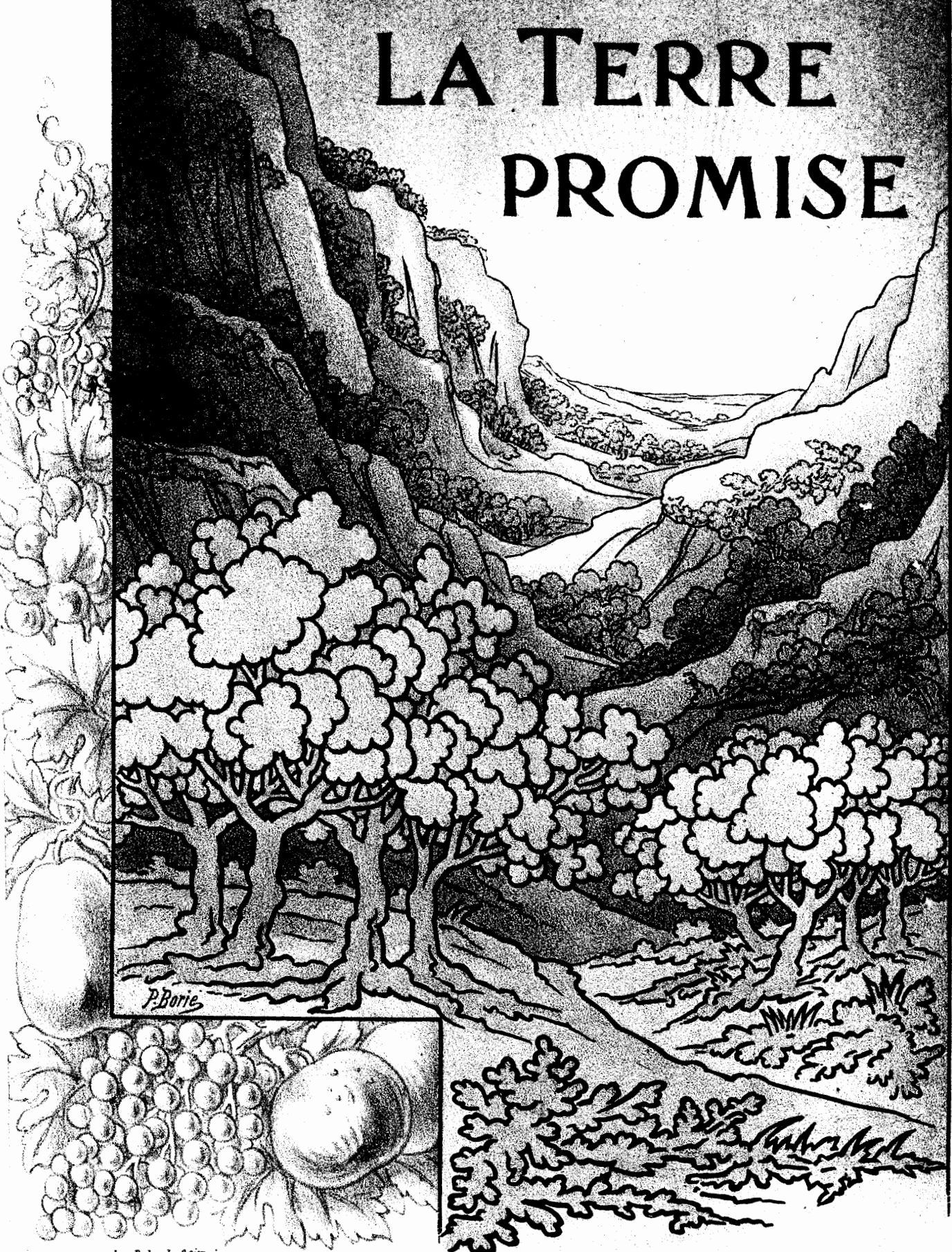


# LA TERRE PROMISE





*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

PRIX NET : **10** FRANCS

PARIS

AU MÈNESTREL, 2<sup>bis</sup>, rue Vivienne, HEUGEL & C<sup>ie</sup>

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M  
2018  
M. 54

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# LA TERRE PROMISE

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

ISRAËL : *Le Chœur.*

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31 Dec. 19, G. Schirmer, 2, 25-



# 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 music is in common time (C) and begins with a piano (p) dynamic. The treble staff features a series of chords and single notes, while the bass staff has a more active melodic line with eighth and sixteenth notes.

Musical score for the second system, piano accompaniment. It continues from the first system with two staves. A dynamic marking of piano (p) is present. A section of the bass staff is marked with a thick black bar and labeled "8<sup>e</sup> basso." below it.

Musical score for the third system, piano accompaniment. It continues with two staves. Dynamic markings of piano (p) are present. The system concludes with a double bar line and the initials "M. D." in the right margin.

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Musical score for the first system. The top staff is in treble clef with a key signature of two sharps (F# and C#). The bottom staff is in bass clef. The music is marked with a piano (*p*) dynamic. A marking "M.G." is present in the bass staff. The system consists of four measures.

Musical score for the second system, continuing the piano accompaniment from the first system. It consists of four measures.

Musical score for the third system. The piano part features dynamic markings of forte (*f*) and piano (*p*) in alternating measures. The system consists of four measures.

LA VOIX. (BARYTON SOLO)

Voice part (Baryton Solo) starting with the lyrics: "Les Israélites é tant au de ça du Jour". The music is marked with a forte (*f*) dynamic. The system consists of four measures.

Voice part (Baryton Solo) continuing with the lyrics: "dain, dans le pa - ys de Mo - ab,". The music includes a crescendo (*cresc.*) marking. The system consists of four measures.

la V. 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. —

la V.

Il m'a par.

82 basso. . . .

la V.

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

la 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



la V. Je fus a-lors

S. du mi - lieu du feu.

C. du mi - lieu du feu.

T. du mi - lieu du feu.

B. du mi - lieu du feu.

la V. le Mé - di - a - teur, en - tre le Sei - gneur

la V. et vous, pour

8<sup>a</sup> 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

ISRAËL.  
CONTRALTI.  
Nous a - vons entendu la voix de

TÉNORS.

BASSES.

S. feu, la voix de Dieu du milieu du

C. Dieu du mi - lieu du feu, du milieu du

T. *f* Nous a - vons entendu la voix de Dieu du milieu du

B. *f* Nous a - vons entendu la voix de

The first system of the musical score features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a B-flat major key with a 7/8 time signature. The piano accompaniment consists of a complex, rhythmic pattern in the right hand and a more steady bass line in the left hand. The lyrics are: "feu, la voix de Dieu du milieu du" for Soprano and Alto; "Nous a - vons entendu la voix de Dieu du milieu du" for Tenor; and "Nous a - vons entendu la voix de" for Bass.

S. feu. Nous a\_vons vu sa Gran -

C. feu. Nous a\_vons vu sa Gran -

T. feu. Nous a\_vons vu sa Gran -

B. Dieu. Nous a\_vons vu sa Gran -

The second system continues the musical score with the same four vocal staves and piano accompaniment. The vocal parts have a more melodic and sustained quality in this section. The piano accompaniment features a prominent sixteenth-note figure in the right hand, marked with a forte (*f*) dynamic. The lyrics are: "feu. Nous a\_vons vu sa Gran -" for Soprano, Alto, and Tenor; and "Dieu. Nous a\_vons vu sa Gran -" for Bass.

