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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 sinned !
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 consists of two grand staves. The top staff is labeled 'PRIMO.' and the bottom staff is labeled 'SECONDO.'. Both staves are in 4/4 time and feature a key signature of one sharp (F#). The tempo is marked 'Andante con moto.' and the dynamic is 'f'. The PRIMO part begins with a series of chords and moving lines, while the SECONDO part provides a harmonic accompaniment with sustained chords and rhythmic patterns.

The second system continues the musical development. It features a key signature change to two flats (Bb). The PRIMO part has a melodic line with some grace notes and slurs. The SECONDO part continues with its accompaniment, showing more complex rhythmic figures and chordal textures.

The third system concludes the prelude. It features a key signature change to one flat (F). The PRIMO part has a melodic line that ends with a 'poco a poco dim..' instruction. The SECONDO part features a prominent 'ff' dynamic and a 'poco a poco dim..' instruction. The system ends with a final chord and a fermata.

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 dotted line above the first staff indicates a measure rest for 8 measures. The music begins with a treble clef and a key signature of one flat. The first staff has a piano (*p*) dynamic marking. The left hand features a rhythmic accompaniment of eighth notes in the lower register.

p

p

Second system of the musical score. The right hand continues with a melodic line, and the left hand plays a steady eighth-note accompaniment. A piano (*p*) dynamic marking is present in the first staff. The music is in a minor key, with a key signature of one flat.

p

cresc.

cresc.

Third system of the musical score. The right hand features a more complex melodic line with slurs and accents. The left hand continues with eighth-note accompaniment. A piano (*p*) dynamic marking is in the first staff, and a crescendo (*cresc.*) marking appears in the second and third staves. The music concludes with a final cadence.

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 a bass clef staff with a bass line. A measure rest '8' is at the beginning. A second measure rest '2' is above the first measure. The second system has a treble clef staff with a melodic line and a bass clef staff with a bass line. A measure rest '2' is above the first measure. The dynamic *f* is present in both systems. The word 'Nilis' is written vertically below the bass clef staff in both systems.

8

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. A measure rest '8' is at the beginning. The second system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The music consists of chords and melodic fragments.

8

This system contains two systems of music. The first system has a treble clef staff with a melodic line and a bass clef staff with a bass line. A measure rest '8' is at the beginning. The second system has a treble clef staff with a melodic line and a bass clef staff with a bass line. The music consists of chords and melodic fragments.

8

System 1: Treble and Bass clefs. Treble clef contains a complex melodic line with many accidentals. Bass clef contains a few notes. A dynamic marking *f* is present. A first ending bracket is above the system.

8

System 2: Treble and Bass clefs. Treble clef contains a complex melodic line with many accidentals. Bass clef contains a few notes. A dynamic marking *f* is present. A first ending bracket is above the system.

8

System 3: Treble and Bass clefs. Treble clef contains a complex melodic line with many accidentals. Bass clef contains a few notes. A dynamic marking *f* is present. A first ending bracket is above the system.

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 sixteenth and thirty-second notes, often beamed together. There are several slurs and accents 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 intricate rhythmic figures 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* (fortissimo) in both the upper and lower systems. The music features a change in tempo or feel, with a 4/4 time signature indicated. The notation includes slurs and accents.

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 complex rhythmic accompaniment with slurs and accents.

5 Allegretto.

The second system begins with a 5-measure rest in the right hand. The right hand then plays a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment with slurs and accents. A dynamic marking of *p* (piano) is present.

5 Allegretto.

The third system begins with a 5-measure rest in the right hand. The right hand then plays a melodic line with slurs and accents. The left hand provides a rhythmic accompaniment with slurs and accents. A dynamic marking of *p* (piano) is present. A *Ped.* (pedal) marking is also visible.

The fourth system consists of two staves. The upper staff is in treble clef with a key signature of one flat 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 complex rhythmic accompaniment with slurs and accents. A dynamic marking of *p* (piano) is present.

