

PSALM 80

From the Book of Psalms

ALBERT ROUSSEL, Op. 37

Maestoso (♩ = 84)

PIANO

SOPRANOS
CONTRALTOS
TÉNORS
BASSES

f Give ear, _____

f Give ear, _____

f Give ear, _____

f Give ear, _____

f Give ear, _____

S.
C.
T.
B.

give ear, _____ give ear, _____

give ear, _____ give ear, _____

give ear, _____ give ear, _____

give ear, _____ give ear, _____

give ear, _____ give ear, _____

(Quat.)

Moderato *mf*

S. O Shep - herd — of Is - ra - el, —

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

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

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

Moderato (♩ = 96) *mf*

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

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

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

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

② *f*

Allegro moderato

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

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

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

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

Allegro moderato (♩ = 116)

Bois: *mf*

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

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

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

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

Bois: *mf* ③

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

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

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

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

cresc. *ff*

ff *vello* (C.B.)

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

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

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

I
T.
II
I
B.
II

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

⑤

I
T.
II
I
B.
II

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

⑤

I *ff* stir up thy strength, — stir up thy strength, — stir *f*

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

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

I up, stir up thy strength, — stir up, stir up thy strength, —

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

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

(Ca)

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

B. stir up thy strength, — stir —

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

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

⑥

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

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

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

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

S. nas - seh, stir up thy strength, — and come and ⁷

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

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

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

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

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

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

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

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

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

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

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

⑧ *Meno allegro*

S. *us. —*

C. *us. —*

T. *us. —*

B. *us. —*

⑧ *Meno allegro*

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

Andantino ($\text{♩} = 72$)

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

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

T. *p* Turn us a - gain, O God, — and

B.

Andantino ($\text{♩} = 72$)

(Alt) *p*

9

S. shine; and we shall be saved.

C. shine; and we shall be saved.

T. cause thy face to shine;

B. *p* and we shall be saved.

9

mp (Clar.)

S. *mf* Turn us a-gain, O God,—

C. *mf* Turn us a-gain, O God,—

T. *mf* Turn us a-gain, O God,—

B. *mf* Turn us a-gain, O God,—

(Cora)

mf

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

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

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

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

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

(Vona) *mf* *p* ⑩ *Andante* (Fl.)

accelerando molto

S. shall be saved.

C. shall be saved.

T. saved. O

B. *pp*
and we shall be saved.

(Bor) *accelerando molto* *cresc.* (Quat.)

Allegro deciso (♩=144)

S. _____

C. _____

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

B. _____

Allegro deciso (♩=144)

11

S. _____

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

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

B. _____

11

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

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

T. of thy peo - ple? *AA*

Detailed description: This system contains the first three staves of the musical score. The Soprano staff (S.) begins with a dynamic marking of *f* and the lyrics "O Lord God of hosts, how". The Contralto staff (C.) has a dynamic marking of *mf* and lyrics "an - gry a - gainst the pray - er, the pray - er a -". The Tenor staff (T.) has lyrics "of thy peo - ple?" and a section marked *AA*. The piano accompaniment is shown in two staves below the vocal parts.

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

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

T. *f* O Lord God of

B. *f* O Lord God of

Detailed description: This system contains the next three staves of the musical score. The Soprano staff (S.) has a dynamic marking of *mf* and lyrics "long wilt thou be an - gry a - gainst the pray - er the". The Contralto staff (C.) has a dynamic marking of *mf* and lyrics "gainst the pray - er of thy peo - ple?" and a section marked *AA*. The Tenor staff (T.) has a dynamic marking of *f* and lyrics "O Lord God of". The Bass staff (B.) has a dynamic marking of *f* and lyrics "O Lord God of". A circled number "12" is placed above the Soprano staff. The piano accompaniment continues in two staves below.

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

C. *f*

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

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

S. *f*

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

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

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

13

S. O Lord God of hosts, how long— how

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

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

B. Ah

13

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

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

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

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

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

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

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

B. O Lord, O Lord, Ah

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

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

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

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

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

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

(14)

rall. poco a poco

S. peo - ple?

I. C. peo - ple?

II. peo - ple?

I. T. peo - ple?

II. peo - ple?

B. peo - ple?

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

Allegro moderato (♩=116)

T. *mf* Thou

B. *mf* Thou

(Trb) *mp* *p*

15

T. feed - est them

B. feed - est them with the bread of

(15)

p

T. *mf* and giv - est them

B. tears; and giv - est them

(Cora) *p* *f*

T. *cresc* 16 tears to drink in great

B. *cresc* 16 tears to drink in great

16

S. *p* *Ah*

C. *p* *Ah*

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

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

(Tpt.) *mf* *f*

S. *mp* *Allargando* *Ah*

C. *mp* *Ah*

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

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

Allargando *f*

17 Andantino (♩ = 72)

S.

