

LA TERRE PROMISE



P. Boris



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A la mémoire

de mon maître

Ambroise Thomas

F. M.

LA TERRE PROMISE

ORATORIO
EN TROIS PARTIES

(D'après LA VULGATE)

MUSIQUE

DE

J. MASSENET

Partition, Piano et Chant

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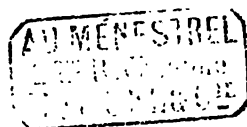
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LA TERRE PROMISE

LES VOIX : *Soprano, Ténor et Baryton soli.*

ISRAËL : *Le Chœur.*

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LA TERRE PROMISE

ORATORIO EN 3 PARTIES

J. MASSENET.

PREMIÈRE PARTIE.

MOAB (L'ALLIANCE).

*« Gardez les préceptes du Seigneur
« afin que vous possédiez cet excellent pays
« où vous entrerez, ainsi que Dieu l'a juré
« à vos pères. »*

(DEUTÉRONOME.)

Assez lent, soutenu. 63 = ♩

PIANO.

Musical score for the first system, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The tempo is marked 'Assez lent, soutenu. 63 = ♩'. The dynamics are marked 'p' (piano) in both staves. The music features a steady bass line with eighth notes and a treble line with chords and some melodic fragments.

8^e basso.

Musical score for the second system, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The dynamics are marked 'p' (piano) in both staves. The music continues with a steady bass line and chords in the treble.

Musical score for the third system, piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The dynamics are marked 'p' (piano) in both staves. The music concludes with a final chord in the treble staff marked 'M. D.' (Finis).

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First system of piano accompaniment. The right hand features a melodic line with slurs and a dynamic marking of *p*. The left hand includes a section marked *M.C.* (Mezzo-Canto) and another *p* section. The music is in a key with two sharps and a 2/4 time signature.

Second system of piano accompaniment, continuing the melodic and harmonic development from the first system.

Third system of piano accompaniment, featuring dynamic markings of *f* and *p* and a *rit.* (ritardando) marking. The texture is more complex with multiple voices in the right hand.

LA VOIX. (BARYTON SOLO)

Fourth system, featuring the vocal line and piano accompaniment. The vocal line begins with the lyrics "Les Is - ra - é - li - tes é - tant au de - ça du Jour -". The piano accompaniment provides harmonic support.

Fifth system, continuing the vocal and piano accompaniment. The vocal line includes the lyrics "... dain, dans le pa - ys de Mo - ab, ...". The piano accompaniment includes a *cresc.* (crescendo) marking and a *rit.* marking.

Mo - i - se fit ve - nir tout le peu - ple, le

peu - ple d'Is - ra - ël et lui

dit: Le Sei -

-gneur, No - tre Dieu, a fait al - li - ance a - vec nous à Ho - reb.

In V.

Il m'a par.

8° basso...

In V.

lé face à fa - ce, sur la monta - gne du milieu du

In V.

feu.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

ISRAËL.

Nous a - vons entendu sa voix

Nous a - vons entendu sa voix

Nous a - vons entendu sa voix

Nous a - vons entendu sa voix

Je fus a_lors
du mi_lieu du feu.

le Mé-di-a-teur, en-tre le Sei-gneur

et vous, pour

8° basso.

la V.
vous an - noncer les pa - ro - les qu'il é - cri -

la V.
- vit sur deux ta - bles de pier -

la V.
- re.

SOPRANI.
Nous a - vons entendu la voix de Dieu du mi - lieu du

CONTRALTI.
Nous a - vons entendu la voix de

TÉNORS.

BASSES.

S. feu, la voix de Dieu du milieu du
A. Dieu du mi - lieu du feu, du milieu du
T. Nous a_vons entendu la voix de Dieu du milieu du
B. Nous a_vons entendu la voix de

S. feu. Nous a_vons vu sa Gran -
A. feu. Nous a_vons vu sa Gran -
T. feu. Nous a_vons vu sa Gran -
B. Dieu. Nous a_vons vu sa Gran -

Soprano: -deur, sa Gran - deur et sa Ma_jes -
Alto: -deur, sa Gran - deur et sa Ma_jes -
Tenor: -deur, sa Gran - deur et sa Ma_jes -
Bass: -deur, sa Gran - deur et sa Ma_jes -

The piano accompaniment features a complex texture with sixteenth-note runs in both hands, marked with a '6' and a '6'.

Soprano: -té! Nous a - vons entendu sa voix
Alto: -té! Nous a - vons entendu sa voix
Tenor: -té! Nous a - vons entendu sa voix
Bass: -té! Nous a - vons entendu sa voix

The piano accompaniment continues with similar sixteenth-note patterns, marked with a '6' and a '6'.

S.
du mi_lieu du feu! _____ Nous avons vu, _____ nous avons

C.
du mi_lieu du feu! _____ Nous avons vu, _____ nous avons

T.
du mi_lieu du feu! _____ Nous avons vu, _____ nous avons

B.
du mi_lieu du feu! _____ Nous avons vu, _____ nous avons

S. *pp* *rall.*
vu sa Grandeur, _____ et sa Ma - jes - té. _____

C. *pp*
vu sa Grandeur, _____ et sa Ma - jes - té. _____

T. *pp*
vu sa Grandeur, _____ et sa Ma - jes - té. _____

B. *pp*
vu sa Grandeur, _____ et sa Ma - jes - té. _____

Assez lent, soutenu. 54 = ♩.



Piano introduction in B-flat major, 4/8 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamics include *mf* and *fz*.

LA VOIX.



Vocal and piano accompaniment. The vocal line begins with a rest followed by the syllable "E-cou-". The piano accompaniment continues with a steady accompaniment. Dynamics include *f*.



Vocal and piano accompaniment. The vocal line continues with the syllables "-tez, é-cou-tez, ls-ra-". The piano accompaniment features a more active accompaniment with chords. Dynamics include *p*.



Vocal and piano accompaniment. The vocal line continues with the syllables "-ël: Vous". The piano accompaniment continues with a steady accompaniment.

la V.
pas - se - rez le Jourdain,

la V.
pour vous ren - dre maî - tre de ces na - ti - ons plus nom -

la V.
- breu - ses et plus puis - san - - tes que vous, plus nom -

la V.
- breu - ses et plus puis - san - - tes que vous.

lu V. Met - tez -

p

lu V. *più f* vous en chemin, al - lez dans le pa - ys de

più f

lu V. Cha - na - an, jus - qu'au grand fleu - ve de l'Eu -

f

lu V. - phra - - - - te, c'est la Ter - - - - re Pro -

sf

In V. *mi - - - se à nos pè - - res,*

cresc.

In V. *A - bra - ham, I - sa - ac et Ja - cob.*

In V. *Bientôt vous pas - se - rez le Jour.*

In V. *- dain, et se - rez maî - - tres de ces*

cresc.

1^{re} V.
vil - les dont les mu - rail - les se dres - sent jus - qu'au ciel.

1^{re} V.
C'est la Ter - re - - re - - Pro - mi - - -

1^{re} V.
- se! Al - lez! al -

1^{re} V.
- lez! met - tez - vous en che - - -

rall.
piu f
rall.

la V.

min!

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

Le Seigneur passera ——— Lui-

Animé. (avec ardeur).

S.

C.

T.

B.

même devant nous, comme un feu ——— dévorant, ——— comme un feu ——— consumant. ———

S. *f* > > > >
 Le Seigneur passera —

C. *f* > > > >
 Le Seigneur passera —

T. *f* > > > >
 Le Seigneur passera —

B. *f* > > > >
 Le Seigneur passera —

S. *f* > > > > *mf* > > > >
 comme un feu dévorant, — comme un feu consumant, —

C. *f* > > > > *mf* > > > >
 comme un feu dévorant, — comme un feu consumant, —

T. *f* > > > > *mf* > > > >
 comme un feu dévorant, — comme un feu consumant, —

B. *f* > > > > *mf* > > > >
 comme un feu dévorant, — comme un feu consumant, —

S. - mi - se, Là, nous é - lè - ve - rons

C. de grandes pierres, puis un im - mense au - tel sur

T. pier.res, puis un im - mense au - tel sur le mont Hé -

B. Là nous é - lè - ve - rons un im - men - - - - - se au -

S. un au - tel sur le mont Hé - bal.

C. le mont Hé - bal, sur le mont Hé - bal.

T. - bal, sur le mont Hé - bal, sur le mont Hé - bal.

B. - tel sur le mont Hé - bal, sur le mont Hé - bal.

S. Sur cet im_mense au - tel, _____ sur cet

C. Sur cet im_mense au - tel, _____ sur cet

T. Sur cet im_mense au - tel, _____ sur cet

B. Sur cet im_mense au - tel, _____ sur cet

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of two sharps (F# and C#). The lyrics are: "Sur cet im_mense au - tel, _____ sur cet". The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with some chords marked with accents.

S. im_mense au - - tel _____ nous _____ of - fri - rons des _____ ho - lo -

C. im_mense au - - tel _____ nous _____ of - fri - rons des _____ ho - lo -

T. im_mense au - - tel _____ nous _____ of - fri - rons des _____ ho - lo -

B. im_mense au - - tel _____ nous _____ of - fri - rons des _____ ho - lo -

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are: "im_mense au - - tel _____ nous _____ of - fri - rons des _____ ho - lo -". The piano accompaniment continues with similar melodic and harmonic patterns, including some chords with accents.