First system of musical notation, featuring a treble and bass staff with a grand staff. The treble staff contains a complex melodic line with many sixteenth notes, marked with a '6' above the staff. The bass staff contains a simpler accompaniment with a '6' above the staff. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble staff begins with a sixteenth-note chordal figure. The text *sempre sostenuto ma piano* is written across the system. The bass staff contains a steady accompaniment of chords. The key signature has two sharps.

Third system of musical notation. The treble staff features a melodic line with a '7' above the staff and a dynamic marking of *mf*. The bass staff contains a complex accompaniment with a '7' above the staff. The key signature has two sharps.

cantabile

p *mf*

Measures 1-4 of a musical score in G major, 3/4 time. The first system consists of two staves. The upper staff is marked *cantabile* and features a melodic line with slurs and ties. The lower staff is marked *p* and *mf*, with a bass line that includes a triplet of eighth notes in measure 2. The system concludes with a double bar line and repeat signs.

Poco animato. $\text{♩} = \text{♩}$

8 *p*

Poco animato. $\text{♩} = \text{♩}$

8 *p*

Measures 5-8 of the musical score. The tempo is marked *Poco animato.* with a metronome marking of a quarter note equal to a quarter note. The first system (measures 5-8) is marked *p* and features a melodic line with a slur and a triplet of eighth notes in measure 6. The second system (measures 9-12) is also marked *p* and features a melodic line with a slur and a triplet of eighth notes in measure 10. Both systems conclude with a double bar line and repeat signs.

9 *p*

Measures 9-12 of the musical score. The first system (measures 9-12) is marked *p* and features a melodic line with a slur and a triplet of eighth notes in measure 9. The second system (measures 13-16) is marked *p* and features a melodic line with a slur and a triplet of eighth notes in measure 13. Both systems conclude with a double bar line and repeat signs.

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 first staff contains a melodic line with eighth-note patterns. The second staff features a trill (tr) on a sustained note. The third staff continues the melodic line with eighth notes. The fourth staff provides a bass accompaniment with eighth-note patterns.

Second system of musical notation, consisting of four staves. It begins with a measure marked with the number 10. The top staff has a melodic line with a trill. The second staff contains a sustained chord with a trill (tr) and the instruction *sempre p*. The third staff has a melodic line with eighth notes. The fourth staff has a bass accompaniment with eighth notes.

Third system of musical notation, consisting of four staves. It begins with a measure marked with the number 10. The top staff has a melodic line with a trill. The second staff contains a sustained chord with a trill (tr) and the instruction *pp*. The third staff has a melodic line with eighth notes. The fourth staff has a bass accompaniment with eighth notes.

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. *p* (Organ) *Molto moderato.*

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.

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.
 milk and ho - - ney.
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.
 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, 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

14 *sf* un - to this e - vil place? Where-fore? Where - fore?
sf un - to this e - vil place? Where-fore? Where - fore?
sf un - to this e - vil place? Where-fore? Where - fore?
sf un - to this e - vil place? Where-fore? Where - fore?

14 *sf* *sf* *sf*
 Ped. *sf*

15 *sempre f* Would God that we had
 Would God that we had died when our breth - - ren, when our
 Would God that we had died when our breth -

15 *sf*

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

3 3 3 3 3 3

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 -

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 -

-ter to drink! -

-ter to drink! -

-ter to drink! -

-ter to drink! -

Would God that we had died! *rit.*

Would God that we had died! *rit.*

Would God that we had died! *rit.*

Would God that we had died! *rit.*

Would God that we had died! *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 Mo-ses 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.*

Allegretto.

M. *dolce*

21

M. *dolce*
On - - ly the

22

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

Più mosso.

espressivo

M. *Their seed.*

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, E-ven you a - *marcato* *2.* *R.H.*

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

26

a tempo moderato (quasi Allegro)

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

p

and the con - gre - ga - tion

drank and their beasts

The first system of the musical score features a vocal line on a single staff with lyrics "drank and their beasts". The vocal line includes accents and slurs. Below it is a piano accompaniment consisting of two staves: the right hand has a melodic line with slurs and accents, and the left hand has 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 a fermata. The piano accompaniment continues with the same melodic and rhythmic patterns as the first system.