S. *deur, sa Gran - deur et sa Ma\_jes -*

C. *deur, sa Gran - deur et sa Ma\_jes -*

T. *deur, sa Gran - deur et sa Ma\_jes -*

B. *deur, sa Gran - deur et sa Ma\_jes -*

S. *- té! Nous a - vons entendu sa voix*

C. *- té! Nous a - vons entendu sa voix*

T. *- té! Nous a - vons entendu sa voix*

B. *- té! Nous a - vons entendu sa voix*

S. du mi\_lieu du feu! \_\_\_\_\_ *f* Nous avons vu, \_\_\_\_\_ nous avons

C. du mi\_lieu du feu! \_\_\_\_\_ *f* Nous avons vu, \_\_\_\_\_ nous avons

T. du mi\_lieu du feu! \_\_\_\_\_ *f* Nous avons vu, \_\_\_\_\_ nous avons

B. du mi\_lieu du feu! \_\_\_\_\_ *f* Nous avons vu, \_\_\_\_\_ nous avons

S. *pp* *rall.* vu sa Grandeur, \_\_\_\_\_ et sa Ma - jes - té. \_\_\_\_\_ **12**  
8

C. *pp* vu sa Grandeur, \_\_\_\_\_ et sa Ma - jes - té. \_\_\_\_\_ **12**  
8

T. *pp* vu sa Grandeur, \_\_\_\_\_ et sa Ma - jes - té. \_\_\_\_\_ **12**  
8

B. *pp* vu sa Grandeur, \_\_\_\_\_ et sa Ma - jes - té. \_\_\_\_\_ **12**  
8

Assez lent, soutenu. 54 = ♩.

*mf*

*mf*

LA VOIX.

*f*

E - cou -

*p*

- tez, \_\_\_\_\_ é - cou - tez, Is - ra -

*p*

\_\_\_\_\_ - ël: \_\_\_\_\_ Vous

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.

la V.

Met - tez -

*p*

la V.

*più, f*

vous en chemin, ————— allez dans le pa - ys de

*più, f*

la V.

Cha - na - an, ————— jusqu'au grand fleu - ve de l'Eu -

*f*

la V.

- phra - - - - te, c'est la Ter - - re Pro -

*sf*



la V. *mi - - se - - à nos pè - - res,*

*sf sf sf cresc.*

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

*p*

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

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

*più, f cresc.*

la V. vil - les dont les mu - rail - les se dres - sent jus - qu'au ciel.

la V. C'est la Ter - re - Pro - mi -

la V. - se! Al - lez! al -

la V. - lez! met - tez - vous en che - - -

rall. *più f* *f* *sf* *sf*

*p.*

*min!*

**ISRAËL.**

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

*f*

Le Seigneur passera — Lui —

Le Seigneur passera — Lui —

Le Seigneur passera — Lui —

Le Seigneur passera — Lui —

Animé. (avec ardeur).

*f*



S.

C.

T.

E.

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

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

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

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. 

C.  Et lorsque nous se\_rons en la Ter - - - - re Pro -

T.  \_mi - se, Là, — nous é - lè - - ve - rons,

B. 



S.  Et lorsque nous se\_rons en la Ter - - - - re Pro -

C.  \_mi - se, Là, — nous é - lè - - ve - rons

T.  — nous é - lè - - ve - rons — de gran - des

B. 



S. *mi - se,* Là, nous é - le - 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 - le - 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, Contralto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, with lyrics: "Sur cet immense autel, \_\_\_\_\_ sur cet". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. There are dynamic markings like *f* and accents in the piano part.

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 the vocal parts and piano accompaniment. The lyrics are: "immense autel nous offrons des holocaustes". The vocal parts are in unison. The piano accompaniment continues with the same rhythmic pattern, including dynamic markings like *f* and accents.



*ff*

S. *ff*  
\_ caus - - - - - tes au Seigneur, No - - tre Dieu! \_\_\_\_\_

C. *ff*  
\_ caus - - - - - tes au Seigneur, No - - tre Dieu! \_\_\_\_\_

T. *ff*  
\_ caus - - - - - tes au Seigneur, No - - tre Dieu! \_\_\_\_\_

B. *ff*  
\_ caus - - - - - tes au Seigneur, No - - tre Dieu! \_\_\_\_\_

S. *f*  
\_\_\_\_\_ En la Ter - - - - - re Pro -

C. \_\_\_\_\_

T. \_\_\_\_\_

B. *f*  
\_\_\_\_\_ En la Ter - - - - - re Pro -

Soprano: - mi - - - - - se.

Alto: En la Ter - - - - -

Tenor: En la Ter - - - - -

Bass: - mi - - - - - se.

The piano accompaniment consists of two staves with various chords and melodic lines.

Soprano: Le Seigneur passe.ra \_\_\_\_\_

Alto: re Pro mi - - - - - se. Le Seigneur passe.ra \_\_\_\_\_

Tenor: re Pro mi - - - - - se. Le Seigneur passe.ra \_\_\_\_\_

Bass: Le Seigneur passe.ra \_\_\_\_\_

The piano accompaniment includes a crescendo leading to a fortissimo (ff) section.

S.  
comme un feu — dévorant, — *p* Lui — mê — — —

C.  
comme un feu — dévorant, — *p* Lui — mê — — —

T.  
comme un feu — dévorant, — *p* Lui — mê — — —

B.  
comme un feu — dévorant, — *p* Lui — mê — — —

S.  
- me — — — de — — — vant — — — nous! — — —

C.  
- me — — — de — — — vant — — — nous! — — —

T.  
- me — — — de — — — vant — — — nous! — — —

B.  
- me — — — de — — — vant — — — nous! — — —

Soprano: *ff* Il ex-ter - mi-ne-ra, — ré-duit-ra, — frap-pé-ra —

Alto: *ff* Il ex-ter - mi-ne-ra, — ré-duit-ra, — frap-pé-ra —

Tenor: *ff* Il ex-ter - mi-ne-ra, — ré-duit-ra, — frap-pé-ra —

Bass: *ff* Il ex-ter - mi-ne-ra, — ré-duit-ra, — frap-pé-ra —

Piano accompaniment: *ff*

Soprano: *p* tous — les — peu - - - ples — im - - -

Alto: *p* tous — les — peu - - - ples — im - - -

Tenor: *p* tous — les — peu - - - ples — im - - -

Bass: *p* tous — les — peu - - - ples — im - - -

Piano accompaniment: *p*

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

*ff*

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

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

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

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

*ff*

S. *mf*  
- ral Par ser -

C. *mf*  
- ral Par ser -

T. *mf*  
- ral Par ser -

B. *mf*  
- ral Par ser -

*f* *f* *sf tr*  
M.G.

S. *f* *mf* *f*  
- ment il l'a pro - mis. Par ser - ment à nos

C. *f* *mf* *f*  
- ment il l'a pro - mis. Par ser - ment à nos

T. *f* *mf* *f*  
- ment il l'a pro - mis. Par ser - ment à nos

B. *f* *mf* *f*  
- ment il l'a pro - mis. Par ser - ment à nos

*f* *sf tr*  
M.G.

S. *p* - - - - - res, *f* A - bra - ham, *f*

C. *p* - - - - - res, *f* A - bra - ham, *f*

T. *p* - - - - - res, *f* A - bra - ham, *f*

B. *p* - - - - - res, *f* A - bra - ham, *f*

S. *f* I - sa - - ac, *f*

C. *f* I - sa - - ac, *f*

T. *f* I - sa - - ac, *f*

B. *f* I - sa - - ac, *f*

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.