S.
- caus - - - - - tes au Seigneur, No - - tre Dieu!

C.
- caus - - - - - tes au Seigneur, No - - tre Dieu!

T.
- caus - - - - - tes au Seigneur, No - - tre Dieu!

B.
- caus - - - - - tes au Seigneur, No - - tre Dieu!

ff

S.
En la Ter - - - - - re Pro -

C.
En la Ter - - - - - re Pro -

T.
En la Ter - - - - - re Pro -

B.
En la Ter - - - - - re Pro -

f

S. - mi - - - - se.

C. En la Ter - - - -

T. En la Ter - - - -

B. - mi - - - - se.

S. Le Seigneur passe_ra

C. re Pro - mi - - - - se. Le Seigneur passe_ra

T. re Pro - mi - - - - se. Le Seigneur passe_ra

B. Le Seigneur passe_ra

S.
C.
T.
B.

comme un feu — dévorant, — Lui — mê — . . .

comme un feu — dévorant, — Lui — mê — . . .

comme un feu — dévorant, — Lui — mê — . . .

comme un feu — dévorant, — Lui — mê — . . .

p

S.
C.
T.
B.

- me — de — . . - vant — nous! —

- me — de — . . - vant — nous! —

- me — de — . . - vant — nous! —

- me — de — . . - vant — nous! —

S. Il ex-ter - mi-ne-ra, — ré-duit-ra, — frappa-ra —
A. Il ex-ter - mi-ne-ra, — ré-duit-ra, — frappa-ra —
T. Il ex-ter - mi-ne-ra, — ré-duit-ra, — frappa-ra —
B. Il ex-ter - mi-ne-ra, — ré-duit-ra, — frappa-ra —

The piano accompaniment consists of chords in the right hand and bass notes in the left hand, with some notes marked with 'x'.

S. tous — les — peu - - - ples — im - - -
C. tous — les — peu - - - ples — im - - -
T. tous — les — peu - - - ples — im - - -
B. tous — les — peu - - - ples — im - - -

The piano accompaniment continues with chords and bass notes, maintaining the same style as the first system.

S.
- pi - - - es. — Se - lon qu'il l'a promis, — le Seigneur —

C.
- pi - - - es. — Se - lon qu'il l'a promis, — le Seigneur —

T.
- pi - - - es. — Se - lon qu'il l'a promis, — le Seigneur —

B.
- pi - - - es. — Se - lon qu'il l'a promis, — le Seigneur —

S.
frappe.ra! — Il — frap - - - pe - - -

C.
frappe.ra! — Il — frap - - - pe - - -

T.
frappe.ra! — Il — frap - - - pe - - -

B.
frappe.ra! — Il — frap - - - pe - - -

S. *pè* - - - - - res, A - bra - ham,

C. *pè* - - - - - res, A - bra - ham,

T. *pè* - - - - - res, A - bra - ham,

B. *pè* - - - - - res, A - bra - ham,

S. I - sa - - ac,

C. I - sa - - ac,

T. I - sa - - ac,

B. I - sa - - ac,

S. et Ja - cob, Le Sei -

C. et Ja - cob, Le Sei -

T. et Ja - cob, Le Sei -

B. et Ja - cob, Le Sei -

S. -gneur l'a pro - - - mis.

C. -gneur l'a pro - - - mis.

T. -gneur l'a pro - - - mis.

B. -gneur l'a pro - - - mis.

S. *ff* Sur un im_mense au...tel

C. *ff* Sur un im_mense au...tel

T. *ff* Sur un im_mense au...tel

B. *ff* Sur un im_mense au...tel

The piano accompaniment consists of two staves. The right hand features a melodic line with a triplet and a trill, while the left hand provides harmonic support with chords and a rhythmic bass line.

S. nous of_fri_rons à Dieu

C. nous of_fri_rons à Dieu

T. nous of_fri_rons à Dieu

B. nous of_fri_rons à Dieu

The piano accompaniment continues with the same melodic and harmonic structure as the first system, maintaining the dramatic intensity of the piece.

S.
de joy - eux ho - lo - caus - - - - - tes,

C.
de joy - eux ho - lo - caus - - - - - tes,

T.
de joy - eux ho - lo - caus - - - - - tes,

B.
de joy - eux ho - lo - caus - - - - - tes,

Large. 52 = ♩ **rall.**

S.
au Seigneur, Notre Dieu! No - tre Dieu!

C.
au Seigneur, Notre Dieu! No - tre Dieu!

T.
au Seigneur, Notre Dieu! No - tre Dieu!

B.
au Seigneur, Notre Dieu! No - tre Dieu!

Large. **rall.**

2^e basso. ---

Très modéré. 76 = ♩

LA VOIX.

31

Très modéré. Alors, Moïse

The first system of the musical score. It consists of a vocal line (bass clef) and a piano accompaniment (treble and bass clefs). The tempo is marked 'Très modéré.' with a metronome marking of 76 = ♩. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by the lyrics 'Alors, Moïse'. The piano accompaniment features a series of chords and moving lines, with dynamic markings of *f* and *p*.

In V. et les prêtres de la

The second system of the musical score. It features a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line has the lyrics 'et les prêtres de la'. The piano accompaniment continues with chords and moving lines, marked with *f* and *p*.

In V. ra - - ce de Lé - - vi di - - rent à

The third system of the musical score. It features a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line has the lyrics 'ra - - ce de Lé - - vi di - - rent à'. The piano accompaniment continues with chords and moving lines, marked with *f* and *p*.

In V. tout Is - ra - ël: Vous

The fourth system of the musical score. It features a vocal line (bass clef) and piano accompaniment (treble and bass clefs). The vocal line has the lyrics 'tout Is - ra - ël: Vous'. The piano accompaniment continues with chords and moving lines, marked with *f* and *p*.

In V. *è - tes de - ve - nu le peu - ple de Dieu,*

In V. *E - cou - tez donc sa voix, obser - vez les précep - tes.*

In V. *Lé - vi - tes, pronon - cez! O*

In V. *peu - ple, ré - pon - dez!*

LÉVITES.

UN GROUPE DE CONTRALTOS (Voix choisies)

UN GROUPE DE TÉNORS (Voix choisies) *(les Ténors, en voix de tête et très fort)* Mau -

Très modéré. Mau -

(les arpegges serrés et le chant très en dehors)

(en liant)

C. - dit celui qui n'ho - no - re point — son pè - re et sa mè - re. —

T. - dit celui qui n'ho - no - re point — son pè - re et sa mè - re. — *(en liant)*

ISRAËL.

SOPRANI. *ff* — — — — — *sf* — — — — — *p*

CONTRALTI. *ff* — — — — — *sf* — — — — — *p*

TÉNORS. *ff* — — — — — *sf* — — — — — *p*

BASSES. *ff* — — — — — *sf* — — — — — *p*

(partout la nuance très marquée)

CONTRALTI.

LÉVITES.

TÉNORS.

(le chant en dehors)

Mau -

Mau -

c.

- dit ce - lui — qui chan - ge les

T.

- dit ce - lui — qui chan - - - ge les

c.

bor - - nes de l'hé - ri - ta - - ge de son prochain. —

T.

bor - - nes de l'hé - ri - ta - - ge de son prochain. —

I SRAËL.

SOPRANI.

A - - - - - men. —

CONTRALTI.

A - - - - - men. —

TÉNORS.

A - - - - - men. —

BASSES.

A - - - - - men. —

LÉVITES.

CONTRALTI.

Mau - dit ce - lui - qui fait

TÉNORS.

Mau - dit ce - lui - qui fait

C.

é - garer — la - veu - - - - - gle dans le chemin. —

T.

é - garer — la - veu - - - - - gle dans le chemin. —

ISRAËL.

SOPRANI. *pp*

CONTRALTI. *pp*

TÉNORS. *pp*

BASSES. *pp*

A - - - - - men. - - - - -

A - - - - - men. - - - - -

A - - - - - men. - - - - -

A - - - - - men. - - - - -

pp

LÉVITES.

CONTRALTI.

TÉNORS.

Mau -

Mau -

f

mf

f

c.

r.

dit ce.lui qui frap - pe son prochain en secret.

dit ce.lui qui frap - pe son prochain en secret.

ISRAËL.

SOPRANI.
A - - - - - men. — *p*

CONTRALTI.
A - - - - - men. — *p*

TÉNORS.
A - - - - - men. — *p*

BASSES.
A - - - - - men. — *p*

LÉVITES.

CONTRALTI.
Mau - dit ce lui qui ne demeu - re pas —

TÉNORS.
Mau - dit ce lui qui ne demeu - re pas —

fer - me dans les or - donnan - ces de la loi. —

fer - me dans les or - donnan - ces de la loi. —

C. *fff* *p* men.

(les Ténors avec la voix naturelle) *fff* *p* men.

SOPRANI. *fff* *p* men.

CONTRALTI. *fff* *p* men.

ISRAËL. TÉNORS. *fff* *p* men.

BASSES. *fff* *p* men.

C. *fff* *p* men.

T. *fff* *p* men.

S. *fff* *p* men.

C. *fff* *p* men.

T. *fff* *p* men.

B. *fff* *p* men.

C. *f* Mau - -

T. *f* Mau - -

S. *pp* A - - - - - men. *mf* *pp*

C. *pp* A - - - - - men. *mf* *pp*

T. *pp* A - - - - - men. *mf* *pp*

B. *pp* A - - - - - men. *mf* *pp*

C. dit soit-il. Mau dit soit-il.

T. dit soit-il. Mau dit soit-il.

S. *pp* A - - - - - men. *pp*

C. *pp* A - - - - - men. *pp*

T. *pp* A - - - - - men. *pp*

B. *pp* A - - - - - men. *pp*

C. *f* A - - - - - men. *f* A - - - - -
 T. *f* A - - - - - men. *f* A - - - - -
 S. *pp* A - - - - - men. *p* A - - - - - men.
 C. *pp* A - - - - - men. *p* A - - - - - men.
 F. *pp* A - - - - - men. *p* A - - - - - men.
 B. *pp* A - - - - - men. *p* A - - - - - men.
 P. *pp* *p*

C. *p* en cédant. - - - - - *p*
 T. - - - - - men. *p* A - - - - - men.
 S. - - - - - men. *p* A - - - - - men.
 C. - - - - - men. *p* A - - - - - men.
 F. - - - - - men. *p* A - - - - - men.
 T. - - - - - men. *p* A - - - - - men.
 B. - - - - - men. *p* A - - - - - men.
 P. *p* en cédant. - - - - - *pp*

8^e basso. - - - - -

LA VOIX.

Agité. 88 = ♩

f

Et Moïse a - jou - ta: _____ Agité.

ff *ff* *ff*

5 4 3 2 1 3 2 1 2

f

De vos yeux _____

p *ff*

f

vous _____ a - - vez _____ vu _____ les

f *ff*

gran - - des _____ plai - - es _____

In V.

par les - - quel - - les

In V.

le Sei - gneur é - - prou -

In V.

- va le Pha - - ra - - on.