The third system shows the piano accompaniment continuing with a melodic line in the right hand and a steady accompaniment in the left hand. A long hairpin crescendo line spans across this system and the next.

f

The fourth system features a piano accompaniment with a dynamic marking of *f* (forte). The melodic line in the right hand is more active, with many slurs and accents.

The fifth system continues the piano accompaniment with the same melodic and rhythmic patterns as the previous systems.

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* and *marcato*.

Second system of piano introduction. Treble clef, 6/8 time signature. The right hand plays chords. The left hand continues the eighth-note accompaniment. Dynamics include *mf*.

Third system of piano introduction. Treble clef, 6/8 time signature. The right hand plays chords. The left hand continues the eighth-note accompaniment. Dynamics include *f* and *dim.*

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 features a steady eighth-note accompaniment. Dynamics include *p*. A *Ped.* marking is present below the piano part.

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 the eighth-note accompaniment. Dynamics include *p*.

- 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!—
 There-fore was the wrath of the

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.

CHORUS I.

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

CHORUS II.

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

39

mf Yet God _____ clave the wa - ters in the wil - derness
 gave them drink. _____
 gave them drink. _____
 gave them drink. _____

dim.

gave them drink. _____ 35
 gave them drink. _____
 gave them drink. _____
 gave them drink. _____
 gave them drink. _____

poco cresc. *mf* *dim.* *p*
sempre legato
Ped.

Contralto Solo.

Tenor Solo.

mf and
 and gave them drink. _____
 Yet God _____ clave the wa - ters in the wil - derness
 Yet God _____ clave the wa - ters in the wil - derness
 Yet God _____ clave the wa - ters in the wil - derness
 Yet God _____ clave the wa - ters in the wil - derness

CHORUS TUTTI.

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

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.

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

38

f

CHORUS.

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,
For lo,
For lo,
For lo,
For lo,
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.
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

go - - eth out of His mouth. Take heed,
 Take heed, Timp. be -

43

be - cause there is wrath!
 - cause there is wrath! Take heed,
 Tenor Solo.

43

Take heed, *cresc.* be - *cresc.*
 Take heed, be - *cresc.*
 Take heed, be - *cresc.*
 Take heed, be - *cresc.*
 Take heed, be -

CHORUS I.

43

Take *p*
 Take *p*
 Take *p*
 Take *p*
 Take

CHORUS II.

43

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 begins with a treble clef and a whole rest. The second and third staves also begin with a treble clef and a whole rest. 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 whole rest, followed by a key signature change to B-flat major and a common time signature. A dynamic marking of *f* (forte) is placed above the first note of each staff. The lyrics are: -cause there is wrath, be - cause there is

Four staves of musical notation with lyrics. Each staff begins with a treble clef and a whole rest, followed by a key signature change to B-flat major and a common time signature. A dynamic marking of *f* is placed above the first note of each staff. The lyrics are: be - cause there is wrath!

Piano accompaniment consisting of two staves. The right hand (treble clef) and left hand (bass clef) play a continuous eighth-note pattern. A dynamic marking of *f* is placed above the first measure of the right hand.

48 **45** Molto Allegro.

wrath!

wrath!

wrath!

45 Molto Allegro. *sempre f*

Hear *sempre f* at -

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 *sempre f* 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

46

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 with a key signature of two flats (B-flat and E-flat). It begins with a forte (*f*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a harmonic accompaniment with chords and moving lines. The system concludes with a *dim.* (diminuendo) marking.

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 right hand of the piano accompaniment includes the instruction *pp(Organ.)*. The system ends with a *dim.* marking.

ad lib. Because ye believed me not, to sanc-ti-fy me in the eyes of the children of Is-ra-el, *a tempo*

Third system featuring a vocal line. The tempo marking *ad lib.* (ad libitum) is placed above the first measure, and *a tempo* is placed above the final measure. The piano accompaniment continues with a *pp* dynamic.