*ff*  
S. 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 \_\_\_\_\_

*ff*

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 \_\_\_\_\_

*ff*

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.**

8<sup>e</sup> basso.....

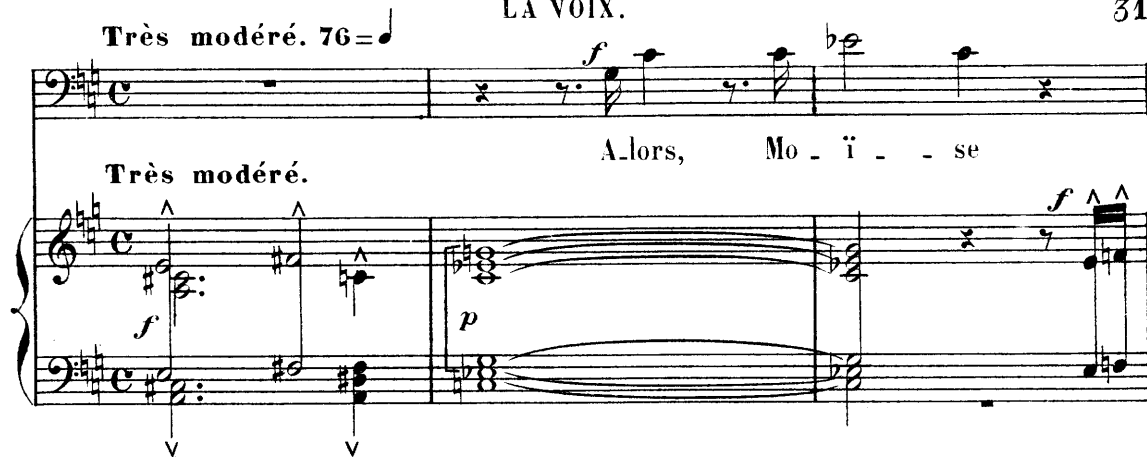
Très modéré. 76 = 

LA VOIX.

31

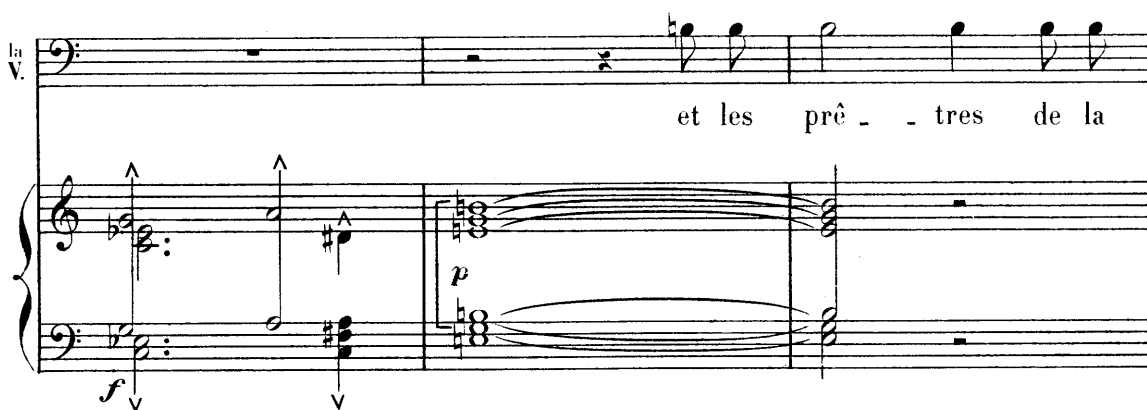
Très modéré.

A.lors, Mo - ï - - se



la V.

et les prê - - tres de la



la V.

ra - - ce de Lé - - vi ——— di - - - rent à



la V.

tout Is - ra - ël: ——— Vous



lu  
V.

ê - tes de - ve - nu — le peu - - ple de Dieu, —

lu  
V.

E - cou - tez donc sa voix, — obser - vez les précep - tes.

lu  
V.

Lé - vi - - tes, pronon - cez! — 0

lu  
V.

peu - - - ple, ré - pon - dez! —

UN GROUPE DE CONTRALTOS (Voix choisies)

UN GROUPE DE TÉNORS (Voix choisies)

(les Ténors, en voix de tête et très fort)

Mau -

Mau -

Très modéré.

(les arpèges serrés et le chant très en dehors)

C. *(en liant)*  
 - dit celui qui n'ho - no - re point — son père et sa mère. —

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

I SRAËL.

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

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

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

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

men. — — — — —

*(partout la nuance très marquée)*

CONTRALTI.

LÉVITES.

TÉNORS.

*(le chant en dehors)*

*f* Mau -

*f* Mau -

C.

T.

- dit ce - lui qui chan - ge les

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

C.

T.

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

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

**ISRAËL.**

SOPRANI. *ff* *sf* *p*  
 A - - - - - men. —

CONTRALTI. *ff* *sf* *p*  
 A - - - - - men. —

TÉNORS. *ff* *sf* *p*  
 A - - - - - men. —

BASSES. *ff* *sf* *p*  
 A - - - - - men. —

**LÉVITES.**

CONTRALTI. *f*  
 Mau - dit ce.lui — qui fait

TÉNORS. *f*  
 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* *sf* *pp*

CONTRALTI. *pp* *sf* *pp*

TÉNORS. *pp* *sf* *pp*

BASSES. *pp* *sf* *pp*

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

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

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

*pp* *sf* *pp*

**LÉVITES.**

CONTRALTI. *f*

TÉNORS. *f*

Mau -

Mau -

*f* *mf* *f*

*c.*

*t.*

- dit ce\_lui \_\_\_\_\_ qui frap - pe son prochain \_\_\_\_\_ en secret. \_\_\_\_\_

- dit ce\_lui \_\_\_\_\_ qui frap - pe son prochain \_\_\_\_\_ en secret. \_\_\_\_\_



SOPRANI.  
CONTRALTI.  
TÉNORS.  
BASSES.

ISRAËL.

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

*ff* *ff* *p*

The vocal quartet consists of Soprano, Contralto, Tenor, and Bass. Each part has a melodic line with dynamic markings of *ff* (fortissimo) and *p* (piano). The lyrics are 'A - - - - - men. - - - - -'. Below the vocal parts is a piano accompaniment with a complex, rhythmic texture in the right hand and a more regular accompaniment in the left hand.

CONTRALTI.  
TÉNORS.

LÉVITES.

Mau - - dit ce-lui qui ne demeu - re pas - -

Mau - - dit ce-lui qui ne demeu - re pas - -

The vocal duo consists of Contralto and Tenor. The lyrics are 'Mau - - dit ce-lui qui ne demeu - re pas - -'. The music features a melodic line with a *f* (forte) dynamic. Below the vocal parts is a piano accompaniment with a complex, rhythmic texture in the right hand and a more regular accompaniment in the left hand.

C.  
T.

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

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

The vocal duo consists of Contralto (C.) and Tenor (T.). The lyrics are 'fer - - me dans les or - donnan - ces de la loi. - -'. The music features a melodic line with a *f* (forte) dynamic. Below the vocal parts is a piano accompaniment with a complex, rhythmic texture in the right hand and a more regular accompaniment in the left hand.