In V.

De vos

In V.

yeux _____ vous _____ a - - vez _____

In V.

vu _____ ces _____ mi - ra - - cles _____

In V.

et _____ ces _____ pro -

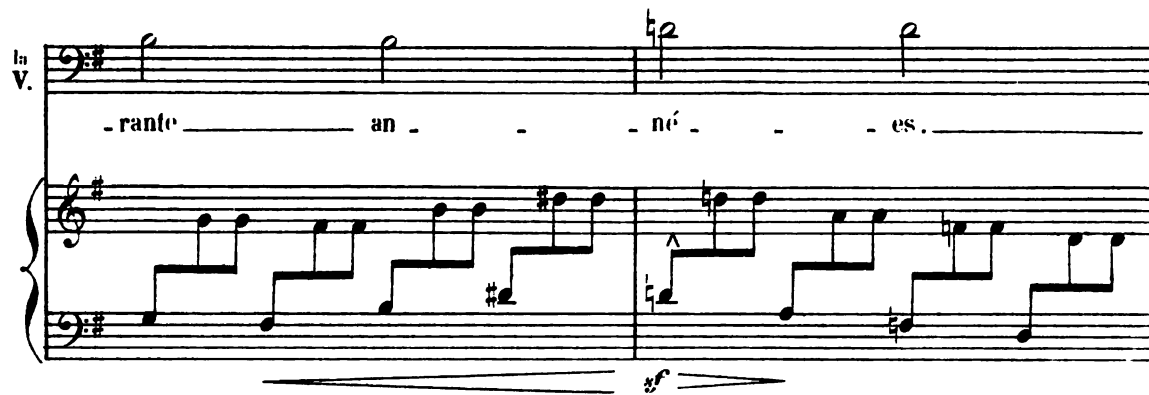
pù f


In V.

- di - - ges, _____

ln V.  *mf* vous a con - duit par le dé - sert

ln V.  pen - - - dant qua - -

ln V.  - rante an - - - né - - - es. *mf*

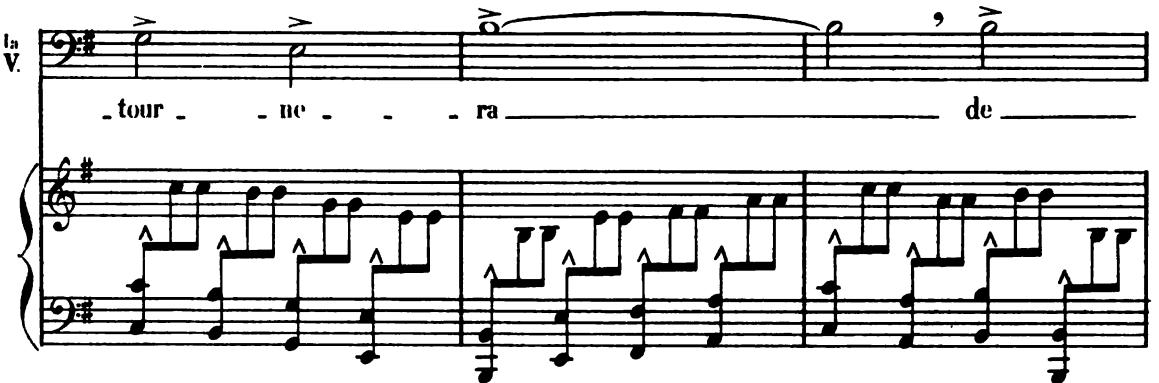
ln V.  Mais il ne

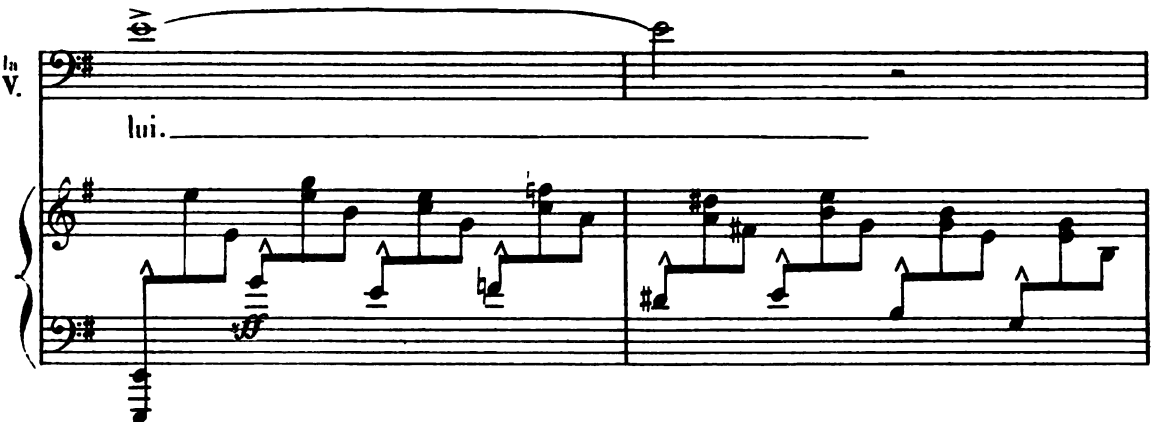
la V.  par - - don - - ne - - ra - - pas - -

f *f*

la V.  à - - ce - - lui - - qui - - se - - dé - -

f *cresc.* - - - *f* *sempre f*

la V.  - tour - - ne - - ra - - de - -

la V.  lui. - - -

ISRAËL.

SOPRANI. *ff*
Il fac - ca - blera

CONTRALTI. *ff*
Il fac - ca - blera

TÉNORS. *ff*
Il fac - ca - blera

BASSES. *ff*
Il fac - ca - blera

S.
de ma - lé - dic - ti - ons; Il ef -

C.
de ma - lé - dic - ti - ons; Il ef -

T.
de ma - lé - dic - ti - ons; Il ef -

B.
de ma - lé - dic - ti - ons; Il ef -

S.
- fa - - ce.ra _____ à tout ja - mais son nom _____

C.
- fa - - ce.ra _____ à tout ja - mais son nom _____

T.
- fa - - ce.ra _____ à tout ja - mais son nom _____

B.
- fa - - ce.ra _____ à tout ja - mais son nom _____

S.
de des - sous _____ le _____

C.
de des - sous _____ le _____

T.
de des - sous _____ le _____

B.
de des - sous _____ le _____


S.
ciel!

C.
ciel!

T.
ciel!

B.
ciel!

en cédant.

50 **Modéré et soutenu.** 76 = 

LA VOIX. (*seule.*)



f *dim.* *f*

0 - bé - is - sez — et vous se - rez bé - ni, — bé -

Modéré et soutenu.

f *mf* *dim.* *p*



f *f*

ni — dans la ville — et bé - ni dans les champs. —

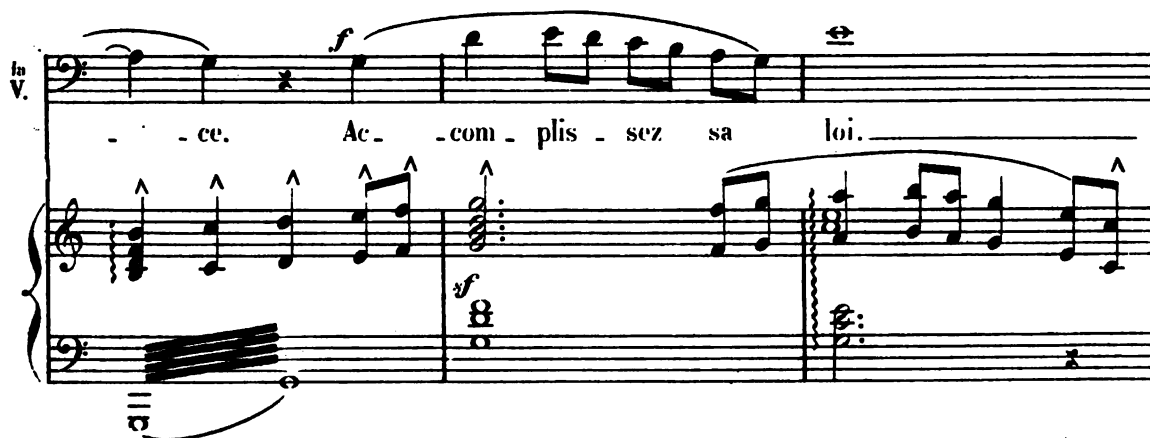
f *mf* *f*



(à haute voix.)

Gardez donc les pa - ro - les de l'al - li - au -

mf *f*



f *f*

- ce. Ac - com - plis - sez sa loi. —

f *mf*

en cédant. . . . au mouv! (soutenu et avec onction.)

ISRAËL.

Soprani.
Sou - ve - nez - vous! _____

pp
Sei - gneur, Dieu!

Contralti.
pp
Sei - gneur, Dieu!

Ténors.
pp
Sei - gneur, Dieu!

Basses.
pp
Sei - gneur, Dieu!

en cédant. . . . au mouv! (soutenu et avec onction.) Sei - gneur, Dieu!

S.
per - met - tez que j'ail - le au de - là

C.
per - met - tez que j'ail - le au de - là

T.
per - met - tez que j'ail - le au de - là

B.
per - met - tez que j'ail - le au de - là

cresc. . . .

S.
du Jourdain, per-met-tez que je voie ce pa-ys

C.
du Jourdain, per-met-tez que je voie ce pa-ys

T.
du Jourdain, per-met-tez que je voie ce pa-ys

B.
du Jourdain, per-met-tez que je voie ce pa-ys

pp *p* *mf* *f*

p *crese.* *f*

S.
fer-ti-le, et l'ex-cel-len-te mon-ta-gne,

C.
fer-ti-le, et l'ex-cel-len-te mon-ta-gne,

T.
fer-ti-le, et l'ex-cel-len-te mon-ta-gne,

B.
fer-ti-le, et l'ex-cel-len-te mon-ta-gne,

più f *sf* *p*

più f *f* *p*

più f *sf* *p*

più f *sf* *p*

più f *sf* *p*

et le Li - ban, et le Li - ban.

pp *più pp*

Soprano (S.), Alto (C.), Tenor (T.), Bass (B.) parts and piano accompaniment. The piano part features a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand, with dynamic markings *pp* and *più pp*.

en cédant.