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 piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The system concludes with a double bar line and a repeat sign.

Andante sostenuto quasi Adagio.

First system of the piano introduction. The right hand features a melodic line with a *mf* dynamic, followed by a *dim.* section. The left hand provides harmonic support with chords and a bass line. A *p* dynamic is marked at the beginning, and a *Ped.* instruction is present in the lower register.

Second system of the piano introduction. The right hand continues with a melodic line, including triplet figures. The left hand maintains the harmonic accompaniment. Dynamics include *p* and *cresc.* (crescendo). A *Ped.* instruction is also present.

Moses vocal entry and piano accompaniment. The vocal line begins with a triplet of eighth notes marked *mf*. The lyrics are: "Woe un-to us that we have sin-ned! For". The piano accompaniment features chords and a bass line with dynamics *sf* (sforzando) and *p* (piano).

Moses vocal continuation and piano accompaniment. The vocal line continues with the lyrics: "this our heart is faint, our eyes are dim." The piano accompaniment consists of chords and a bass line, marked with a *p* dynamic.

Aaron vocal entry and piano accompaniment. The vocal line begins with a triplet of eighth notes marked *mf*. The lyrics are: "Woe un-to us that we have sin-ned!". The piano accompaniment features a complex rhythmic pattern with triplets and dynamics *cresc.*, *mf*, and *p*.

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

sf

A. *Poco animato.* **5**

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

Poco animato. **5**

p

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 -*

p

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

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

cresc.

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,*

7

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!*

cresc.

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

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

The first system of the score features vocal parts for Alto (A.) and Mezzo (M.) and a piano accompaniment. The vocal lines are in treble clef with a key signature of one sharp (F#). The lyrics are "Turn to us a-gain, O Lord!" followed by "Re-". The piano part consists of two staves: the right hand has a melodic line with eighth-note patterns and slurs, while the left hand provides harmonic support with chords and moving bass lines. Dynamics include *f* (forte) and *p* (piano). The system concludes with a *dim.* (diminuendo) marking.

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

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

The second system continues the vocal and piano parts. The lyrics are "- new our days as of old, have mer - cy, we". The piano accompaniment features a prominent eighth-note pattern in the right hand. A fermata is placed over the final notes of the vocal lines. A "Ped." (pedal) marking is present in the piano part. The system ends with a *p* (piano) dynamic.

A. *pp*
pray!—

M. *pp*
pray!—

The third system features the vocal parts and piano accompaniment. The lyrics are "pray!—". The piano part includes dynamics of *pp* (pianissimo), *mf* (mezzo-forte), and *dim.* (diminuendo). The system concludes with a double bar line.

A.

M.

The fourth system is primarily piano accompaniment. It features a complex rhythmic pattern with triplets in the right hand. The tempo marking is *rit. poco a poco* (rhythmically slowing down little by little). The system ends with a double bar line.

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.* *f.*

M. *f.e.*

this our heart is faint, turn to us a - gain, O Lord!

our eyes are dim, turn to us a - gain, O Lord!

cresc. *5f*

A. *mf*

M. *mf*

Have mer - - - cy,

Have mer - - - cy,

f *dim.* *p*

A. *p*

M. *p*

we pray! -

we pray! -

pp

No 9. QUARTET.
Allegro moderato.

f

Soprano Solo.

Contralto Solo.

Tenor Solo.

Baritone Solo.

mf

Who

rinf. *p*

Ped. *

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?

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.

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

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

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 - - -

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

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

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

16

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

p not pp

Re - mem-ber His mar - vel - lous

p not pp

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

24

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

24

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

Detailed description: This system contains the first two measures of the recitative. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment starts with a fortissimo (f) dynamic, featuring a series of chords in the right hand and a simple bass line in the left hand. The second measure continues the vocal line with a half note C5 and a quarter note D5, while the piano accompaniment becomes piano (p) and features a more active melodic line in the right hand.

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

col Ped.

Detailed description: This system contains the next two measures. The vocal line continues with a half note E5, a quarter note F5, and a quarter note G5. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The instruction 'col Ped.' is placed below the piano part.

