, — and come up and

C. stir up — thy — strength, — and come and save us, — and

T. nas - seh, and Ben-ja-min and Ma-nas - seh, stir up — thy

B. nas - seh, stir up thy strength, — and

S. *ff* save us. — Be - fore E - phraim and Ben - ja - min and Ma -

C. *ff* come — and — save us. Be - fore E - phraim and Ben - ja - min and Ma -

T. *ff* strength, and come and save us. Be - fore E - phraim and Ben - ja - min and Ma -

B. *ff* come and — save us. Be - fore E - phraim and Ben - ja - min and Ma -

S. *allarg.* nas - seh, stir up thy strength, — and come and save

C. *allarg.* nas - seh, stir up thy strength, — and come and save

T. *allarg.* nas - seh, stir up thy strength, — and come and save

B. *allarg.* nas - seh, stir up thy strength, — and come and save

⑧ *Meno allegro*

S. us. —

C. us. —

T. us. —

B. us. —

⑧ *Meno allegro*

f dim. *mf (vogs)* *(Alt)*

Andantino (♩=72)

S. *p* Turn us a - gain, O God, — and cause thy face to

C. *p* Turn us a - gain, O — God, — and cause thy face to

T. *p* Turn us a - gain, O God, — and

B.

Andantino (♩=72)

(Alt) *p*

9

S. shine; and we shall be saved.

C. shine; and we shall be saved.

T. cause thy face to shine;

B. *p* and we shall be saved.

9

mp (Clar.)

S. *mf* Turn us a-gain, O God,—

C. *mf* Turn us a-gain, O God,—

T. *mf* Turn us a-gain, O God,—

B. *mf* Turn us a-gain, O God,—

(Cora)

mf

mf cresc. *f dim.* *poco rit.* ⑩ *Andante* *pp*

S. and cause thy face to shine; _____ and we _____

C. *mf cresc.* *f dim.* *pp*
and cause thy face to shine; _____ and we _____

T. *mf cresc.* *f dim.* *mp dolce*
and cause thy face to shine; _____ and we shall be

B. *mf cresc.* *f dim.* *pp*
and cause thy face to shine; and cause thy face to shine;

(Vona) ⑩ *Andante* (Fl.)

mf *p*

accelerando molto

S. shall be saved.

C. shall be saved.

T. saved. O

B. *pp*
and we shall be saved.

(Bor) *accelerando molto*

cresc. (Quat.)

Allegro deciso (♩=144)

S. _____

C. _____

T. Lord God of hosts, how long wilt thou be an - gry a -

B. _____

Allegro deciso (♩=144)

11

S. _____

C. *f* O Lord God of hosts, how long wilt thou be

T. *mf* gainst the pray - er, the pray - er, a - gainst the pray - er

B. _____

11

S. *f* O Lord God of hosts, how

C. *mf* an - gry a - gainst the pray - er, the pray - er a -

T. of thy peo - ple? *AA*

S. long wilt thou be an - gry a - gainst the pray - er the

C. gainst the pray - er of thy peo - ple? *AA*

T. O Lord God of

B. *f* O Lord God of

S. pray - er, a - gainst the pray - er of thy peo - ple? *Ad*

C. *f*

T. hosts, how long _____ wilt thou be an - gry a -

B. hosts, how long wilt thou be an - gry a - gainst _____ the

S. *f*

C. Lord God of hosts, how long _____ wilt _____ thou be an - gry a -

T. gainst the pray - er of thy peo - ple?

B. pray - er, the pray - er, a - gainst the pray - er of thy peo - ple?

13

S. O Lord God of hosts, how long— how

C. gainst the pray-er of thy peo-ple? O Lord— God of hosts, how

T. O Lord God of hosts, how long wilt thou be

B. Ah

13

S. long wilt thou be an-gry, O Lord, O Lord, how

I. long wilt thou be an-gry, O Lord, O Lord, Ah

C. long wilt thou be an-gry, O Lord, O Lord, how

II. long wilt thou be an-gry, O Lord, O Lord, how

I. an-gry a-against the pray-er of thy peo-ple, of thy peo-ple? Ah

T. an-gry a-against the pray-er of thy peo-ple, of thy peo-ple? how

II. an-gry a-against the pray-er of thy peo-ple, of thy peo-ple? how

B. O Lord, O Lord, Ah

S. long wilt thou be an - gry a - gainst the pray - er of thy

I. C. long wilt thou be an - gry a - gainst the pray - er of thy

II. long wilt thou be an - gry a - gainst the pray - er of thy

I. T. long wilt thou be an - gry a - gainst the pray - er of thy

II. long wilt thou be an - gry a - gainst the pray - er of thy

B. long wilt thou be an - gry a - gainst the pray - er of thy

(14)