Sei - gneur!

Sei - gneur Dieu, en cédant.

p *pp*

Soprano (S.), Alto (C.), Tenor (T.), Bass (B.) parts and piano accompaniment. The vocal parts are mostly silent, with the Bass line starting on 'Sei - gneur' and 'Dieu, en cédant.' The piano accompaniment continues with the same rhythmic pattern as the first system, with dynamic markings *p* and *pp*.

Plus lent et très soutenu. 52 = ♩

p Ac - com - plis - sons sa loi, ——— *più f* et nous se -

p Ac - com - plis - sons sa loi, ——— *più f* et nous se -

p Ac - com - plis - sons sa loi, ——— *più f* et nous se -

p Ac - com - plis - sons sa loi, ——— *più f* et nous se -

Plus lent et très soutenu.

ff *pp* - rons bé - nis. ——— Sou - ve - nons - nous! sou - ve - nons -

ff *pp* - rons bé - nis. ——— Sou - ve - nons - nous! sou - ve - nons -

ff *pp* - rons bé - nis. ——— Sou - ve - nons - nous! sou - ve - nons -

ff *pp* - rons bé - nis. ——— Sou - ve - nons - nous! sou - ve - nons -

S.
- nous! Sou - ve - nons -

C.
- nous! Sou - ve - nons -

T.
- nous! Sou - ve - nons -

B.
- nous! Sou - ve - nons -

Très large.

S.
- nous! Sei - gneur, — Dieu.

C.
- nous! Sei - gneur, — Dieu.

T.
- nous! Sei - gneur, — Dieu.

B.
- nous! Sei - gneur, — Dieu.

Très large.

glissando.

f pp f p pp

mystérieux, sombre et bien rythmé.

pp

pp f M.G.

pp f

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key signature of two flats (B-flat and E-flat) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Second system of musical notation, continuing the piece. The right hand features a melodic line with slurs and accents, and the left hand continues with a steady accompaniment. The notation includes various note values and rests.

Third system of musical notation, showing further development of the melodic and harmonic themes. The right hand has a more active melodic line with slurs, and the left hand maintains a consistent accompaniment.

Fourth system of musical notation, characterized by a more rhythmic and melodic right hand with frequent eighth notes. The left hand continues with a supporting accompaniment.

Fifth system of musical notation, the final system on the page. It features a melodic right hand and a harmonic left hand, concluding the piece with a final cadence.

First system of musical notation. Treble clef, bass clef. Dynamics: *pp* (pianissimo) in both staves. Includes a fermata over the first measure of the treble staff.

Second system of musical notation. Treble clef, bass clef. Dynamics: *pp* (pianissimo) in both staves. Includes a fermata over the first measure of the treble staff and a marking "M.G." in the bass staff.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) in both staves. Includes the instruction *p espress.* (piano, expressive).

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) in both staves. Includes the instruction *p espress.* (piano, expressive).

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) in both staves. Includes the instruction *p espress.* (piano, expressive) and the instruction *croisez.* (cross).

First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic, followed by a fortissimo (*sf*) dynamic. The left hand (bass clef) starts with a piano (*p*) dynamic and includes the instruction *p espress.* below the staff. The system concludes with a fortissimo (*sf*) dynamic.

Second system of musical notation. The right hand features a fortissimo (*sf*) dynamic. The left hand includes a *tr* (trill) marking and a fortissimo (*sf*) dynamic.

Third system of musical notation. The right hand contains a *tr* (trill) marking. The left hand includes a *tr* (trill) marking and a *v* (accents) marking.

Fourth system of musical notation. The right hand includes a fortissimo (*sf*) dynamic. The left hand includes a *tr* (trill) marking and a fortissimo (*sf*) dynamic.

Fifth system of musical notation. The right hand includes a fortissimo (*f*) dynamic and a *rit f* (ritardando fortissimo) dynamic. The left hand includes a *cresc.* (crescendo) marking and a fortissimo (*f*) dynamic.

ISRAËL.

SOPRANI. *pp très soutenu et sombre.*

CONTRALTI. *pp très soutenu et sombre.*

TÉNORS. *pp très soutenu et sombre.*

BASSES. *pp très soutenu et sombre.*

Ce - pen - dant _____ Jé - ri

Ce - pen - dant _____ Jé - ri

Ce - pen - dant _____ Jé - ri

Ce - pen - dant _____ Jé - ri

pp subito.

S. - cho é - tait fer - mé - e,

C. - cho é - tait fer - mé - e,

T. - cho é - tait fer - mé - e,

B. - cho é - tait fer - mé - e,

S. *pp* et dans la

C. *pp* et dans la

T. *pp* et dans la

B. *pp* et dans la

fp *espress.*

S. crainte des Enfants d'Israël.

C. crainte des Enfants d'Israël.

T. crainte des Enfants d'Israël.

B. crainte des Enfants d'Israël.

S. *pp* Jé-ri -

C. *pp* Jé-ri -

T. *pp* Jé-ri -

B. *pp* Jé-ri -

fp espress.

S. - cho é-tait fer-mé - e.

C. - cho é-tait fer-mé - e.

T. - cho é-tait fer-mé - e.

B. - cho é-tait fer-mé - e.

fp

S. *p* Nul n'o - sait y en - trer .

C. *p* Nul n'o - sait y en - trer .

T. _____

B. _____

pp _____

dim. _____

S. _____

C. _____

T. *f* Nul n'o - sait en sor -

B. *f* Nul n'o - sait en sor -

f _____

65

S.
C.
T.
B.

- tir.
- tir.

f
mf

f

This musical score is for a voice and piano piece, page 65. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The vocal parts have lyrics "- tir." under the first two staves. The piano accompaniment is divided into four systems. The first system includes dynamic markings *f* and *mf*. The piano part consists of a right-hand melody and a left-hand accompaniment with various textures, including sixteenth-note runs and chords. The score concludes with a double bar line.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a melodic line in the treble and a complex accompaniment in the bass, with various dynamics and articulation marks.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, marked with *cresc.* and *fp*. It features a more rhythmic and percussive accompaniment in the bass.

Fifth system of musical notation, marked with *cresc.* and *più f*. It includes a section labeled *M.C.* in the bass line.

più f *cresc.*

ff

ISRAËL.

SOPRANI. *f*
Car le Sei - gneur _____ l'a_vait dit à Jo.su.é:

CONTRALTI. *f*
Car le Sei - gneur _____ l'a_vait dit à Jo.su.é:

TÉNORS. *f*
Car le Sei - gneur _____ l'a_vait dit à Jo.su.é:

BASSES. *f*
Car le Sei - gneur _____ l'a_vait dit à Jo.su.é:

p *ff* *p* *f*

Soprano (S.), Alto (C.), Tenor (T.), Bass (B.) vocal staves with lyrics: "Je vous li_vrerai Jé_ri.cho et son roi". Dynamics include *più f* and *cresc.*

Piano accompaniment for the first system, including chord diagrams and dynamic markings such as *ff* and *cresc.*

Soprano (S.), Alto (C.), Tenor (T.), Bass (B.) vocal staves with lyrics: "et son peu - ple vail - lant.". Dynamics include *ff*.

Piano accompaniment for the second system, including chord diagrams and dynamic markings such as *ff* and *f*.

First system of musical notation. The right hand (treble clef) features a melodic line with a dynamic marking of *ff* (fortissimo) and an accent (^) over the first note. The left hand (bass clef) provides a rhythmic accompaniment. The key signature has two flats (B-flat and E-flat).

Second system of musical notation. The right hand starts with a dynamic marking of *f* (forte) and an accent (^). The left hand continues with its accompaniment. The dynamic marking *mf* (mezzo-forte) appears in the right hand in the second measure, and *p* (piano) appears in the left hand in the second measure.

Third system of musical notation. The right hand begins with a dynamic marking of *p* (piano) and an accent (^). The left hand has a *dim.* (diminuendo) marking. The right hand's dynamic marking changes to *dim.* in the second measure.

Fourth system of musical notation. The right hand starts with an accent (^). The left hand has a *pp* (pianissimo) marking. The right hand's dynamic marking changes to *pp* in the second measure.

Fifth system of musical notation. The right hand features a melodic line with a *dim.* (diminuendo) marking. The left hand continues with its accompaniment.

SOPRANI. *pp*

CONTRALTI. *pp*

TÉNORS. *pp*

BASSES. *pp*

Ce. pen -

Ce. pen -

Ce. pen -

Ce. pen -

Ce. pen -

pp

S. *pp*

C. *pp*

T. *pp*

B. *pp*

- dant _____ Jé-ri - cho restait fer - mé - - e ...

- dant _____ Jé-ri - cho restait fer - mé - - e ...

- dant _____ Jé-ri - cho restait fer - mé - - e ...

- dant _____ Jé-ri - cho restait fer - mé - - e ...

pp

mf *espress.* *p*

Introduction for piano, marked *mf* *espress.* and *p*. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

SOPRANI. *ppp*
 fer - - - mé - - - e...
 CONTRALTI. *ppp*
 fer - - - mé - - - e...
 TÉNORS. *ppp*
 fer - - - mé - - - e...
 BASSES. *ppp*
 fer - - - mé - - - e...

ISRAËL.

Vocal staves for Soprano, Contralto, Tenors, and Basses, all marked *ppp*. The lyrics are "ISRAËL. fer - - - mé - - - e...".

dim. *pp*

Piano accompaniment for the vocal section, marked *dim.* and *pp*. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

p *pp* *pp*

Piano accompaniment for the first movement, marked *p*, *pp*, and *pp*. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

en cédant. - - - *1^{er} Mouv!*
(très attaqué) *ff*

Piano accompaniment for the first movement, marked *en cédant.*, *1^{er} Mouv!*, *(très attaqué)*, and *ff*. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

LA VOIX (TÉNOR SOLO)

Modéré, noble et tranquille. 76 = ♩

Lors, Josué: **Modéré, noble et tranquille.**

Vous, Prê - tres, pre - nez

l'ar - che d'al - li - an - ce,

et que sept au - tres pré - tres, la pré - cé -

In V.
 - dant, — son - - - nent des sept trompettes

In V.
 du Ju-bi-lé. —

In V.
 Peuple, et vous gens de guer - - - re, — fai - tes le tour —

In V.
 de la Cité, marchant les ar - mes à — la — main, —

In V. *p* de_vant l'ar . . . che du Sei . . .