- proach that thou must die. Thou shalt

Detailed description: This system contains the next two measures. The vocal line continues with a half note A5, a quarter note B5, and a quarter note C6. The piano accompaniment continues with the same eighth-note patterns.

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

Detailed description: This system contains the final two measures. The vocal line continues with a half note D6, a quarter note E6, and a quarter note F6. The piano accompaniment continues with the same eighth-note patterns.

rise up and for - sake me.

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with the lyrics 'rise up and for - sake me.' The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with some chromatic movement.

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

The second system begins at measure 25. The vocal line starts with the lyrics 'Now, there - - fore, write ye this'. The piano accompaniment continues with the same rhythmic pattern as the first system, maintaining a moderate dynamic level marked *mf*.

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

The third system continues the vocal line with the lyrics 'song and teach it the child - - ren of Is - ra - el:'. The piano accompaniment remains consistent in its rhythmic and harmonic structure.

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

sempre p

The fourth system features a vocal line with the lyrics 'put _____ it in their mouths, that'. The piano accompaniment is marked *sempre p* (piano) and includes a *cresc.* (crescendo) marking over the first measure, leading to a *f* (forte) dynamic at the end of the system.

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

The fifth system concludes the page with the vocal line lyrics 'it may be a wit - ness for me a - gainst them.' The piano accompaniment ends with a final chord in the right hand and a sustained bass line in the left hand.

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

Moderato maestoso.