rall. poco a poco

S. peo - ple?

I. C. peo - ple?

II. peo - ple?

I. T. peo - ple?

II. peo - ple?

B. peo - ple?

If dim. *rall. poco a poco* (Clar.) *f* (Cora) *mf* *mp*

T. *mf* Thou

B. *mf* Thou

(Trb) *mp* *p*

⑮

T. feed - est them

B. feed - est them with the bread of

⑮ *p*

T. *mf* and giv - est them

B. tears; and giv - est them

(Cora) *p* *f*

T. *cresc* ⑮ tears to drink in great

B. *cresc* ⑮ tears to drink in great

⑮ *f*

S. *p* Ah

C. *p* Ah

T. *f* meas-ure. and giv-est them tears to drink,— and

B. *f* meas-ure. and giv-est them tears to drink,— and

(Tpt.) *mf* *f*

S. *mp* Ah *Allargando*

C. *mp* Ah

T. *cresc.* *ff* giv-est them tears to drink in great — meas-ure.

B. *cresc.* *ff* giv-est them tears to drink in great — meas-ure.

Allargando *f*

17 Andantino (♩ = 72)

S.

C.

T. Thou mak-est us a strife un-to our

B. Thou mak-est us a strife un-to our

17 Andantino (♩ = 72)

S. and our en-e-mies laugh a-mong them-

C. and our en-e-mies laugh a-mong them-

T. neigh-bours: and our en-e-mies laugh

B. neigh-bours: Thou mak-est us a

18 *accel.* *Più mosso* (♩ = 96) *ff*

S. selves, and our en-e-mies laugh—

C. selves, and our en-e-mies laugh—

T. a-mong them - selves, and our en-e-mies laugh—

B. strife un - to our neigh-bours: and our en-e-mies laugh—

18 *Più mosso* (♩ = 96) *accel.*

S. a-mong them - selves.

C. a-mong them - selves.

T. a-mong them - selves.

B. a-mong them - selves.

ff

19

S. Turn us a - gain, O God of hosts, — and cause thy

C. Turn us a - gain, O God of hosts, — and cause thy

T. Turn us a - gain, O God of hosts, — and cause thy

B. Turn us a - gain, O God of hosts, — and cause thy

19

S. face_ to shine; and_ we shall be

C. face_ to shine; and_ we shall be

T. face_ to shine; and_ we shall be

B. face_ to shine; and_ we shall be

20 Poco più Allegro (♩ = 116)

S. *ff* saved. —

C. *ff* saved. —

T. *ff* saved. —

B. *ff* saved. —

20 Poco più Allegro (♩ = 116)

ff

dim.

21

rall. *sempre dim.*

Andante (♩ = 60)
TENOR SOLO

Thou hast brought a vine — out of E-gypt: thou hast

Andante (♩ = 60)

(Vio.) *p*

22

TS. cast out the hea - then, and plant-ed it. —

pp

TS. Thou pre -

(Cora.)

TS. par - edst room be - fore it, and didst cause — it to

23

TS. take deep root, — and it filled the

poco rit

poco rit

Andantino (♩ = 72)

TS. land. The hills were

S.

C.

T.

B. *pp*
Ah

Andantino (♩ = 72)

pp
(Vio.)
(Trb.)

pp

TS. cov-ered with the shad-ow of it. — and the boughs there -

S.

C. *pp*
Ah

T.

B.

pp

pp

T.S. of — were like the good - - ly -

S.

C.

T.

B.

T.S. ce - dars. She sent out her.

S. *p div.*
Ah

C. *p div.*

T.

B. *p*

25

T.S. boughs un-to the sea, and her

S.

C.

T.

B.

25

mp

Poco più mosso (♩=64)

T.S. branches un-to the riv-er.

I. *p* *mf*

S. *p* *mf*

II. *p* *mf* Ah

I. *mf*

C. *mf*

II. *mf* Ah

T. *mf* Ah

B. *mf*

Poco più mosso (♩=64)

mf

26 *cresc.*

String I, String II, Clarinet I, Clarinet II, Trumpet, and Bassoon parts for measures 26-31. The music is in a minor key with a key signature of two flats. It features a melodic line in the strings and woodwinds, with a crescendo marking. The woodwinds play a rhythmic pattern of eighth notes.

27 *cresc.*

Piano accompaniment for measures 27-31. The right hand plays a melodic line with a crescendo marking, while the left hand provides a harmonic accompaniment with chords and moving lines.