C.

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

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

17 Andantino (♩ = 72)

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

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

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

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

18 *accel.* *Più mosso* (♩ = 96) *ff*

S. selves, and our en-e-mies laugh—

C. selves, and our en-e-mies laugh—

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

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

18 *Più mosso* (♩ = 96) *accel.*

S. a-mong them - selves.

C. a-mong them - selves.

T. a-mong them - selves.

B. a-mong them - selves.

ff

(19)

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

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

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

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

(19)

S. face_ to shine; and_ we shall be

C. face_ to shine; and_ we shall be

T. face_ to shine; and_ we shall be

B. face_ to shine; and_ we shall be

20 Poco più Allegro (♩ = 116)

S. *ff* saved. —

C. *ff* saved. —

T. *ff* saved. —

B. *ff* saved. —

20 Poco più Allegro (♩ = 116)

ff

dim.

21

rall. *sempre dim.*

Andante (♩ = 60)
TENOR SOLO

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

Andante (♩ = 60)

(Vio.) *p*

22

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

pp

TS. Thou pre -

(Cora.)

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

23

TS. take deep root, — and it filled the

poco rit

poco rit

Andantino (♩ = 72)

TS. land. The hills were

S.

C.

T.

B. *pp*
Ah

Andantino (♩ = 72)

pp
(Vio.)
(Trb.)

pp

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

S.

C. *pp*
Ah

T.

B.

pp

T.S. of — were like the good - - ly -

S.

C.

T.

B.

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

S. *p div.*
Ah

C. *p div.*

T.

B. *p*

25

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

S.

C.

T.

B.

25

mp

Poco più mosso (♩=64)

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

I. *p* *mf*

S. *p* *mf*

II. *p* *mf*

Ah

I. *mf*

C. *mf*

II. *mf*

Ah

T. *mf*

Ah

B. *mf*

Poco più mosso (♩=64)

mf

26 *cresc.*

I S
II
I C
II
T
B

cresc. *cresc.* *cresc.* *cresc.* *cresc.* *cresc.*

Detailed description: This system contains six staves for strings and woodwinds. The top staff (I S) is marked with a circled '26' and 'cresc.'. The second staff (II) is marked with 'cresc.'. The third staff (I C) is marked with 'cresc.'. The fourth staff (II) is marked with 'cresc.'. The fifth staff (T) is marked with 'cresc.'. The sixth staff (B) is marked with 'cresc.'. The music features complex rhythmic patterns with many accidentals and slurs.

27 *cresc.*

cresc.

Detailed description: This system shows the piano accompaniment for measures 27-31. It consists of two staves. The right hand is marked with a circled '27' and 'cresc.'. The left hand is marked with 'cresc.'. The music is characterized by dense chordal textures and moving lines in both hands.

I S
II
I C
II
T
B

Detailed description: This system contains six staves for strings and woodwinds, measures 32-36. The top staff (I S) has a dynamic marking of *f*. The second staff (II) has a dynamic marking of *f*. The third staff (I C) has a dynamic marking of *f*. The fourth staff (II) has a dynamic marking of *f*. The fifth staff (T) has a dynamic marking of *f*. The sixth staff (B) has a dynamic marking of *f*. The music continues with complex rhythmic patterns and many accidentals.

f

Detailed description: This system shows the piano accompaniment for measures 32-36. It consists of two staves. The right hand is marked with a dynamic marking of *f*. The left hand is marked with a dynamic marking of *f*. The music features dense chordal textures and moving lines in both hands.

I S. *f* Ah

II Ah

I C. *f*

II *f*

T. *f*

B. *f*

I S. **27** *cresc.* *ff*

II *cresc.* *ff*

I C. *cresc.* *ff*

II *cresc.* *ff*

T. *cresc.* *ff*

B. *cresc.* *ff*

27 *cresc.* *ff*

I. *fff*

S. *fff*

II. *fff*

C. *fff*

T. *fff*

B. *fff*

ff (Coro.)

ff

S.