MOSES. *mf*

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

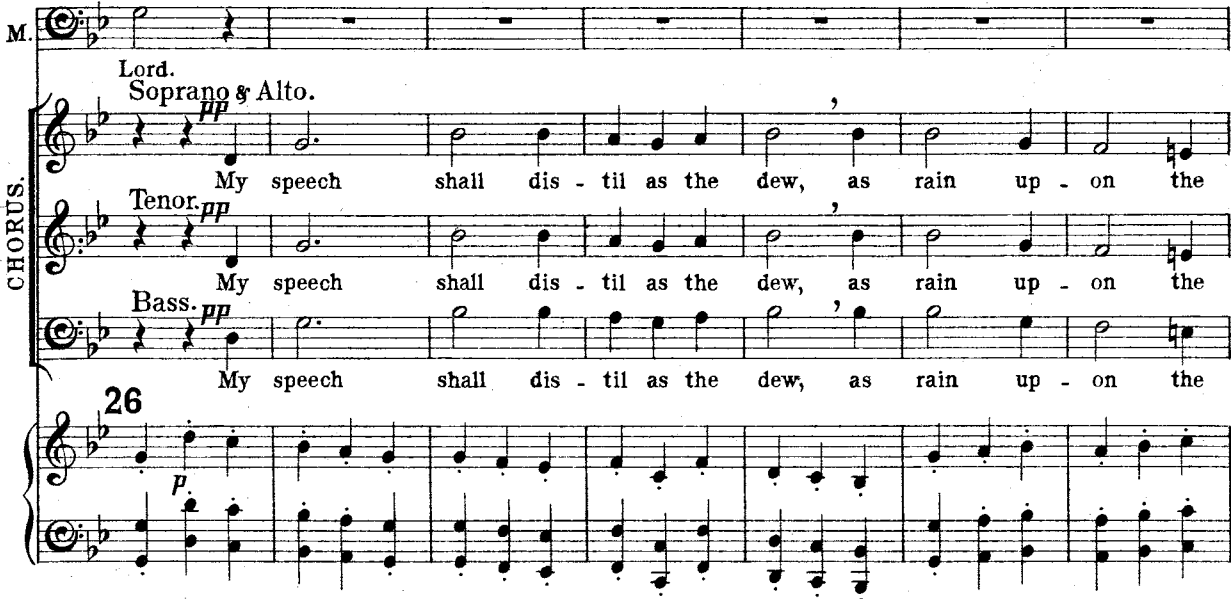
speak: Hear, O earth, the

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

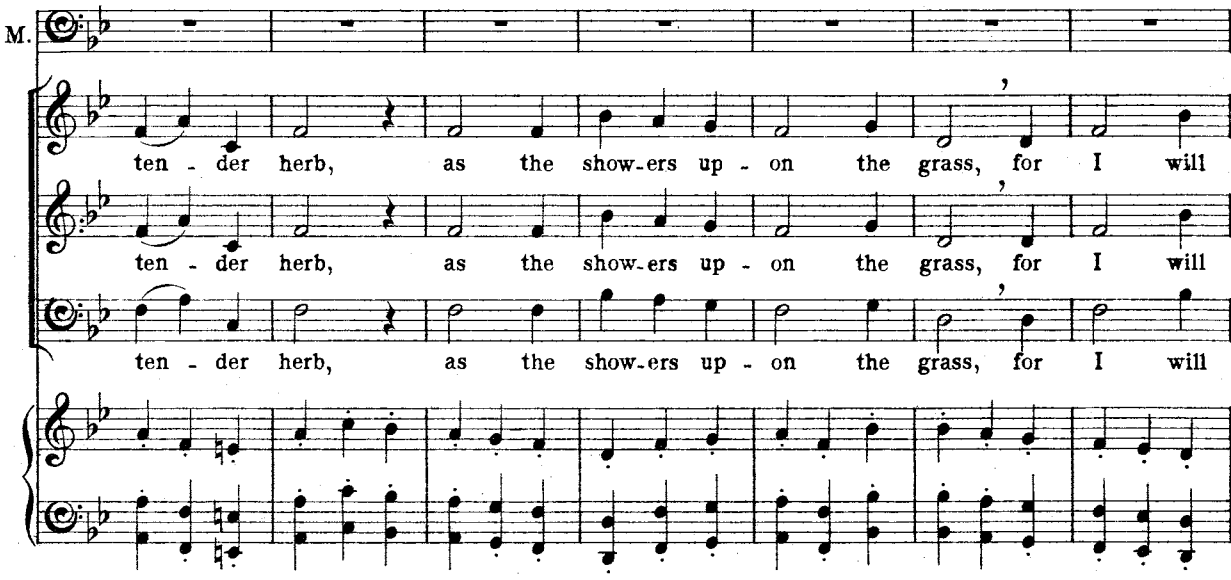
M. 

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

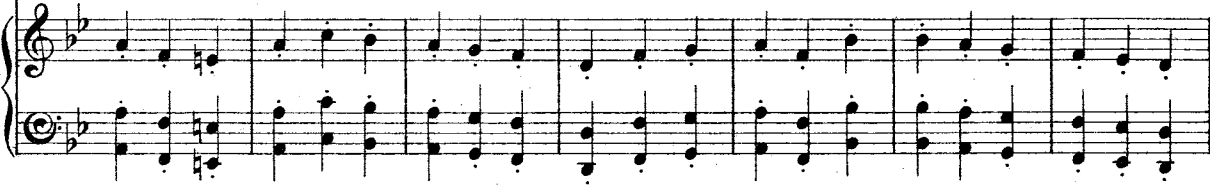
26 *p*


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 - cribe 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* *A* *A* *A* *'*

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

M. *'* *A* *A* **28** *A*

- i - qui - ty, just and right is He.

pp As - crite ye great - ness

pp As - crite ye great - ness

pp As - crite ye great - ness

28 *p*

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 -

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. *pp*
 Re - *pp*
 Re - *pp*
 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.