String I, String II, Clarinet I, Clarinet II, Trumpet, and Bassoon parts for measures 32-37. The music continues with a melodic line in the strings and woodwinds, featuring a crescendo marking. The woodwinds play a rhythmic pattern of eighth notes.

Piano accompaniment for measures 32-37. The right hand plays a melodic line with a crescendo marking, while the left hand provides a harmonic accompaniment with chords and moving lines.

I S. *f* Ah

II Ah

I C. *f*

II *f*

T. *f*

B. *f*

I S. *cresc.* *ff*

II *cresc.* *ff*

I C. *cresc.* *ff*

II *cresc.* *ff*

T. *cresc.* *ff*

B. *cresc.* *ff*

I S. *cresc.* *ff*

II *cresc.* *ff*

I C. *cresc.* *ff*

II *cresc.* *ff*

T. *cresc.* *ff*

B. *cresc.* *ff*

I. *fff*

S. *fff*

II. *fff*

C. *fff*

T. *fff*

B. *fff*

ff (Coro.)

ff

S.

C.

T.

B.

28 *dim.* *rall.*

S. *dim.*

C. *dim.*

T. *dim.*

B. *dim.*

8 *dim.* *vibr.*

Andantino (♩=72)

mf dim. *p*

S.

C. *mf dim.* *p*

T. *mf dim.* *p*

B. *mf dim.* *p*

Andantino (♩=72)

(F1.) *mf*

(Alt.) *mf*

First system of musical notation. It consists of three staves. The top staff is for Oboe (Ob.), the middle for Clarinet in G (Cl.), and the bottom for Piano (p). The music is in a key with one sharp (F#) and a 2/4 time signature. The Oboe part features a melodic line with slurs and accents. The Clarinet part has a similar melodic line. The Piano accompaniment consists of chords and moving bass lines.

Second system of musical notation, starting with a circled measure number 29. It consists of three staves. The top staff is for Oboe (Ob.), the middle for Clarinet in B-flat (Cl. b.), and the bottom for Piano (p). The music continues in the same key and time signature. The Oboe part has a melodic line with slurs and accents. The Clarinet part has a similar melodic line. The Piano accompaniment consists of chords and moving bass lines.

Third system of musical notation, continuing the piece. It consists of three staves. The top staff is for Oboe (Ob.), the middle for Clarinet in B-flat (Cl. b.), and the bottom for Piano (p). The music continues in the same key and time signature. The Oboe part has a melodic line with slurs and accents. The Clarinet part has a similar melodic line. The Piano accompaniment consists of chords and moving bass lines.

Fourth system of musical notation, starting with the tempo marking "Allegro molto" and a circled measure number 30. It consists of three staves. The top staff is for Clarinet (Cl.), the middle for Cor Anglais (Cor), and the bottom for Piano (p). The music is in a key with one sharp (F#) and a 2/4 time signature. The Clarinet part features a melodic line with slurs and accents. The Cor part has a similar melodic line. The Piano accompaniment consists of chords and moving bass lines.

TS. The boar _____ out of the

f (Quat.)

TS. wood _____ doth waste it, _____

ff *dim.*

TS. _____ and the wild beast _____ of the field _____

B. _____ Why hast thou

p *cresc.* *f*

TS. doth de - vour it. _____

T. _____ Why hast thou

B. then _____ bro - ken down her hedg - es,

f *dim.*

T. (35)
 then — bro - ken down her hedg - es,
 p *mf* *f*
 B. *Ah* so that all they which pass by the

T. (36)
 so that all they which pass by the
 B. way do pluck her? —

T. way do pluck her? —
 B. *Ah* *cresc.*

37 *ff*

S. Why hast thou then — bro - ken

C. Why hast thou

T. Why hast thou then —

B. *ff*

S. down her hedg - es, so that all they which

C. then — bro - ken down her hedg - es, so that all they which

T. bro - ken down her hedg - es, so that all they which

B. *ff* so that all they which

(vous)

38

S. pass by the way do pluck her? —

C. pass by the way do pluck her? —

T. pass by the way do pluck her? — *p* Ah

B. pass by the way do pluck her? — *p* Ah

ff (Quat.) *p*

39

T. *cresc.*

B. *cresc.*

39

cresc.

ff *mf*

T. The boar out

B. The boar out

p (Quat.) *p*

40

T. of the wood doth waste it,

B. of the wood doth waste it,

41

S. *ff* Why hast thou then bro - ken down

C. *ff* Why hast thou then bro - ken down

(Cors.) (Trp.)