C.

T.

B.

28 *dim.* *rall.*

S. *dim.*

C. *dim.*

T. *dim.*

B. *dim.*

8 *dim.* *vibr.*

Andantino (♩=72)

mf dim. *p*

S.

C.

T.

B.

Andantino (♩=72)

(F1.) *mf*

(Alt.) *mf*

First system of musical notation. It consists of three staves. The top staff is marked with "(ob.)" and contains a melodic line with slurs and accents. The middle staff is marked with "(Cl.)" and contains a similar melodic line. The bottom staff contains a bass line with chords and slurs. The key signature has one sharp (F#).

Second system of musical notation, starting with a circled measure number "29". The top staff is marked with ". von)" and contains a melodic line. The middle staff contains a melodic line. The bottom staff is marked with "(Cl. b.)" and contains a bass line with chords and slurs. The key signature has one sharp (F#).

Third system of musical notation, continuing the piece. It consists of three staves with complex melodic and harmonic lines, including slurs and accents. The key signature has one sharp (F#).

Allegro molto *♩ = 120*

Fourth system of musical notation, starting with a circled measure number "30". The top staff is marked with "(Cl.)" and contains a fast, rhythmic melodic line. The middle staff is marked with "(Coro)" and contains a rhythmic accompaniment. The bottom staff contains a bass line with chords and slurs. The key signature has one sharp (F#).

T.S. (31) *f*

Why

T.S. (31) *f*

hast thou then — bro - ken down her hedg - es, so that

T.S. (32)

all they which pass by the way do pluck her? —

TS. The boar _____ out of the

f (Quat.)

TS. wood _____ doth waste it, _____

ff *dim.*

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

B. _____ Why hast thou

p *cresc.* *f*

TS. doth de - vour it. _____

T. _____ Why hast thou

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

f *dim.*

T. *mf* then — bro - ken down her hedg - es, (35)

B. *p* *Ah* so that all they which pass by the

The first system of the musical score features a vocal line (T.) and a piano accompaniment. The vocal line begins with a treble clef and a key signature of two flats. It contains the lyrics "then — bro - ken down her hedg - es," with a circled measure number (35) above the final note. The piano accompaniment starts with a bass clef and a key signature of two flats, marked with a piano (*p*) dynamic. It includes a vocal line with the lyrics "so that all they which pass by the" and a circled measure number (35) above the final note. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. Dynamics include *mf* and *f*.

T. *f* so that all they which pass by the (36)

B. way do pluck her? —

The second system of the musical score continues the vocal and piano parts. The vocal line (T.) has a treble clef and a key signature of two flats, with the lyrics "so that all they which pass by the" and a circled measure number (36) above the final note. The piano accompaniment (B.) has a bass clef and a key signature of two flats, with the lyrics "way do pluck her? —" below the staff. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. Dynamics include *f* and *ff*.

T. way do pluck her? —

B. *Ah* *cresc.*

The third system of the musical score continues the vocal and piano parts. The vocal line (T.) has a treble clef and a key signature of two flats, with the lyrics "way do pluck her? —" below the staff. The piano accompaniment (B.) has a bass clef and a key signature of two flats, with the lyrics "Ah" and "cresc." below the staff. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a rhythmic pattern. Dynamics include *cresc.*

37 *ff*

S. Why hast thou then — bro - ken

C. Why hast thou

T. Why hast thou then —

B. *ff*

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

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

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

B. *ff* so that all they which

(vous)

38

S. pass by the way do pluck her?

C. pass by the way do pluck her?

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

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

ff (Quat.) *p*

39

T. *cresc.*

B. *cresc.*

cresc.

39

ff *mf*

T. The boar out

B. *ff* *mf* The boar out

p (Quat.) *p*

mf

40

T. of the wood doth waste it,

B. of the wood doth waste it,

41

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

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

(Cors.) (Trp.)

S. her hedg - es,

C. her hedg - es,

T. and the wild beast of the field

B. and the wild beast of the field

p

S. *ff* 42
so that all they

C. *ff*
so that all they

T. *v* doth de - vour it.

B. *v* doth de - vour it.

42

S. which pass by the way do pluck

C. which pass by the way do pluck

T.

B.

(Cl.)