**ISRAËL.**

C. *fff* *p* men.

(les Ténors avec la voix naturelle)

T. *fff* *p* men.

SOPRANI. *fff* *p* men.

CONTRALTI. *fff* *p* men.

TÉNORS. *fff* *p* men.

BASSES. *fff* *p* men.

*fff* *fff* *p*

C. *fff* *p* men.

T. *fff* *p* men.

S. *fff* *p* men.

C. *fff* *p* men.

T. *fff* *p* men.

B. *fff* *p* men.

*fff* *fff* *p*

C. *f* Mau - -

T. *f* Mau - -

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

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

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

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

*pp* *f* *pp*

C. *f* Mau - dit soit-il. *f* Mau - dit soit-il.

T. *f* Mau - dit soit-il. *f* Mau - dit soit-il.

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

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

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

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

*f* *pp* *f*

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

C. *p* en cédant. - - - - *p*  
 T. *p* - - - - men. *p* A - - - - men.  
 S. *p* A - - - - men.  
 C. *p* A - - - - men.  
 T. *p* A - - - - men.  
 B. *p* A - - - - men.  
 P. *p* *pp*  
 8<sup>e</sup> basso. - - - -

LA VOIX.

Agité. 88 =  $\text{♩}$

*f* Et Moïse a - jou - ta: \_\_\_\_\_ **Agité.**

*f* De vos yeux \_\_\_\_\_

*p* vous \_\_\_\_\_ a - vez \_\_\_\_\_ vu \_\_\_\_\_ les

*sf* gran - des \_\_\_\_\_ plai - es \_\_\_\_\_

la V.  par les - - quel - - les

*sf*

5 4 3 2 1 3 2 1 2

la V.  le Sei - gneur é - - prou -

*sf*

la V.  - va - le Pha - - ra - - on.

*sf*

la V.  De vos

*sf*

4 3 2 1 3 2 1 2 1

In V.

yeux \_\_\_\_\_ vous \_\_\_\_\_ a - - vez \_\_\_\_\_

In V.

vu \_\_\_\_\_ ces \_\_\_\_\_ mi - ra - - cles \_\_\_\_\_

In V.

et \_\_\_\_\_ ces \_\_\_\_\_ pro -

In V.

- di - - ges, \_\_\_\_\_

la V.

ces mi - ra - - les. ces pro -

la V.

- di - ges é - pou - van -

la V.

- ta - - - - - bles!

la V.

Le Sei - - gneur

5 4 2 1 1 3 2 1 2



la V. vous a con - duit par le dé - sert

la V. pen - - - dant qua -

la V. - rante an - - - né - - - es.

la V. Mais il ne

la V.  
 par - don - ne - ra pas

la V.  
 à ce - lui qui se dé -

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 - die - ti - ons; Il ef -

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

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

B.  
 de ma - lé - die - 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!

*sf*

*p*

*dim.*

en cédant.

*pp*

*pp*

LA VOIX. (seule.)

*f* *dim.* *f*

O - bé - is - sez et vous se - rez bé - ni, bé -

**Modéré et soutenu.**

*f* *mf* *f*

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

(à haute voix.)

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

*f*

- ce. Ac - com - plis - sez sa loi.

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

la V.

Sou - ve - nez - vous! \_\_\_\_\_

SOPRANI. *pp* Sei - gneur, Dieu!

CONTRALTI. *pp* Sei - gneur, Dieu!

I S R A È L . TÉNORS. *pp* Sei - gneur, Dieu!

BASSES. *pp* Sei - gneur, Dieu!

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

The first system of the score features a double bass line at the top with four notes: G2, F2, E2, and D2. Below it are five vocal staves for Soprano, Contralto, Israel (Tenors), and Basses, each with the lyrics 'Sei - gneur, Dieu!' and a *pp* dynamic marking. The piano accompaniment at the bottom consists of two staves with chords and melodic lines, marked with *sf* and *p* dynamics.

S. *p* per - met - tez *mf* que j'ail - le *f* au de - là

C. *p* per - met - tez *mf* que j'ail - le *f* au de - là

T. *p* per - met - tez *mf* que j'ail - le *f* au de - là

B. *p* per - met - tez *mf* que j'ail - le *f* au de - là

*crese.* - - -

The second system continues the vocal parts with the lyrics 'per - met - tez que j'ail - le au de - là'. The dynamics are *p*, *mf*, and *f* for Soprano, Contralto, Tenors, and Basses respectively. The piano accompaniment at the bottom includes a *crese.* (crescendo) marking and a *f* dynamic.

S. *pp* du Jourdain, *p* per\_met\_tez *mf* que je voie *f* ce pa\_ys  
 C. *pp* du Jourdain, *p* per\_met\_tez *mf* que je voie *f* ce pa\_ys  
 T. *pp* du Jourdain, *p* per\_met\_tez *mf* que je voie *f* ce pa\_ys  
 B. *pp* du Jourdain, *p* per\_met\_tez *mf* que je voie *f* ce pa\_ys

*p* *crsc.* *f*

S. *più f* fer\_ti\_le, *sf* et l'ex\_cel\_len\_te mon\_ta\_gne, *p*  
 C. *più f* fer\_ti\_le, *sf* et l'ex\_cel\_len\_te mon\_ta\_gne, *p*  
 T. *più f* fer\_ti\_le, *sf* et l'ex\_cel\_len\_te mon\_ta\_gne, *p*  
 B. *più f* fer\_ti\_le, *sf* et l'ex\_cel\_len\_te mon\_ta\_gne, *p*


*più f* *sf* *p*



*pp* et le Li - ban. *più pp* et le Li - ban.  
*pp* et le Li - ban, *più pp* et le Li - ban.  
*pp* et le Li - ban, *più pp* et le Li - ban.  
*pp* et le Li - ban, *più pp* et le Li - ban.

en cédant.

*p* Sei - gneur!  
*p* Sei - gneur *pp* Dieu. en cédant.

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.**

*pp*



*ff* *pp*

*ff* *pp*

*ff* *pp*

*ff* *pp*

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

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

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

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

*pp*



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.*

## DEUXIÈME PARTIE.

## JÉRICHO (LA VICTOIRE).

« Le peuple ayant jeté de grands cris,  
 « les murailles de Jéricho tombèrent jusqu'aux  
 « fondements, et chacun entra dans la ville. »

(JOSUÉ.)

Très modéré — sombre. 66 = 

PIANO.



*pp* < *sf* >

*p*

*pp*

*pp*

*f*

8

*sf* *sf* *sf* *sf*

*cresc.*

*ff* *pp* *f* *p* *pp*

*mystérieux, sombre et bien rythmé.*

*pp* *sf*

*pp* *sf* M.G.

*pp* *sf*

First system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation, marked with a forte (*f*) dynamic. The treble staff features a melodic line with slurs and accents, and the bass staff continues the accompaniment with sustained chords.

Third system of musical notation, also marked with a forte (*f*) dynamic. The treble staff shows a melodic line with slurs and accents, and the bass staff provides a steady accompaniment.

Fourth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

Fifth system of musical notation, featuring a treble and bass clef with a key signature of two flats. The treble staff contains a complex melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

First system of musical notation. The treble clef staff begins with a dynamic marking of *f* and a hairpin crescendo. The bass clef staff begins with a dynamic marking of *pp*. The music is in a key with two flats and a 7/8 time signature.