S. her hedg - es,

C. her hedg - es,

T. and the wild beast of the field

B. and the wild beast of the field

p

S. *ff* (42) so that all they

C. *ff* so that all they

T. > doth de - vour it.

B. > doth de - vour it.

(42)

S. which pass by the way do pluck

C. which pass by the way do pluck

T.

B.

(Cl.)

43

S. her? *ff*
 C. her? *ff*
 T. *ff* The boar out of the
 B. *ff* The boar out of the

43

ff (Corns.)

T.S. Re -
 S. boar out of the wood — doth waste it,
 C. boar out of the wood — doth waste it,
 T. wood — doth waste it,
 B. wood — doth waste it,

Moderato (♩=96)

(44)

T.S. turn, _____ we be -

S. and the wild beast of the field _____

C. and the wild beast of the field _____

T. and the wild beast of the field _____

B. and the wild beast of the field _____

Moderato (♩=96)

(44)

p

(Trp.)

T.S. seech thee, _____

S. doth de - vour it,

C. doth de - vour it,

T. doth de - vour it,

B. doth de - vour it,

p

T.S. O God of hosts: _____

S. and the wild beast of the field _____

C. and the wild beast of the field _____

T. and the wild beast of the field _____

B. and the wild beast of the field _____

(Cors.) *mp*

T.S. look down _____ from heav - en, (45)

S. doth de - vour it,

C. doth de - vour it,

T. doth de - vour it,

B. doth de - vour it,

(Trp.) *mp*

T.S. and be - hold _____ and

S. and the wild beast of the field _____

C. and the wild beast of the field _____

T. and the wild beast of the field _____

B. and the wild beast of the field _____

mp
(Trb.)

The first system of the musical score features five vocal staves (T.S., S., C., T., B.) and a piano accompaniment. The vocal parts are in a homophonic setting, with the lyrics 'and be - hold' for the Tenor Soprano and 'and the wild beast of the field' for the other four parts. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords and a bass line. A dynamic marking of *mp* (mezzo-piano) is indicated for the trumpet part.

T.S. vis - it this vine; _____

S. doth de - vour it,

C. doth de - vour it,

T. doth de - vour it,

B. doth de - vour it,

(Fl.)

p dolce

(Violon.)

p espress.

The second system of the musical score continues the vocal parts with the lyrics 'vis - it this vine;' for the Tenor Soprano and 'doth de - vour it,' for the other four parts. The piano accompaniment features a right-hand part with a melodic line and a left-hand part with a bass line. A dynamic marking of *p dolce* (piano dolce) is indicated for the flute part, and *p espress.* (piano espressivo) is indicated for the violin part.

46

I.S. And the vine-yard which thy right hand — hath plant-ed, — and the branch —

S. *mf* Re - turn, we be - seech — thee, we be -

C. *mf* Re - turn, we be - seech — thee, — we be -

T. *mf* Re - turn, — we be - seech —

B. *mf* Re - turn, — we be - seech

46

poco rit 47

T.S. that — thou mad - est strong — for thy - self. —

S. *cresc.* *f* *poco rit* seech thee, — O God, — O God of hosts. —

C. *cresc.* *f* *poco rit* seech thee, — O God, — O God of hosts. —

T. *cresc.* *f* *poco rit* thee, — O God, — O God of hosts. —

B. *cresc.* *f* *poco rit* thee, — O God, — O God of hosts. —

poco rit 47

Allegro moderato (♩=116)

(vous)

48

C. It is

B. It is

48

49

S. It is cut—

C. burn - ed with fire,—

T. It is cut—

B. burn - ed with fire,—

49

S. down: It is *f* is

C. *f* It is burn - ed with fire,

T. down: It is

B. *f* It is burn - ed with fire,

(50) *ff*

S. cut down: They per - ish at

C. *ff* They per - ish at

F. *ff* cut down: They per - ish at

B. *ff* They per - ish at

(50)

(Quat) *pp*

S. the re - buke_ of thy coun - te - nance...

C. the re - buke_ of thy_ coun - te - nance...

T. the re - buke_ of thy_ coun - te - nance...

B. the re - buke_ of thy_ coun - te - nance...

(51)

Moderato (♩=96)

T.S. Let thy hand, Let thy hand be up - on the

S. Let thy hand be up-on the

C. Let thy hand be up-on the

Moderato (♩=96)

(52) (voss)

ff dim.

p (Trb.)

mp

T.S. man of thy right hand, up - on the

S. man of thy right hand, up-on the man of thy right hand,

C. man of thy right hand, up-on the man of thy right hand,

T.S. son of man whom thou mad - est

S. up-on the son of man whom thou mad - est

C. up-on the son of man whom thou mad - est

(vons) > > > >

(Cor.) mp

p

(53) *accelerando molto*

T.S. strong for thy - self.