43

S. her? *ff* The

C. her? *ff* The

T. *ff* The boar out of the

B. *ff* The boar out of the

43

ff (Corns.)

T.S. Re -

S. boar out of the wood — doth waste it, —

C. boar out of the wood — doth waste it, —

T. wood — doth waste it, —

B. wood — doth waste it, —

Moderato (♩=96)

(44)

T.S. turn, _____ we be -

S. and the wild beast of the field _____

C. and the wild beast of the field _____

T. and the wild beast of the field _____

B. and the wild beast of the field _____

Moderato (♩=96)

(44)

(Trp.)

T.S. seech thee, _____

S. doth de - vour it,

C. doth de - vour it,

T. doth de - vour it,

B. doth de - vour it,

T.S. O God of hosts: _____

S. and the wild beast of the field _____

C. and the wild beast of the field _____

T. and the wild beast of the field _____

B. and the wild beast of the field _____

(Cors.) *mp*

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

S. doth de - vour it,

C. doth de - vour it,

T. doth de - vour it,

B. doth de - vour it,

(Trp.) *mp*

T.S. and be - hold and

S. and the wild beast of the field

C. and the wild beast of the field

T. and the wild beast of the field

B. and the wild beast of the field

mp (Trb.)

T.S. vis - it this vine;

S. doth de - vour it,

C. doth de - vour it,

T. doth de - vour it,

B. doth de - vour it,

(Fl.)

p dolce

(Violon.)

p espress.

46

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

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

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

T. *mf* Re - turn, — we be - seech —

B. *mf* Re - turn, — we be - seech

46

poco rit 47

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

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

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

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

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

poco rit 47

Allegro moderato (♩=116)

(vous)

48

C. It is

B. It is

48

49

S. It is cut—

C. burn - ed with fire,—

T. It is cut—

B. burn - ed with fire,—

49

S. down: It is *f* is

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

T. down: It is

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

(50) *ff*

S. cut down: They per - ish at

C. They per - ish at

T. cut down: They per - ish at

B. They per - ish at

(50)

(Quat) *pp*

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

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

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

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

(51)

Moderato (♩=96)

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

S. Let thy hand be up-on the

C. Let thy hand be up-on the

Moderato (♩=96)

(52) (voss)

ff dim.

p (Trb.)

mp

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

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

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

The first system of music features three vocal staves (T.S., S., C.) and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "man of thy right hand, up - on the". The piano accompaniment includes dynamic markings such as *p* and *mp*.

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

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

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

The second system continues the vocal and piano parts. The lyrics are: "son of man whom thou mad - est". The piano accompaniment includes dynamic markings such as *mp* and *p*, and includes performance instructions for "(vols) >" and "(Cor.)".

53 *accelerando molto*

T.S. strong for thy - self.

S. strong for thy - self.

C. strong for thy - self.

T. *f* So

The third system begins with a circled measure number "53" and the instruction "*accelerando molto*". The vocal parts sing "strong for thy - self.". The piano accompaniment includes dynamic markings such as *mp*, *cresc.*, and *f*, and ends with the instruction "So".

Allegro deciso (♩=144)

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

f (Quat.)

C. So will not we go back from thee:— so

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

f (54)

mf

(54)

S. So will not we go back from

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

T. on thy name.— Ah—

f

mf

s

S. *f* *Ah*

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

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

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

S. *ff* (56) so will not

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

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

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

S. *we go back from thee: quicken us,*

I.

C.

II.

I.

T.

II.

B.

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

I.

C.

II.

I.

T.

II.

B.

57

S. up - on thy name,

I. *fff*

C. II. *fff*

I. *fff*

T. *fff*

II. *fff*

B. *fff*

fff Allargando

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

I. *fff*

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

II. *fff*

I. *fff*

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

II. *fff*

B. *fff*

and we will call up - on thy name,

Allargando

fff (58)

S. and we will call up - on thy

I. and we will call up - on thy

C. and we will call up - on thy

II. and we will call up - on thy

I. and we will call up - on thy

T. and we will call up - on thy

II. and we will call up - on thy

B. and we will call up - on thy

S. name. _____

I. name. _____

C. name. _____

II. name. _____

I. name. _____

T. name. _____

II. name. _____

B. name. _____

dim. *rall.* *p*

Lento

59

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

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

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

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

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

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

Lento (♩: 48)

59

pp

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

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

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

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

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

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

rall.