Second system of musical notation. The treble clef staff has a dynamic marking of *pp*. The bass clef staff has a dynamic marking of *f* and a hairpin crescendo. A marking "M.G." with a second ending bracket is present in the bass staff.

Third system of musical notation. The treble clef staff has a dynamic marking of *p* and the instruction *espress.*. The bass clef staff has a dynamic marking of *p* and the instruction *espress.*.

Fourth system of musical notation. The treble clef staff has a dynamic marking of *p* and the instruction *espress.*. The bass clef staff has a dynamic marking of *p* and the instruction *espress.*.

Fifth system of musical notation. The treble clef staff has a dynamic marking of *p*. The bass clef staff has a dynamic marking of *p* and the instruction *espress.*. The instruction *croisez.* is written above the bass staff.

First system of a piano score. The right hand starts with a piano (*p*) dynamic and features a melodic line with slurs and accents. The left hand plays a rhythmic accompaniment. Dynamics include *p*, *sf*, *p*, and *sf*. The instruction *P espress.* is written below the left hand.

Second system of the piano score. The right hand continues the melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *sf* and *sf*. The instruction *M.G.* is written below the left hand.

Third system of the piano score. The right hand features a melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *sf* and *sf*.

Fourth system of the piano score. The right hand continues the melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *sf* and *sf*. The instruction *M.G.* is written below the left hand.

Fifth system of the piano score. The right hand continues the melodic line with slurs and accents. The left hand has a steady accompaniment. Dynamics include *sf* and *più f*. The instruction *eresc.* is written above the left hand, and *M.G.* is written below it.



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.* *f*

S. crai - te des En - fants d'Is - ra - ël.

C. crai - te des En - fants d'Is - ra - ël.

T. crai - te des En - fants d'Is - ra - ël.

B. crai - te des En - fants d'Is - ra - ël.

S. *pp* Jé\_ri\_

C. *pp* Jé\_ri\_

T. *pp* Jé\_ri\_

B. *pp* Jé\_ri\_

*fp* *espress.* *f*

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* *f*

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

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

T.  
B.

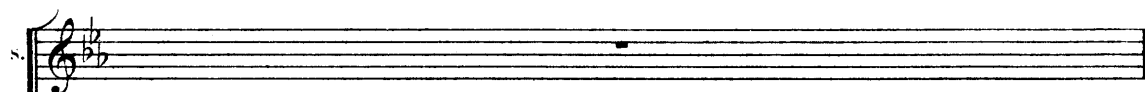
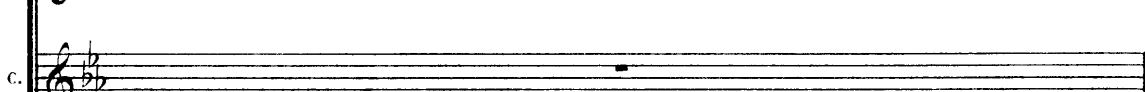
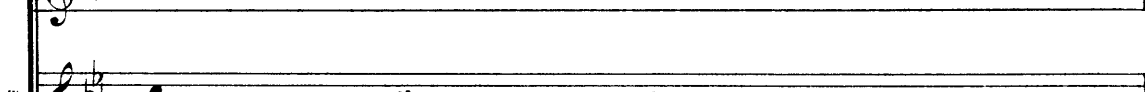
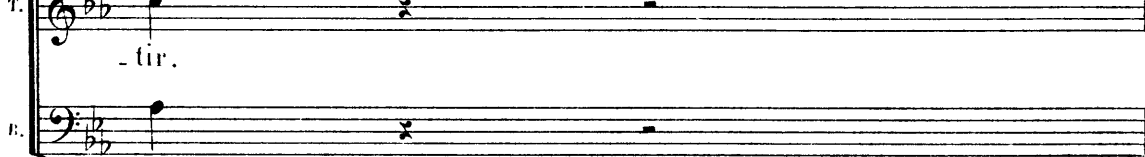
*pp*  
*sf*  
*dim.*

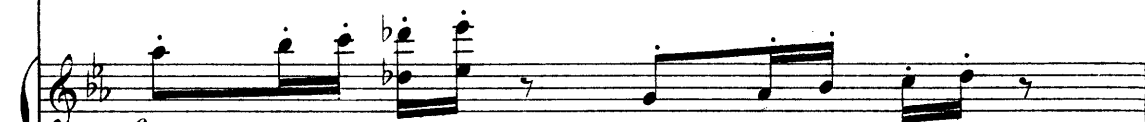

S.  
C.

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

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

*f*

S.   
C.   
T.   
B. 


First system of musical notation. Treble clef with a key signature of two flats (B-flat and E-flat). The right hand features a melodic line with a trill-like figure and a descending eighth-note scale. The left hand has a rhythmic accompaniment of eighth notes with a trill-like figure.

Second system of musical notation. Similar to the first system, with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The right hand includes a trill-like figure and a descending eighth-note scale.

Third system of musical notation. Continues the melodic and rhythmic patterns from the previous systems. The right hand has a trill-like figure and a descending eighth-note scale.

Fourth system of musical notation. The right hand has a melodic line with a trill-like figure and a descending eighth-note scale. The left hand has a rhythmic accompaniment of eighth notes with a trill-like figure. Dynamics include *f* and *sf*. The word *crese.* is written above the staff. Below the staff, there are four measures of a bass line with a trill-like figure, marked with *fp*.

Fifth system of musical notation. The right hand has a melodic line with a trill-like figure and a descending eighth-note scale. The left hand has a rhythmic accompaniment of eighth notes with a trill-like figure. Dynamics include *sf* and *più sf*. The word *crese.* is written above the staff. Below the staff, there are four measures of a bass line with a trill-like figure, marked with *M.G.* and *x*.

*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* *ff*

7. *più f* *cresc.*  
 Je vous li\_vrerai Jé\_ri\_cho et son roi  
 C. *più f*  
 Je vous li\_vrerai Jé\_ri\_cho et son roi  
 T. *più f*  
 Je vous li\_vrerai Jé\_ri\_cho et son roi  
 B. *più f*  
 Je vous li\_vrerai Jé\_ri\_cho et son roi  
*ff* *ff* *ff* *cresc.*

5. *ff*  
 et son peu - ple vail - lant .  
 C. *ff*  
 et son peu - ple vail - lant .  
 T. *ff*  
 et son peu - ple vail - lant .  
 B. *ff*  
 et son peu - ple vail - lant .  
*ff* *ff* *f*



System 1: Treble clef, key signature of two flats (B-flat, E-flat). The right hand starts with a *sf* (sforzando) dynamic, followed by a *f* (forte) dynamic. The left hand provides a steady accompaniment. The system concludes with a repeat sign.

System 2: Treble clef, key signature of two flats. The right hand begins with a *f* dynamic, then transitions to *mf* (mezzo-forte) and ends with a *p* (piano) dynamic. The left hand continues with its accompaniment, marked with a *p* dynamic.

System 3: Treble clef, key signature of two flats. The right hand starts with a *p* dynamic and concludes with a *dim.* (diminuendo) instruction. The left hand is marked with a *dim.* dynamic.

System 4: Treble clef, key signature of two flats. The right hand begins with a *pp* (pianissimo) dynamic. The left hand also starts with a *pp* dynamic.

System 5: Treble clef, key signature of two flats. The right hand concludes with a *dim.* instruction. The left hand continues with its accompaniment.

ISRAËL.