S. strong for thy - self.

C. strong for thy - self.

T. *f* So

accelerando molto

mp

cresc.

Allegro deciso (♩=144)

T. *f* will not we go back from thee:— so will not we go

C. *f* (54) So will not we go back from thee:— so

T. *mf* back— from— thee:— quicken us, and we will call up -

S. *f* So will not we go back from

C. *mf* will not we go back from thee:— quicken us, and

T. *f* on thy name.— Ah

thee:— so will not we go back— from—
we will call up - on thy name. AA

f >
So

The first system of the score includes vocal parts for Soprano (S), Contralto (C), Tenor (T), and Bass (B), along with piano accompaniment. The vocal parts have lyrics: "thee:— so will not we go back— from—" for Soprano and "we will call up - on thy name. AA" for Contralto. The Tenor and Bass parts are silent in this section. The piano accompaniment features a complex rhythmic pattern with many triplets. The system concludes with a dynamic marking of *f* and the word "So".

55 *mf* > > >
thee:— quick-en us, and we will call up - on thy name,
so will not we go back from thee:— so will not we go
will not we go back from thee:— so will not we go

55

The second system of the score continues the vocal parts and piano accompaniment. The Soprano part begins at measure 55 with the lyrics "thee:— quick-en us, and we will call up - on thy name,". The Contralto part has the lyrics "so will not we go back from thee:— so will not we go". The Tenor and Bass parts have the lyrics "will not we go back from thee:— so will not we go". The piano accompaniment continues with triplets. A circled number "55" appears above the Soprano part and below the piano part. The system ends with a circled number "55" below the piano part.

S. *f* *Ah*

C. *f* so will not we go back from

T. *f* back from thee: so will not we go back from

B. *f* back from thee: quick-en us, and

S. *ff* ⁵⁶ so will not

C. *ff* thee, so will not we go back from thee. *Ah*

T. *ff* thee, so will not we go back from thee. *Ah*

B. *ff* we will call up - on thy name. *Ah*

ff ⁵⁶

S. we go back from thee: quicken us,

The first system of the musical score features a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "we go back from thee: quicken us,". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes various musical notations such as eighth notes, quarter notes, and chords, with some triplets indicated by a '3' over the notes.

S. and we will call up - on thy name,

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "and we will call up - on thy name,". The piano accompaniment consists of two staves: a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part includes various musical notations such as eighth notes, quarter notes, and chords, with some triplets indicated by a '3' over the notes.

S. *mf* up - on thy name,

I *mf*

C. *mf*

II *mf*

I *mf*

T. *mf*

II *mf*

B. *mf*

(57)

mf Allargando

S. and we will call up - on thy name,

I *mf*

C. and we will call up - on thy name,

II *mf*

I *mf*

T. and we will call up - on thy name,

II *mf*

B. and we will call up - on thy name,

Allargando

fff (58)

S. and we will call up - on thy

I. and we will call up - on thy

C. and we will call up - on thy

II. and we will call up - on thy

I. and we will call up - on thy

T. and we will call up - on thy

II. and we will call up - on thy

B. and we will call up - on thy

S. name. _____

I. name. _____

C. name. _____

II. name. _____

I. name. _____

T. name. _____

II. name. _____

B. name. _____

dim. *rall.* *p*

Lento

59

S. *pp* Turn us a-gain, O Lord God of hosts, — *p* cause thy face to

C. *pp* Turn us a-gain, O Lord God of hosts, — *p* cause thy face to

I. *pp* Turn us a-gain, O Lord God of hosts, — *p* cause thy face to

T. *pp* Turn us a-gain, O Lord God of hosts, — *p* cause thy face to

II. *pp* Turn us a-gain, O Lord God of hosts, — *p* cause thy face to

B. *pp* Turn us a-gain, O Lord God of hosts, — *p* cause thy face to

Lento (♩: 48)

59

pp

S. *pp* *rall.* shine; — and we shall be saved. —

C. *pp* *rall.* shine; — and we shall be saved. —

I. *pp* *rall.* shine; — and we shall be saved. —

T. *pp* *rall.* shine; — and we shall be saved. —

II. *pp* *rall.* shine; — and we shall be saved. —

B. *pp* *rall.* shine; — and we shall be saved. —

rall.

rall.