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

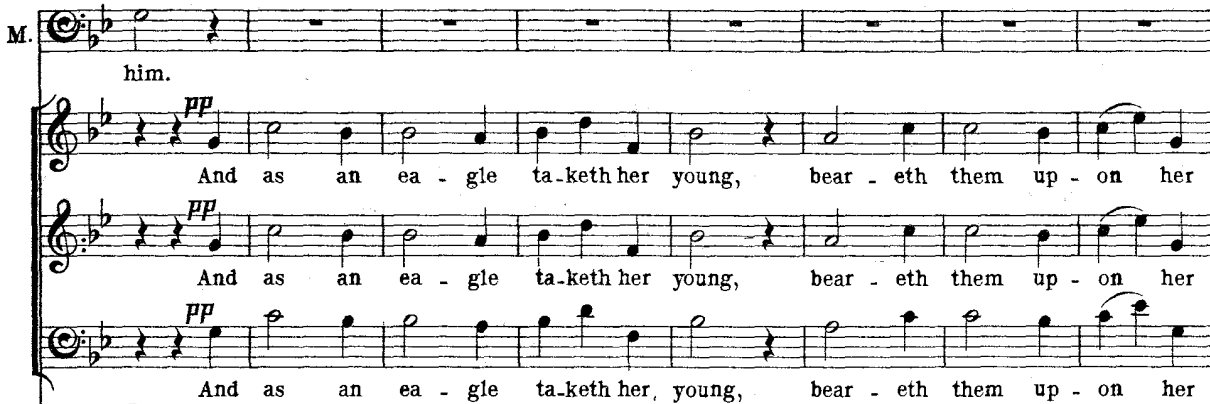
tell thee.

tell thee.

tell thee.

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

32

M. 

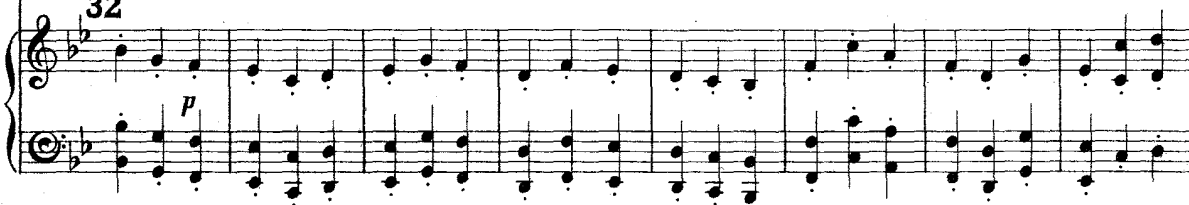
him.

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* *pp* *Orch.* *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.

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 judg-ments 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. He shall thrust out the en-e-my be-fore thee, He shall thrust out the

fp *fp*

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

Ped. *Ped.*

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

rit. *cresc.* *dim.*

Ped. *Ped.*

14 Allegro moderato.

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

p

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

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*
 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

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

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.

Allegro.

p *sempre piano*

His glo-ry is great, His glo-ry is great, His glo-ry is

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

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

sua

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,
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.

Musical notation for the first system of measure 23, consisting of four staves with rests.

23 Without haste.

Musical notation for the second system of measure 23, including vocal lines and piano accompaniment. The lyrics are: "And now, O Is-ra-el, what re-quir-eth the Lord of thee?"

23 Without haste.

Musical notation for the third system of measure 23, including vocal lines and piano accompaniment. The lyrics are: "And now, O Is-ra-el, what re-quir-eth the Lord of thee?"

24

Musical notation for the first system of measure 24, including vocal lines and piano accompaniment. The lyrics are: "To fear the Lord thy God, to walk in all His".

24

Musical notation for the second system of measure 24, consisting of four staves with rests.

Musical notation for the third system of measure 24, including piano accompaniment with pedal markings. The lyrics are: "To fear the Lord thy God, to walk in all His".

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.

mf *p* *cresc.*

25

25

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

p
To
To
To
To
To

26
-quir - eth the Lord of thee?
-quir - eth the Lord of thee?
-quir - eth the Lord of thee?
-quir - eth the Lord of thee?

26
p L.H.

mf
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
più animato*

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

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

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

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

heart and soul, with all thy heart and soul. *poco a poco
più animato*

Empty musical staves for vocal parts.

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

Piano accompaniment for the first system.

27

f So shalt thou pass o-ver

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

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

27

f So shalt thou

f So shalt thou pass

f So shalt thou pass

27

Piano accompaniment for the second system.

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

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

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
sempre f 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

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,

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,
 L.H.

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! So we, Thy

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

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

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

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!

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!