SOPRANI. *pp*  
Ce\_pen -

CONTRALTI. *pp*  
Ce\_pen -

TÉNORS. *pp*  
Ce\_pen -

BASSES. *pp*  
Ce\_pen -

S.  
\_dant \_\_\_\_\_ Jé\_ri - cho restait fer - mé - - e ...

C.  
\_dant \_\_\_\_\_ Jé\_ri - cho restait fer - mé - - e ...

T.  
\_dant \_\_\_\_\_ Jé\_ri - cho restait fer - mé - - e ...

B.  
\_dant \_\_\_\_\_ Jé\_ri - cho restait fer - mé - - e ...

*pp*

*mf* *espress.* *p*

**I S R AËL.**

SOPRANI. *ppp*  
 fer - - - mé - - - e...

CONTRALTI. *ppp*  
 fer - - - mé - - - e...

TÉNORS. *ppp*  
 fer - - - mé - - - e...

BASSES. *ppp*  
 fer - - - mé - - - e...

*dim.* *pp*

*p* *pp* *pp*

en cédant. - - - *ff*

**1<sup>re</sup> Mouv!**  
*(très attaqué)*

*ff*

## LA VOIX (TÉNOR SOLO)

Modéré, noble et tranquille. 76=♩

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

la V. *f* Vous, Prê - tres, *p* pre - nez

la V. l'ar - che d'al - li - an - ce,

la V. et que sept au - tres prê - tres, la pré - cé -

la V.  
 \_ dant, \_\_\_\_\_ son - - - nent des sept trompettes

la V.  
 du Ju.bi.lé. \_\_\_\_\_

la V.  
 Peuple, et vous gens de guer - - - re, \_\_\_\_\_ fai - tes le tour \_\_\_\_\_

la V.  
 de la Cité, marchant les ar - mes à la main, \_\_\_\_\_

la V. de\_vant l'ar - - - che du Sei - - -

*p*

la V. -gneur, ain - - - si pen - dant six

*sf sec.*

*p*

la V. jours. Ne je\_tez au\_cun

*sf sec.*

*p*

la V. cri, et que de vo - tre

la V.  
 bou - - - che il ne sor - pas - - - de pa -

la V.  
 - ro - - les.

*pp*

*crese.*

LA VOIX.

Mais - - - le sep-tiè - me

la V. jour, sept fois réson - neront les trompet - - tes du Jubi -

M. D.

la V. - lé. Et la septième fois el - les reten - ti -

*sf sec.*

la V. - ront d'un son plus long et

*mf*

*f sec.*

la V. plus coupé. en cédant. *solennel et à haute voix.* Éins.

*f sec.*

*sec.*



a Tempo.

la V. *- tant é tant ve - nu, — je di - - - rai: —*

*mf sf sec.*

a Tempo.

Lent.

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

*più f sf sec. ff sec.*

a Tempo 1°

la V. *- rail - - - les s'é - crou - le - ront! —*

en élargissant.

*f*

# MARCHE DU SEPTIÈME JOUR.

LES SEPT TROMPETTES DU JUBILÉ.

*f*

**Modéré, noble et tranquille. 76=**

*f*

This system contains the first two staves of music. The top staff is for the trumpet, marked with a forte (*f*) dynamic and featuring a melodic line with triplets and slurs. The bottom staff is for the piano, also marked with a forte (*f*) dynamic, providing a harmonic accompaniment with chords and moving lines.

*p* *sf* *sec.* *p* *sf* *p* *molto cresc.* *sf sec.*

ORCH.  
8<sup>e</sup> basso.

This system continues the music with a third staff for the 8th bassoon, labeled "ORCH. 8<sup>e</sup> basso." The dynamics range from piano (*p*) to fortissimo (*sf*), with a section marked "molto cresc." (much crescendo) leading to a fortissimo (*sf*) section. The word "sec." (second ending) is used to indicate a repeat of a phrase.

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

This system continues the piano accompaniment from the previous system. It features a variety of dynamics, including piano (*p*), fortissimo (*sf*), mezzo-forte (*mf*), and forte (*f*), with a section marked "molto cresc." (much crescendo).

*p* *p* *sf sec.*

This system concludes the piano accompaniment with dynamics of piano (*p*) and fortissimo (*sf*), including a section marked "sf sec." (fortissimo second ending).

First system of a piano score. It consists of two staves, treble and bass. The music begins with a piano (*p*) dynamic and includes a crescendo leading to a fortissimo (*sf*) dynamic, followed by a decrescendo to a mezzo-forte (*mf*) dynamic, and finally a crescendo to a forte (*f*) dynamic. The notation includes various chords, arpeggios, and melodic lines with slurs and accents.

Second system of the piano score. It continues the two-staff format. The music starts with a piano (*p*) dynamic and features a gradual crescendo, indicated by the word *cresc.* with a dashed line. The system concludes with a melodic line in the treble clef.

Third system of the piano score. It continues the two-staff format. The music features a steady rhythmic pattern in the bass clef and a more complex melodic line in the treble clef, with various chordal textures.

Fourth system of the piano score. It continues the two-staff format. The music features a steady rhythmic pattern in the bass clef and a more complex melodic line in the treble clef, with various chordal textures. Dynamics include *f* and *sf*.

LES SEPT TROMPETTES.

First system of the trumpet part, labeled "LES SEPT TROMPETTES." It is written on a single treble clef staff. The music begins with a forte (*f*) dynamic and features a melodic line with various ornaments and accents.

Sixth system of the piano score. It continues the two-staff format. The music features a steady rhythmic pattern in the bass clef and a more complex melodic line in the treble clef, with various chordal textures. Dynamics include *f* and *sf*.

8<sup>a</sup> basso.

This system contains the first two staves of music. The upper staff features a melodic line with eighth and sixteenth notes, while the lower staff provides a harmonic accompaniment. A dynamic marking of *f* is present at the end of the system.

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

This system continues the musical piece. It includes dynamic markings of *p*, *sf sec.*, and *mf*. The notation shows a mix of eighth and sixteenth notes in both staves.

*f* *p*

This system features a dynamic marking of *f* in the first measure and *p* in the second. The music consists of eighth and sixteenth notes with some slurs.

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

8<sup>a</sup> basso. ----- 8<sup>a</sup> basso. ----- 8<sup>a</sup> basso. -----

This system contains three measures, each with a dynamic marking of *p* and *sf sec.*. Below the staves, there are three dashed lines, each labeled "8<sup>a</sup> basso." with a bracket underneath.

*più f* *f sec.* *p* M. G. *p*

8<sup>a</sup> basso. -----

This system includes dynamic markings of *più f*, *f sec.*, *p*, and *p*. The second measure contains the initials "M. G." above the staff. A dashed line labeled "8<sup>a</sup> basso." is at the bottom left.

sans presser.

First system of musical notation. The piece is in 3/4 time with a key signature of two flats (B-flat and E-flat). The tempo/mood is 'sans presser'. The first measure is marked *f* and includes the instruction *rudement accentué.*. The system contains two measures. The right hand features a complex rhythmic pattern with triplets and accents. The left hand has a steady eighth-note accompaniment. The system concludes with a triplet of eighth notes in both hands.

Second system of musical notation, continuing the piece. It consists of two measures. The right hand continues with its intricate rhythmic texture, while the left hand maintains the eighth-note accompaniment. The system ends with a triplet of eighth notes in both hands.