In V. -gneur, — ain . . . si pen_dant six

f sec.

In V. jours. — Ne je_tez au_cun

f sec. *p*

In V. cri, — et que de vo_tre

1^a V.
 bou - - - che il ne sor - te pas - - - de pa -

1^a V.
 - ro - - les.

pp

cresc.

LA VOIX.

Mais - - - le sep - tiè - me

jour, sept fois résonneront les trompettes du Jubi-

M. D.

-lé. Et la septième fois elles reten-ti-

sf sec.

-ront d'un son plus long et

mf

f sec.

plus coupé. en cédant. *solennel et à haute voix.*

f sec.

en cédant. L'ins.

sec.

a Tempo.

la V. - tant étant ve - nu, je di - - - rai: - - -

a Tempo.

mf *f sec.*

la V. *più f* Fai - tes grand bruit, cri - ez! Et les mu -

Lent.

Lent.

più f *f sec.* *ff* *sec.*

la V. - rail - - - les s'é - crou - le - ront! **a Tempo 1º**

en élargissant.

MARCHE DU SEPTIÈME JOUR.

LES SEPT TROMPETTES DU JUBILÉ.

f

Modéré, noble et tranquille. 76=

This system contains two staves. The top staff is for the trumpets, starting with a forte (*f*) dynamic and featuring a melodic line with trills and grace notes. The bottom staff is for the piano, with a treble and bass clef, providing harmonic support with chords and moving lines.

p *mf* *sec.* *p* *mf* *sec.* *p* *molto cresc.* *mf sec.*

ORCH.
8^e basso.

This system includes three staves. The top staff continues the trumpet part. The middle staff is for the piano. The bottom staff is for the 8th bassoon, indicated by a dashed line and the label "8^e basso.". Dynamics include piano (*p*), mezzo-forte (*mf*), and fortissimo (*mf sec.*), with a "molto cresc." marking.

p *molto cresc.* *mf sec.* *mf* *f*

This system features piano accompaniment across two staves. It includes dynamic markings such as piano (*p*), mezzo-forte (*mf*), and fortissimo (*f*), along with a "molto cresc." instruction.

p *f sec.*

This system continues the piano accompaniment on two staves, featuring a piano (*p*) dynamic and a fortissimo (*f sec.*) dynamic.

First system of a piano score. It features a grand staff with treble and bass clefs. The music begins with a piano (*p*) dynamic and includes a section marked *sf sec.* (sforzando second). The dynamics progress through *mf* (mezzo-forte) and *f* (forte). The notation includes various note values, rests, and slurs.

Second system of the piano score. It continues the grand staff notation. A piano (*p*) dynamic is indicated at the start, and a *cresc.* (crescendo) marking is present towards the end of the system. The music features complex rhythmic patterns and slurs.

Third system of the piano score. This system shows a continuation of the grand staff notation with various note values and rests. The dynamics and articulation are consistent with the previous systems.

Fourth system of the piano score. It features a grand staff with treble and bass clefs. The music includes a section marked *f* (forte) and features complex rhythmic patterns and slurs.

LES SEPT TROMPETTES.

Fifth system of the piano score, featuring a single treble clef staff. The music is marked *f* (forte) and includes various note values and rests.

Sixth system of the piano score. It features a grand staff with treble and bass clefs. The music includes a section marked *f* (forte) and features complex rhythmic patterns and slurs.

8^a basso.

This system contains the first two staves of music. The upper staff is a single melodic line with various ornaments and slurs. The lower staff is a piano accompaniment with chords and moving lines. A dynamic marking of *f* is present at the end of the system.

p *sf sec.* *p* *sf sec.* *mf*

This system contains the third and fourth staves. The lower staff features a prominent bass line with slurs and dynamic markings. The upper staff continues the melodic line. Dynamic markings include *p*, *sf sec.*, and *mf*.

f *p*

This system contains the fifth and sixth staves. The lower staff has a complex bass line with many notes and slurs. The upper staff has a melodic line with slurs. Dynamic markings include *f* and *p*.

p *sf sec.* *p* *sf sec.* *sf sec.*

8^a basso. 8^a basso. 8^a basso.

This system contains the seventh, eighth, and ninth staves. The lower staff has a very active bass line with many slurs and dynamic markings. The upper staff has a melodic line with slurs. Dynamic markings include *p*, *sf sec.*, and *f*. The label "8^a basso." is repeated under each staff.

più f *f sec.* *p* *m. g.* *p*

8^a basso.

This system contains the tenth, eleventh, and twelfth staves. The lower staff has a complex bass line with slurs and dynamic markings. The upper staff has a melodic line with slurs. Dynamic markings include *più f*, *f sec.*, *p*, *m. g.*, and *p*. The label "8^a basso." is under the first staff.

sans presser.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth notes. The dynamic marking *f* (forte) is present. The instruction *rudement accentué.* is written above the first few measures. There are several accents (^) and a triplet (3) marking over a group of notes in the right hand.

Second system of musical notation, continuing the piece. It maintains the same complex rhythmic texture and dynamic intensity as the first system. The triplet marking is repeated in the right hand.

Third system of musical notation. The rhythmic complexity continues. The dynamic remains *f*. The triplet marking is again present in the right hand.

Fourth system of musical notation. The right hand part shows a change in texture, with some notes being held longer. The dynamic marking *f* is still present. The triplet marking is present in the right hand.

Fifth system of musical notation. The dynamic marking changes to *p* (piano) in both hands. The rhythmic pattern becomes less dense, with more rests and longer note values. The triplet marking is present in the right hand.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and a triplet of eighth notes. It features a crescendo to a forte (*f*) dynamic, a trill marked with an accent (^), and a triplet of eighth notes. The bass clef staff starts with a piano (*p*) dynamic and includes a measure with a trill marked with an accent (^) and a measure with a trill marked with an accent (^) and the instruction "M. D.".

Second system of musical notation. The treble clef staff starts with a piano (*p*) dynamic and includes a trill marked with an accent (^) and a triplet of eighth notes. The bass clef staff begins with a piano (*p*) dynamic and includes a trill marked with an accent (^) and the instruction "M. D.".

Third system of musical notation. The treble clef staff starts with a piano (*p*) dynamic and includes a crescendo to a fortissimo (*ff*) dynamic. The bass clef staff starts with a piano (*p*) dynamic and includes a crescendo to a fortissimo (*ff*) dynamic. Both staves feature a series of chords with trills marked with an accent (^).

Fourth system of musical notation. The treble clef staff starts with a forte (*f*) dynamic and includes a crescendo to a piano (*p*) dynamic. The bass clef staff starts with a piano (*p*) dynamic and includes a crescendo to a piano (*p*) dynamic. Both staves feature a series of chords with trills marked with an accent (^).

Fifth system of musical notation. The treble clef staff starts with a forte (*f*) dynamic and includes a crescendo to a piano (*p*) dynamic. The bass clef staff starts with a piano (*p*) dynamic and includes a crescendo to a fortissimo (*ff*) dynamic. Both staves feature a series of chords with trills marked with an accent (^).

LES SEPT TROMPETTES.

The first system of the score consists of a single trumpet line at the top and a piano accompaniment below. The trumpet line begins with a dynamic marking of *f* and features a triplet of eighth notes. The piano accompaniment is written in a grand staff with both treble and bass clefs, showing complex rhythmic patterns and dynamics such as *f* and *sec.* (secco).

The second system features three trumpet staves and a piano accompaniment. The piano part includes a marking *M. D.* (Messa di Voce) and dynamic markings *f*, *sec.*, and *sec. plus f*. The trumpet parts show various articulations and dynamics, with some notes marked with *x*.

The third system includes a vocal line and a piano accompaniment. The vocal line is marked *mf* and includes the instruction *le chant expressif, bien en dehors.* The piano accompaniment is marked *p* and includes the instruction *toujours p mais très rythmé.*

The fourth system is a piano accompaniment. It features a dynamic marking of *piu f* and a *cresc.* (crescendo) marking. The piece concludes with a five-measure rest indicated by a '5' over a horizontal line.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first two measures and a fermata over the first measure of the second measure. The left hand (bass clef) provides a steady accompaniment. Dynamics include *mf* and *f*.

Second system of musical notation. The right hand continues the melodic line with a slur over the first two measures. The left hand accompaniment remains consistent. Dynamics include *f* and *p*.

Third system of musical notation. The right hand has a slur over the first two measures and a triplet of eighth notes in the final measure. The left hand accompaniment continues. Dynamics include *p* and *cresc.*

Fourth system of musical notation. The right hand features a slur over the first two measures and a quintuplet of eighth notes in the final measure. The left hand accompaniment continues. Dynamics include *mf* and *cresc.*

Fifth system of musical notation. The right hand has a slur over the first two measures. The left hand accompaniment continues. Dynamics include *mf*.

Musical score for piano introduction. The right hand features a series of chords and melodic fragments, while the left hand plays a steady eighth-note accompaniment. A dynamic marking of *mf* is present at the end of the first measure.

LES SEPT TROMPETTES.

A short melodic line for the trompe solo, consisting of a few notes in a single measure.

Musical score for piano. The right hand contains two measures of trills, labeled with the numbers 6 and 7. The left hand continues with an eighth-note accompaniment. A dynamic marking of *più f* is present.

Musical score for piano. The right hand features a series of trills, with some marked with the number 7. The left hand continues with an eighth-note accompaniment.

Musical score for piano. The right hand features a series of trills, with some marked with the number 7. The left hand continues with an eighth-note accompaniment. A dynamic marking of *p* is present at the end.

ORCH.
mf

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with eighth and sixteenth notes, some beamed together. The lower staff is in bass clef and contains a bass line with eighth notes and rests. A dynamic marking of *mf* is present at the beginning. There are slurs over both staves, and a fermata is placed over the final measure of the upper staff.

più f

cresc.