Third system of musical notation, continuing the piece. It consists of two measures. The right hand continues with its intricate rhythmic texture, while the left hand maintains the eighth-note accompaniment. The system ends with a triplet of eighth notes in both hands.

Fourth system of musical notation, continuing the piece. It consists of two measures. The right hand continues with its intricate rhythmic texture, while the left hand maintains the eighth-note accompaniment. The system ends with a triplet of eighth notes in both hands.

Fifth system of musical notation, concluding the piece. It consists of two measures. The right hand begins with a piano (*p*) dynamic, followed by a crescendo to *f*. The left hand also begins with a piano (*p*) dynamic. The system ends with a triplet of eighth notes in both hands.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic and a triplet of eighth notes. It then moves to a forte (*f*) dynamic with a triplet of eighth notes. The bass clef staff starts with a piano (*p*) dynamic. The system concludes with a forte (*f*) dynamic and a triplet of eighth notes. A marking "M. D." is present above the treble staff.

Second system of musical notation. The treble clef staff features a piano (*p*) dynamic and a triplet of eighth notes. The bass clef staff includes a marking "M. D." and a forte (*f*) dynamic. The system ends with a forte (*f*) dynamic.

Third system of musical notation. The treble clef staff shows a piano (*p*) dynamic followed by a crescendo to a fortissimo (*sf sec.*) dynamic. The bass clef staff also features a piano (*p*) dynamic and a crescendo to a fortissimo (*sf sec.*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic.

Fourth system of musical notation. The treble clef staff starts with a forte (*f*) dynamic and contains several slurs. The bass clef staff begins with a piano (*p*) dynamic and includes various slurs and accents. The system ends with a piano (*p*) dynamic.

Fifth system of musical notation. The treble clef staff features a fortissimo (*f sec.*) dynamic and a piano (*p*) dynamic. The bass clef staff includes a piano (*p*) dynamic and a fortissimo (*f sec.*) dynamic. The system concludes with a mezzo-forte (*mf*) dynamic.

LES SEPT TROMPETTES.

The first system of the score consists of a trumpet part and piano accompaniment. The trumpet part begins with a dynamic marking of *f* and features a melodic line with a trill-like figure. The piano accompaniment includes a complex rhythmic pattern in the right hand and a more active bass line. Dynamic markings include *f* and *sec.* (secco).

The second system continues the trumpet and piano parts. The trumpet part has a melodic line with a trill-like figure. The piano accompaniment features a complex rhythmic pattern in the right hand and a more active bass line. Dynamic markings include *f*, *M. D.* (Molto Dolce), *sec.*, and *sec. plus f*.

*le chant expressif, bien en dehors.*

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

The fourth system features a piano part with a crescendo. The piano part is marked *più f* and *cresc.* (crescendo). The piano part includes a complex rhythmic pattern in the right hand and a more active bass line.

First system of a piano score. The right hand features a melodic line with a fermata over the first measure and a crescendo leading to a fortissimo (*sf*) dynamic. The left hand provides a steady accompaniment of eighth notes.

Second system of the piano score. The right hand continues with a melodic line, showing a change in dynamics to piano (*p*) at the end. The left hand accompaniment remains consistent.

Third system of the piano score. The right hand begins with a piano (*p*) dynamic and includes a triplet of eighth notes. A crescendo (*crese.*) is indicated. The left hand accompaniment continues.

Fourth system of the piano score. The right hand starts with a fortissimo (*sf*) dynamic and includes a quintuplet of eighth notes. A crescendo (*crese.*) is marked. The left hand accompaniment continues.

Fifth system of the piano score. The right hand features a melodic line with a fermata over the first measure and a fortissimo (*sf*) dynamic. The left hand accompaniment continues.



The first system of music features a piano accompaniment. The right hand plays a series of chords and eighth notes, while the left hand provides a steady bass line with eighth notes. A dynamic marking of *mf* is present in the right hand.

LES SEPT TROMPETTES.

A single musical staff for the seven trumpets, starting with a dynamic marking of *f*. The staff contains a few notes, including a half note and a quarter note.

The second system of music continues the piano accompaniment. It includes sixteenth-note passages in both hands, marked with *più f* and *f*. The right hand has a melodic line with slurs and accents, while the left hand has a more rhythmic bass line.

The third system of music shows the piano accompaniment with more complex rhythmic patterns. The right hand features triplets and slurs, while the left hand has sixteenth-note runs. The dynamic remains *f*.

The fourth system of music concludes the piano accompaniment with sustained chords in the right hand and sixteenth-note passages in the left hand. A dynamic marking of *p* is visible at the end of the system.

ORCH.  
*mf*

The first system of the orchestra score consists of two staves. The treble clef staff begins with a dynamic marking of *mf* and contains a series of chords and melodic fragments. The bass clef staff provides a rhythmic accompaniment with eighth and sixteenth notes. A large slur covers the entire system.

*più f*

*cresc.*

The second system continues the orchestral part. The treble clef staff has a dynamic marking of *più f*. A *cresc.* marking is placed between the staves, indicating a gradual increase in volume. The musical notation includes complex chordal structures and melodic lines.

*f*

The third system of the orchestra score is marked with a dynamic of *f* (forte). It features dense chordal textures in the treble clef and a steady rhythmic pattern in the bass clef. A large slur is present over the system.

*mf*

The fourth system of the orchestra score is marked with a dynamic of *mf* (mezzo-forte). The treble clef staff shows a more active melodic line with some grace notes, while the bass clef continues with its accompaniment. A large slur is present over the system.

*più f*

*f*

The fifth system of the orchestra score features dynamic markings of *più f* and *f*. Numerical figures '7' and '6' are placed above the treble clef staff, likely indicating fingerings or specific rhythmic patterns. The notation includes sixteenth-note runs and complex chordal textures.

1<sup>er</sup> Mouvt

First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic, followed by accents and a fortissimo (*sf*) dynamic with a *sec.* (second ending) marking. The left hand (bass clef) features a complex, rapid sixteenth-note passage starting with a fortissimo (*f*) dynamic.

Second system of musical notation. The right hand starts with a mezzo-forte (*mf*) dynamic, followed by a fortissimo (*f*) dynamic. The left hand continues with a fortissimo (*f*) dynamic, showing a continuation of the rapid sixteenth-note texture.

Third system of musical notation. The right hand begins with a piano (*p*) dynamic. The left hand continues with a fortissimo (*f*) dynamic, maintaining the intricate sixteenth-note pattern.

Fourth system of musical notation. The right hand features accents and dynamics including piano (*p*), fortissimo (*sf*), and *più f* (more fortissimo). It includes *sec.* markings. The left hand continues with fortissimo (*f*) dynamics and *sf* accents.

Fifth system of musical notation. The right hand starts with a piano (*p*) dynamic. The left hand continues with fortissimo (*f*) dynamics, concluding the system with a fortissimo (*sf*) dynamic.

First system of musical notation. The treble clef staff features a melodic line with triplets and slurs, starting with a *mf* dynamic and transitioning to *f*. The bass clef staff provides a harmonic accompaniment with chords and eighth notes. A fermata is placed over the final measure of the system.

Second system of musical notation. The treble clef staff continues the melodic line with triplets and slurs, marked with *mf*. The bass clef staff maintains the accompaniment. A fermata is placed over the final measure of the system.

Third system of musical notation. The treble clef staff features a melodic line with triplets and slurs, marked with *f*. The bass clef staff provides the accompaniment. A fermata is placed over the final measure of the system.