The second system continues the musical material from the first. The upper staff features a melodic line with a dynamic marking of *più f*. The lower staff continues with its bass line. A *cresc.* (crescendo) marking is placed between the staves. A fermata is present over the final measure of the upper staff.

The third system continues the musical material. The upper staff has a melodic line with a dynamic marking of *f*. The lower staff continues with its bass line. A fermata is present over the final measure of the upper staff.

The fourth system continues the musical material. The upper staff has a melodic line with a dynamic marking of *mf*. The lower staff continues with its bass line. A fermata is present over the final measure of the upper staff.

7 6 7 6

più f

The fifth system continues the musical material. The upper staff has a melodic line with fingerings 7 and 6 indicated above the notes. The lower staff continues with its bass line. A dynamic marking of *più f* is present. A fermata is present over the final measure of the upper staff.

1^{er} Mouvt

The musical score is written for piano and consists of five systems of staves. Each system contains a grand staff with a treble and bass clef. The notation includes various musical elements such as notes, rests, slurs, and dynamic markings. Fingerings are indicated by numbers 1-5. The score is divided into measures by vertical bar lines. The first system begins with a piano (*p*) dynamic and features a complex texture with rapid sixteenth-note passages in the bass and sustained chords in the treble. It includes dynamic markings of *sf* and *sec.*. The second system starts with a mezzo-forte (*mf*) dynamic and continues the melodic and harmonic development. The third system begins with a piano (*p*) dynamic and shows a shift in the bass line. The fourth system starts with a piano (*p*) dynamic and features a section with a *pizz f* marking, indicating a forte piano texture. The fifth system begins with a piano (*p*) dynamic and concludes the page with sustained chords and melodic fragments.

First system of musical notation. The right hand (treble clef) features a melodic line with triplets and slurs. The left hand (bass clef) provides a steady accompaniment of chords. A dynamic marking of *mf* is present. A fermata is placed over the final note of the first measure.

Second system of musical notation. The right hand continues with triplets and slurs. A dynamic marking of *mf* is present. A fermata is placed over the final note of the first measure.

Third system of musical notation. The right hand continues with triplets and slurs. A dynamic marking of *mf* is present. A fermata is placed over the final note of the first measure.

Fourth system of musical notation. The right hand continues with triplets and slurs. A dynamic marking of *mf* is present. A fermata is placed over the final note of the first measure.

Fifth system of musical notation. The right hand continues with triplets and slurs. A dynamic marking of *cresc.* is present. A fermata is placed over the final note of the first measure.

LES SEPT TROMPETTES.

The first system of the musical score features a trumpet line at the top with a dynamic marking of *f*. The piano accompaniment consists of two staves. The right-hand piano staff contains a complex texture of triplets and sixteenth-note patterns, while the left-hand piano staff provides a rhythmic foundation with eighth-note accompaniment.

The second system continues the musical piece. The trumpet line shows more melodic development. The piano accompaniment features intricate triplet patterns in both hands, with some sixteenth-note runs in the right hand. A small inset of a trumpet part is visible at the bottom left of this system.

The third system is primarily for the piano. The right-hand staff features a melodic line with triplets, marked with a dynamic of *mf*. The left-hand staff provides a steady accompaniment of eighth notes.

The fourth system includes a vocal line at the top, marked with the instruction *le chant bien en dehors.* and a dynamic of *f*. The piano accompaniment continues with triplet patterns. A dynamic marking of *cresc.* is present in the piano part. A small inset of a trumpet part is also visible at the bottom left.

The first system of music consists of a grand staff with a treble and bass clef. The treble staff begins with a piano (*p*) dynamic and a *rit f* marking. It features a triplet of eighth notes, followed by a dotted quarter note, and then a series of eighth notes. A large bracket above the staff indicates an 8-measure rest. The bass staff contains a triplet of eighth notes, followed by a dotted quarter note, and then a series of eighth notes. The system concludes with a triplet of eighth notes and a dotted quarter note.

LES SEPT TROMPETTES

The second system includes a trumpet part and piano accompaniment. The trumpet part starts with a *f* dynamic and features a dotted quarter note followed by eighth notes. The piano accompaniment begins with a *rit f* marking and a triplet of eighth notes. The bass staff contains a dotted quarter note followed by eighth notes. The system ends with a *f* dynamic marking.

The third system features piano accompaniment. The treble staff starts with a *p* dynamic and contains a series of triplets of eighth notes. The bass staff contains a dotted quarter note followed by eighth notes. The system concludes with a *p* dynamic marking.

The fourth system includes piano and trumpet parts. The piano part starts with a *p* dynamic and features a series of eighth notes. The trumpet part begins with a *p* dynamic and a *sf acc.* marking. The system concludes with a *p* dynamic and a *cresc.* marking.

First system of musical notation. The right hand (treble clef) features a continuous sixteenth-note pattern. The left hand (bass clef) has a few notes in the first measure, followed by a rest, and then a series of chords in the second measure. Dynamics include *p* and *f*. A *cresc.* hairpin is shown above the right hand. Fingerings 7 and 8 are indicated in the left hand.

Second system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand has a melodic line with some rests. Dynamics include *p*, *f sec.*, and *mf sec.*. A *cresc.* hairpin is shown above the right hand.

Third system of musical notation. Similar to the first system, with a sixteenth-note pattern in the right hand and chords in the left hand. Dynamics include *p* and *f*. A *cresc.* hairpin is shown above the right hand. Fingerings 7 and 8 are indicated in the left hand.

Fourth system of musical notation. The right hand continues with the sixteenth-note pattern. The left hand has a melodic line. Dynamics include *mf* and *f sec.*. A *cresc.* hairpin is shown above the right hand.

Fifth system of musical notation. Similar to the first system, with a sixteenth-note pattern in the right hand and chords in the left hand. Dynamics include *f* and *più f*. A *cresc.* hairpin is shown above the right hand. Fingerings 7 and 8 are indicated in the left hand.

LES SEPT TROMPETTES, pour la septième fois.

First system of musical notation. It consists of three staves: a single treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The music is in a key with two flats and a 3/4 time signature. Dynamics include *ff* and *sf sec.* with hairpins. There are various musical notations such as slurs, accents, and ties.

Second system of musical notation, following the same three-staff format as the first system. It continues the musical piece with similar dynamics and notation.

Plus lent. *sec.*

SOPRANI. *fff* *en liant.* *sec.* *fff*

(*) Jah - vé! Jah.

CONTRALTI. *fff* *en liant.* *sec.* *fff*

(*) Jah - vé! Jah.

TÉNORS. *fff* *en liant.* *sec.* *fff*

(*) Jah - vé! Jah.

BASSES. *fff* *en liant.* *sec.* *fff*

(*) Jah - vé! Jah.

Third system of musical notation. It features a grand staff with multiple staves for the seven trumpets, showing complex rhythmic patterns and dynamics. The tempo marking **Plus lent.** is present. The system concludes with a final chord marked *fff* and a fermata.

(*) prononcer: *Jahvé.*

Très animé - Violent. 132 = ♩

ISRAËL.

SOPRANI. *ff* > Que — cet . . te — vil . . le soit a . . na . .

CONTRALTI. *ff* > Que — cet . . te — vil . . le soit a . . na . .

TÉNORS. *ff* > Que — cet . . te — vil . . le soit a . . na . .

BASSES. *ff* > Que — cet . . te — vil . . le soit a . . na . .

S.
- thè - me! De . .

C.
- thè - me! De . .

T.
- thè - me! De . .

B.
- thè - me! De . .

S.
- vant — le — Sei - gneur, — a . - - na . . - thè . - - me

C.
- vant — le — Sei - gneur, — a . - - na . . - thè . - - me

T.
- vant — le — Sei - gneur, — a . - - na . . - thè . - - me

B.
- vant — le — Sei - gneur, — a . - - na . . - thè . - - me

S. *ff* Que

C. *ff* Que

T. *ff* Que

B. *ff* Que



S. *ff*
cet - te vil - le soit a - na - thè - me!

C. *ff*
cet - te vil - le soit a - na - thè - me!

T. *ff*
cet - te vil - le soit a - na - thè - me!

B. *ff*
cet - te vil - le soit a - na - thè - me!



S.
A.
T.
B.

ff > >
A - na -

ff > >
A - na -

ff > >
A - na -

ff > >
A - na -

ff

S.
C.
T.
B.

- thème — à — qui re - bâ - ti - ra Jé - ri - cho! —

- thème — à — qui re - bâ - ti - ra Jé - ri - cho! —

- thème — à — qui re - bâ - ti - ra Jé - ri - cho! —

- thème — à — qui re - bâ - ti - ra Jé - ri - cho! —

ff

Soprano (S.), Alto (A.), Tenor (T.), Bass (B.)

Que son premier né

Piano accompaniment with dynamic markings *f* and accents.

Soprano (S.), Alto (A.), Tenor (T.), Bass (B.)

men - re - lors - qu'il en jet - te -

Piano accompaniment with dynamic markings *f* and accents.

S. *f* Que _____

C. mier né meu re lors

T. ra les fon - de - ments!

B.

S. son pre - mier né meu - re lors

C. qu'il en jet - te - ra les fon - de - ments!

T. *f* les fon - de - ments! *f* les fon - de - ments!

B. *f* Que _____

S. *f* qu'il en jet - te - ra - les - fon - de - ments!

C. *f* les - fon - de - ments! *f* les - fon - de - ments!

T. *f* qu'il - meu - re! *f* S'il re - bâ - tit

B. *f* son - pre - mier - né - meu - re!

S. *f* S'il re - bâ - tit Jé - ri - cho!

C. *f* S'il re - bâ - tit Jé - ri - cho!

T. *f* Jé - ri - cho! *f* S'il re - bâ - tit

B. *f* S'il re - bâ - tit Jé - ri - cho!

S. Que son pre-mier né meu - - -

C. Que son pre-mier né meu - re! qu'il meu - - -

T. Jé - ri - cho! Qu'il meu - - -

B. S'il re - bâ - tit Jé - ri - cho! Qu'il - - - meu - - -

S. - re! qu'il meu - - - re lors -

C. - re! qu'il meu - - - re lors -

T. - re! qu'il meu - - - re lors -

B. - re! qu'il meu - - - re lors -

S.
- qu'il en jet - te - ra - les - fon - de - ments!

C.
- qu'il en jet - te - ra - les - fon - de - ments!

T.
- qu'il en jet - te - ra - les - fon - de - ments!

B.
- qu'il en jet - te - ra - les - fon - de - ments!

The first system of the musical score consists of four vocal staves (Soprano, Contralto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of one sharp (F#) and a common time signature. The lyrics are '- qu'il en jet - te - ra - les - fon - de - ments!'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more complex bass line in the left hand, with dynamic markings of *ff* and accents.

S.
Qu'il - per - de - le - der - nier de ses en -

C.
Qu'il - per - de - le - der - nier de ses en -

T.
Qu'il - per - de - le - der - nier de ses en -

B.
Qu'il - per - de - le - der - nier de ses en -

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are 'Qu'il - per - de - le - der - nier de ses en -'. The vocal parts maintain the same melodic line as in the first system. The piano accompaniment continues with its rhythmic pattern, including dynamic markings of *ff* and accents.

S. *cy*
- fants _____ lorsqu'il en met - tra les _____

C.
- fants _____ lorsqu'il en met - tra les _____

T.
- fants _____ lorsqu'il en met - tra les _____

B.
- fants _____ lorsqu'il en met - tra les _____




S. *sf* *^*
por - - - - - tes! Qu'il

C. *sf* *^*
por - - - - - tes! Qu'il

T. *sf* *^*
por - - - - - tes! Qu'il

B. *sf* *^*
por - - - - - tes! Qu'il



S.
meu - - - - - re! Qu'il

C.
meu - - - - - re! Qu'il

T.
meu - - - - - re! Qu'il

B.
meu - - - - - re! Qu'il

6 ff

S.
meu - - - - - re! A - na -

C.
meu - - - - - re! A - na -

T.
meu - - - - - re! A - na -

B.
meu - - - - - re! A - na -

ff 3

8^{va} basso

S.
- thè - me sur lui! a - na - thème, a - na - thè - me sur lui! Qu'il

C.
- thè - me sur lui! a - na - thème, a - na - thè - me sur lui! Qu'il

T.
- thè - me sur lui! a - na - thème, a - na - thè - me sur lui! Qu'il

B.
- thè - me sur lui! a - na - thème, a - na - thè - me sur lui! Qu'il

S.
meu - - - - - re!

C.
meu - - - - - re!

T.
meu - - - - - re!

B.
meu - - - - - re!

Fin de la 2^{me} Partie.

CHANAAN (LA TERRE PROMISE).

« Il renvoya ensuite le peuple
« chacun dans ses terres. »

JOSUÉ.

PASTORALE.

Modéré - avec ampleur. 60 = ♩.

PIANO.

The musical score is written for piano and consists of four systems of music. The first system begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 8/8. It includes a 'PIANO.' marking and a 'p' dynamic. The second system continues the piece and includes a 'p' dynamic and an 'M.G.' marking. The third system includes an 'M.B.' marking. The fourth system includes an 'M.B.' marking and an 'M.G.' marking. The score features various musical notations including notes, rests, slurs, and dynamic markings.

en cédant.

1^{er} Mouvt

First system of musical notation. The right-hand part (treble clef) begins with a *pizz* marking and a *mf* dynamic. It features a series of chords and melodic lines, with a *cresc.* marking and a *MG.* (Moderato Giusto) tempo change. The left-hand part (bass clef) starts with a *f* dynamic and a *cresc.* marking. The system concludes with a *f cresc.* and a *sf* marking. The instruction *bien en dehors.* is written below the bass staff.

Second system of musical notation. The right-hand part continues with a *pizz cresc.* and a *sf* marking. The left-hand part continues with a *f* dynamic and a *cresc.* marking.

Third system of musical notation. The right-hand part features a *pizz cresc.* and a *sf* marking. The left-hand part continues with a *f* dynamic and a *cresc.* marking.

Fourth system of musical notation. The right-hand part continues with a *pizz cresc.* and a *sf* marking. The left-hand part continues with a *f* dynamic and a *cresc.* marking.

Fifth system of musical notation. The right-hand part concludes with a *p* (piano) dynamic and a *MG.* marking. The left-hand part concludes with a *mf en dehors.* marking.

First system of musical notation. It consists of two staves (treble and bass clef). The music features a melodic line in the treble clef with a long slur over it, and a harmonic accompaniment in the bass clef. Dynamics include *p* (piano) and *dim.* (diminuendo).

Second system of musical notation. It consists of two staves. The treble clef staff has a melodic line with a slur. The bass clef staff has a harmonic accompaniment. Dynamics include *più p* (pianissimo) and *dim.* (diminuendo).

Third system of musical notation. It consists of two staves. The treble clef staff has a melodic line with a slur. The bass clef staff has a harmonic accompaniment. Dynamics include *p* (piano).

Fourth system of musical notation. It consists of two staves. The treble clef staff has a melodic line with a slur. The bass clef staff has a harmonic accompaniment. Dynamics include *f* (forte), *p* (piano), and *f* (forte).

Fifth system of musical notation. It consists of two staves. The treble clef staff has a melodic line with a slur. The bass clef staff has a harmonic accompaniment. Dynamics include *p* (piano).

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked with a piano (*p*) dynamic. The right hand plays a melodic line with some rests, while the left hand provides a rhythmic accompaniment.

Second system of musical notation, continuing the piece. The right hand has a more active melodic line, and the left hand continues with a steady accompaniment.

Third system of musical notation, showing a change in dynamics to mezzo-forte (*mf*) in the right hand and *f* in the left hand. The texture becomes more complex with more notes in both hands.

Fourth system of musical notation, featuring a *f* dynamic. The right hand has a melodic line with some grace notes, and the left hand has a rhythmic accompaniment.

Fifth system of musical notation, marked with fortissimo (*ff*) dynamics. It includes performance instructions such as *cresc.* (crescendo), *M.G.* (Mourning Glory), and *bien en dehors.* (well out of the page).

ff *cresc.* *ff cresc.* M.D. M.G.

(bien en dehors.)

This system features a grand staff with treble and bass clefs. The right hand begins with a series of chords and a melodic line, marked with a forte (*ff*) dynamic and a crescendo (*cresc.*). The left hand plays a rhythmic accompaniment of eighth notes. A first ending bracket labeled 'M.D.' spans the final measures, and a 'M.G.' marking is present in the bass line.

più ff cresc. *ff*

This system continues the musical piece. The right hand features a dense texture of chords and a melodic line, marked with *più ff cresc.* and *ff*. The left hand maintains its rhythmic accompaniment. A first ending bracket labeled 'M.D.' is visible at the end of the system.

più f *ff* *cresc.*

This system shows further development of the music. The right hand has a melodic line with some grace notes, marked with *più f*, *ff*, and *cresc.*. The left hand continues with its accompaniment. A first ending bracket labeled 'M.D.' is present.

M.G. M.G.

This system focuses on the bass line, which has a melodic line with grace notes. The right hand provides harmonic support with chords. Two 'M.G.' markings are present, one in the right hand and one in the left hand.

M.D. M.G. M.G.

The final system on the page. The right hand has a melodic line with grace notes, marked with 'M.D.'. The left hand has a melodic line with grace notes, marked with 'M.G.'. There are also 'M.G.' markings in the bass line.

ISRAËL

SOPRANI. *p* Voi - ci la Ter - re Pro.

CONTRALTI. *p* Voi - ci la Ter - re Pro.

TÉNORS. *p* Voi - ci la Ter - re Pro.

BASSES. *p* Voi - ci la Ter - re Pro.

p dim. - - - - - più p

(bien en dehors.)

rall. 1^{re} Mouv!

S. *mf* - mi - se, La ter -

C. *mf* - mi - se. La ter - re pro - mi - se à nos pè - res,

T. - mi - se,

B. - mi - se,

rall. 1^{re} Mouv!

M.D. M.G.

p

S. re pro-mi - se à nos pè - - - res.

C. *p* à - nos pè - - - res.

T. *p* pro-mi - se à - nos pè - - - res.

B. *p* à - nos pè - - - res.

S. *mf* Le Seigneur nous la don - - - ne a - - - vec

C. *p* Il nous la don - ne a - - - vec

T. *p* Il nous - la donne a -

B. *p* A - - -

dim. *mf*

S. — la paix. La

C. — la paix. Voi-ci la ter - -

T. -vec — la paix. Voi - ci la ter - re promise à nos

B. -vec la paix.

dim. *mf* *f*

S. ter - re pro.mi - - se à nos pè - -

C. -re pro.mi - se à nos pè - - res. Le Sei -

T. pè - - res, à nos pè - res. Et le Sei -

B. Voi-ci la ter - - re pro - mi - se,

cresc. - - - - *più f*

S. - res. Voi - ci - la ter - re pro - mi - se. Le Sei - gneur nous la

C. - gneur la donne a - vec - - - la paix. Le Sei - gneur

T. - gneur la don - ne a - vec la paix. Le Sei - gneur - nous la

B. *cresc.* - - - - *più f*

pro - mise à nos pè - - res. Le Sei - gneur

cresc. - - - -

S. donne, Il nous - la donne a - vec la paix.

C. *cresc.* - - - - *f*

nous la donne a - vec - - - la paix. Gloi - - - re!

T. *cresc.* - - - - *f*

donne, Il nous - la donne a - vec la paix. Gloi - - - re!

B. *cresc.* - - - -

nous la donne a - vec la paix.

S. -gneur nous la donne a - vec la paix. — Voici la Ter - - - re Pro.

C. paix, a - vec la paix. Voici la Ter - - - re Pro.

T. paix. Il nous la don - - - ne. Voici la Ter - - - re Pro.

B. don - - - - ne. Voici la Ter - - - re Pro.

M.G. *cresc.* *ff* (très en dehors)

S. - mi - - se; Le Seigneur nous la donne avec la

C. - mi - - se; Le Seigneur nous la donne avec la

T. - mi - - se; Le Seigneur nous la donne avec la

B. - mi - - se; Le Seigneur nous la donne avec la

S. *mf* > *f* paix. _____ Il nous la donne avec la

C. *mf* > *f* paix. _____ Il nous la donne avec la

T. *mf* > *f* paix. _____ Il nous la donne avec la

B. *mf* > *f* paix. _____ Il nous la donne avec la

8

S. *p* *dim.* *pp* paix, _____ a vec la paix. _____

C. *p* *dim.* *pp* paix, _____ a vec la paix. _____

T. *p* *dim.* *pp* paix, _____ a vec la paix. _____

B. *p* *dim.* *pp* paix, _____ a vec la paix. _____

8

Très modéré_ religieux. 60=♩

8-7

GRAND ORGUE.

p

LA VOIX. (SOPRANO SOLO)

en cédant. 1^{re} Mouvt plus lent.
(largement et avec une voix claire et sonore)

f

Peuple bé - ni de Dieu, — par.

en cédant. 1^{re} Mouvt plus lent.

la V.

-ta-gez-vous cet-te ter - - re. Le Seigneur vous la don - - ne,

M. D.

la V.
C'est la Ter - re Pro - mi - se. Il vous la

la V.
don - ne, Il vous la donne a - vec la paix.

en cédant. 1^{re} Mouv!
mf cresc. -
la V.
Peuple bé - ni de Dieu. par - ta - gez vous cet - te ter -
en cédant. 1^{re} Mouv!

1^{re} Mouv! moins lent. f
la V.
- re. - Retour - nez dans vos ten - tes, a -
1^{re} Mouv! moins lent. f sempre sostenuto e f

1^a
V.

vec beaucoup de bien — et de gran - des ri - ches - ses, a -

più f

1^a
V.

vec de l'or, de l'ai - rain et du fer. —

cresc. - - - - - *più f*

1^a
V.

Vous a - vez o - bé - i, — et dans un si long

1^a
V.

temps vous n'a - vez point a - bandonné vos frè - - - - res.

N. G.

Plus large.

In V.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

ISRAËL.

Gloire à Dieu! Gloire à Dieu!

Plus large.

ORCH.

S.

C.

T.

B.

Dieu! Gloire à Dieu! Dieu! Gloire à Dieu!

Modéré_ sans lenteur. 84=d

très marqué détaché et pesant.

SOPRANI. (avec joie) *f*

CONTRALTI.

TÉNORS.

BASSES.

Israël.

Ai-mons le Sei - gneur, at - ta - chons-nous à

S. lui. Ser - - - vons - le de tout no - tre

C. (avec joie) *f* Ai-mons le Sei - - gneur, at - ta - chons-nous à

T.

B.

M. G.

S.
cœur. C'est No - tre Dieu, c'est

A.
Lui. Ser - vons - le de tou - te notre

T.
(avec joie) Ai - mons le Sei - gneur, at - ta - chons-nous à

P.
M.D.
M.G.

S.
Lui. C'est le Sei - gneur No - tre Dieu.

A.
à - me. C'est le Sei - gneur No - tre

T.
Lui. Ser - vons - le de tout - no - tre

B.
(avec joie) Ai - mons le Sei - gneur, at - ta - chons-nous à

P.
f

S. *sf* Ser - - - vous le Sei - gneur a - vec a - mour et

C. Dieu, at - ta - chons-nous à lui.

T. Dieu. *sf* Ser - - - vous le Sei -

B. Lui. *p* Ser - vous - le de tout no - - tre

S. de tou - - - te notre à - - -

C. *sf* Ser - - - vous No - tre Sei - gneur Dieu.

T. - gneur a - vec a - mour et de tou - te notre à - - -

B. cœur. *sf* Ser - - - vous No - tre

S. *sf* *^*
_ me. Ser - - - vous-le de tout no - tre

C. *f*
Ai-mons le Sei - - gneur, at - ta - chons-nous à -

T. *f*
_ me.

B. *f*
Seigneur Dieu. Ser - vous-le de tout no - tre cœur.

S. cœur, a - vec a - mour. At - ta - chons nous à Lui.

C. Lui, a - vec a - mour. Gloire au Sei -

T. *f*
Ai-mons le Sei - - gneur, at - ta - chons-nous à -

B. *sf* *^*
Ser - - - vous-le de tout no - tre

f *m. g.*

S.
 C.
 T.
 P.

Gloire au Sei_gneur — qui
 -gneur! Gloire au Sei_gneur — qui nous — con_duit — dans
 Lui pour — tou_jours. Gloire au Sei -
 cœur. — Gloire au Sei_gneur! Gloire — au —

S.
 C.
 T.
 P.

nous con_duit i - ci, — dans ce pa - ys — pro -
 ce — pa - ys. Gloire au Sei_gneur, — No - tre Dieu.
 -gneur — qui nous con_duit i - ci — dans ce pa -
 Sei - gneur, No - tre Dieu! —

S. mis, dans ce pa - ys pro - mis à nos

C. Gloire au Sei - gneur qui nous conduit dans

T. -ys pro - mis.

B. Il nous con - duit dans ce pa - ys pro - mis.

S. pé - res. Ser - vons le Sei -

C. ce pa - ys. Ser - vons le Sei - gneur.

T. Servons le Sei - gneur. Gloire à Lui.

B. Ser - vons le Sei - gneur.

S. - gneur _____ Dieu! _____

C. _____ Il nous a con_duit dans ce pa -

T. _____ Il nous a con - duit _____ dans ce _____ pa -

B. _____ Il nous a con_duit. _____ Le Seigneur nous a con -

M. D.

S. *f* _____ Ai_mons le Sei - - gneur, _____ at - ta_chons-nous à _____

C. _____ - ys, dans ce pa - ys pro_mis.

T. _____ - ys. _____ Ser - - - vons - le de tout no - tre _____

B. _____ - duit _____ dans ce pa - ys.

M. G.

S. *f* Lui. Gloire au Sei - gneur, — au Seigneur Dieu!

C. *f* Gloire au Sei - gneur, — au Seigneur Dieu!

T. *f* cœur. Gloire au Sei - gneur, — au Seigneur Dieu!

B. *f* Gloire au Sei - gneur, — au Seigneur Dieu!

S. *f* Gloire au Sei - gneur — qui nous mè - ne —

C. *f* Gloire au Sei - gneur — qui nous mè - ne —

T. *f* Gloire au Sei - gneur — qui nous mè - ne —

B. *f* Gloire au Sei - gneur — qui nous mè - ne —

avec un peu plus de chaleur.

S. en la Ter - re Pro - mi - - se.

C. en la Ter - re Pro - mi - - se.

T. en la Ter - re Pro - mi - - se. *f* Aimons le Sei -

B. en la Ter - re Pro - mi - - se.

avec un peu plus de chaleur.

S. *f* Ai - mons le Sei -

C. Ai - mons le Sei - - gneur, at - ta - chons - nous à

T. - gneur, at - ta - chons - nous à Lui. Ai - mons le Sei -

B.

f

m. c.

S. - gneur, at - ta - chons - nous à - le ser - vir. Ser - vons - le.

C. le ser - vir. Ai - mons le Sei -

T. - gneur, at - ta - chons - nous à Lui. Ser - vons -

B. Ai - mons le Sei - gneur, at - ta - chons - nous à -

S. Il est le Seigneur, le Sei - gneur Dieu.

C. - gneur. Ser - vons - le, Ser - vons - le a - vec no - tre

T. - le a - vec a - mour et de tout no - tre cœur.

B. le servir, Ser - vons - le, Ser - vons - le a - vec no - tre

en aimant un peu .

S. *sf*
At - ta - chons-nous à Lui ,

C. cœur . Ai - mons le Sei -

T. *sf*
At - ta - chons-nous à Lui ,

B. cœur . Ai - mons le Sei -

en aimant un peu .

S. *sf*
at - ta - chons-nous à Lui .

C. - gneur , ai - mons le Sei -

T. *sf*
at - ta - chons-nous à Lui .

B. - gneur , ai - mons le Sei -

S. *f* cre - - -
 Ai - mons le Sei - gneur Dieu!

C. - gneur. Ser - vons - le tou -

T. *f* cre - - -
 Ai - mons le Sei - gneur Dieu!

B. - gneur. Ser - vons - le tou -

8 - - - 8 - - -

S. *f* - scen - - - do
 Ai - mons le Sei - gneur Dieu!

C. - jours. Ser - vons - le tou -

T. *f* - scen - - - do
 Ai - mons le Sei - gneur Dieu!

B. - jours. Ser - vons - le tou -

8 - - - 8 - - -

avec un peu plus de chaleur encore.

S. *ff* Gloire à Dieu! Gloire à Dieu!

C. *ff* - jours. Gloire à Dieu! Gloire à Dieu!

T. *ff* Gloire à Dieu! Gloire à Dieu!

B. *ff* - jours. Gloire à Dieu! Gloire à Dieu!

avec un peu plus de chaleur encore.

8- - - - - 8- - - - -

S. Car sa main nous conduit.

C. Car sa main nous conduit.

T. Car sa main nous conduit.

B. Car sa main nous conduit.

S. Gloire à Dieu, au Seigneur,

C. Gloire à Dieu, au Seigneur,

T. Gloire à Dieu, au Seigneur,

B. Gloire à Dieu, au Seigneur,

ff

S. *fff* No - - - tre Dieu! At - ta - chons-nous à -

C. *fff* No - - - tre Dieu! At - ta - chons-nous à -

T. *fff* No - - - tre Dieu! At - ta - chons-nous à -

B. *fff* No - - - tre Dieu! At - ta - chons-nous à -

fff

S. *ff* $\hat{\Delta}$ Lui . Gloire _____ à Dieu ! At - ta - chons-nous à _____

C. *ff* $\hat{\Delta}$ Lui . Gloire _____ à Dieu ! At - ta - chons-nous à _____

T. *ff* $\hat{\Delta}$ Lui . Gloire _____ à Dieu ! At - ta - chons-nous à _____

B. *ff* $\hat{\Delta}$ Lui . Gloire _____ à Dieu ! At - ta - chons-nous à _____

en élargissant. - - -

S. *ff* > Lui , No - tre Sei - gneur Dieu ! _____

C. *ff* > Lui , No - tre Sei - gneur Dieu ! _____

T. *ff* > Lui , No - tre Sei - gneur Dieu ! _____

B. *ff* > Lui , No - tre Sei - gneur Dieu ! _____

en élargissant. - - -