Fourth system of musical notation. The treble clef staff continues the melodic line with triplets and slurs, marked with *mf*. The bass clef staff maintains the accompaniment. A fermata is placed over the final measure of the system.

Fifth system of musical notation. The treble clef staff features a melodic line with triplets and slurs, marked with *crese.* (crescendo). The bass clef staff provides the accompaniment. A fermata is placed over the final measure of the system.

LES SEPT TROMPETTES.

The first system of the musical score features a trumpet line in the upper staff and a piano accompaniment in the lower two staves. The trumpet part begins with a dynamic marking of *f* and includes a triplet of eighth notes. The piano accompaniment consists of a right hand with a series of triplets of eighth notes and a left hand with a steady eighth-note bass line.

The second system continues the trumpet and piano parts. The trumpet part has a dynamic marking of *f* and features a triplet of eighth notes. The piano accompaniment includes a right hand with triplets of eighth notes and a left hand with a bass line of eighth notes. A small inset of a trumpet part is shown below the piano accompaniment.

The third system shows the trumpet and piano parts. The trumpet part has a dynamic marking of *mf* and features a triplet of eighth notes. The piano accompaniment consists of a right hand with a triplet of eighth notes and a left hand with a bass line of eighth notes.

The fourth system features a trumpet line and a piano accompaniment. The trumpet part has a dynamic marking of *f* and includes a triplet of eighth notes. The piano accompaniment has a dynamic marking of *mf* and features a triplet of eighth notes. The system concludes with a dynamic marking of *crese.* (crescendo).

First system of the score. The piano part is in the upper staves, starting with a *rit. f* dynamic and featuring a triplet of eighth notes. The strings are in the lower staves, with a *rit. f* dynamic and a triplet of eighth notes. A dashed line with the number '8' indicates an eight-measure rest for the piano part. A five-measure rest for the strings is marked with the number '5'.

LES SEPT TROMPETTES

Second system of the score. The piano part is in the upper staves, starting with a *f* dynamic and featuring a triplet of eighth notes. The strings are in the lower staves, with a *f* dynamic and a triplet of eighth notes. A dashed line with the number '8' indicates an eight-measure rest for the piano part. A five-measure rest for the strings is marked with the number '5'.

Third system of the score. The piano part is in the upper staves, starting with a *p* dynamic and featuring a triplet of eighth notes. The strings are in the lower staves, with a *f* dynamic and a triplet of eighth notes. A dashed line with the number '8' indicates an eight-measure rest for the piano part. A five-measure rest for the strings is marked with the number '5'.

Fourth system of the score. The piano part is in the upper staves, starting with a *p* dynamic and featuring a triplet of eighth notes. The strings are in the lower staves, with a *p* dynamic and a triplet of eighth notes. A dashed line with the number '8' indicates an eight-measure rest for the piano part. A five-measure rest for the strings is marked with the number '5'. The system concludes with a *cresc.* marking and a *sf sec.* dynamic.

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note pattern. The left hand (bass clef) has a few notes in the first measure, then rests, and then plays a triplet of eighth notes in the second measure. Dynamics include *p* and *f*. A *cresc.* marking is present above the right hand.

Second system of musical notation. The right hand continues the eighth-note pattern. The left hand plays a melodic line with slurs and accents. Dynamics include *p*, *f sec.*, and *pp*. A *cresc.* marking is present above the right hand.

Third system of musical notation. The right hand continues the eighth-note pattern. The left hand plays a triplet of eighth notes. Dynamics include *p* and *f*. A *cresc.* marking is present above the right hand.

Fourth system of musical notation. The right hand continues the eighth-note pattern. The left hand plays a melodic line with slurs and accents. Dynamics include *mf*, *f sec.*, and *più f*. A *cresc.* marking is present above the right hand.

Fifth system of musical notation. The right hand continues the eighth-note pattern. The left hand plays a triplet of eighth notes. Dynamics include *f* and *più f*. A *cresc.* marking is present above the right hand.

LES SEPT TROMPETTES, pour la septième fois.

First system of musical notation. It consists of three staves: a top staff with a treble clef and a key signature of one flat, and two lower staves for a grand piano (treble and bass clefs). The top staff begins with a dynamic marking of *ff* and a fermata. The piano accompaniment starts with a *f* dynamic and includes markings for *sf sec.* (sforzando second ending).

Second system of musical notation, continuing the three-staff format from the first system. It features similar dynamics and articulations, including *f* and *sf sec.* markings.

ISRAËL.

SOPRANI. *fff* **Plus lent.** *en liant.* *sec.* *fff*

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

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

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

(\*) Jah - vé! Jah -

(\*) Jah - vé! Jah -

(\*) Jah - vé! Jah -

(\*) Jah - vé! Jah -

Detailed description: This section contains the vocal parts for Soprano, Contralto, Tenors, and Basses. The vocal lines are written in a single treble clef with a key signature of one flat. They begin with a *fff* dynamic and a **Plus lent.** instruction. The lyrics are "Jah - vé!" followed by a fermata. The vocal lines are marked with *en liant.* and *sec.* (second ending). The system concludes with a *fff* dynamic and a fermata.

Third system of musical notation. It features a top staff with a treble clef and a key signature of one flat, and two lower staves for a grand piano. The piano accompaniment is characterized by dense, repeated chords with a *fff* dynamic. The system includes a **Plus lent.** instruction and a fermata. The piano part ends with a *fff* dynamic and a fermata.

(\*) prononcer: *lahvé*.





Très animé - Violent. 152 =  $\text{♩}$

First system of piano introduction. Treble and bass clefs. Key signature: two sharps (F# and C#). Time signature: 2/4. Dynamics: *f*. The bass line features a rhythmic pattern of eighth notes with a strong accent.

Second system of piano introduction. Treble and bass clefs. Key signature: two sharps. Time signature: 2/4. Dynamics: *crese.* (crescendo). The melody in the treble clef rises steadily.

Third system of piano introduction. Treble and bass clefs. Key signature: two sharps. Time signature: 2/4. Dynamics: *ff*. The bass line becomes more active with chords and moving lines.

ISRAËL.

SOPRANI. *ff* > > > > > *sf* >

CONTRALTI. *ff* > > > > > *sf* >

TÉNORS. *ff* > > > > > *sf* >

BASSES. *ff* > > > > > *sf* >

Que — cet — te — vil — le soit a — na —

Vocal and piano accompaniment for the chorus. Four vocal parts (Soprano, Contralto, Tenor, Bass) and piano accompaniment. The lyrics are: "Que — cet — te — vil — le soit a — na —". The piano accompaniment features a rhythmic pattern of eighth notes with a strong accent.

S. *ff* > - thè - me! De . .

C. *ff* > - thè - me! De . .

T. *ff* > - thè - me! De . .

B. *ff* > - thè - me! De . .

S. *sf* > - vant le Sei - gneur, a - na - - thè - - me

C. *sf* > - vant le Sei - gneur, a - na - - thè - - me

T. *sf* > - vant le Sei - gneur, a - na - - thè - - me

B. *sf* > - vant le Sei - gneur, a - na - - thè - - me

S. *ff* > à —

C. *ff* > à —

T. *ff* > à —

B. *ff* > à —

*ff*

S. *f* > ce . . lui — qui — re . . . lè . . ve . . . ra —

C. *f* > ce . . lui — qui — re . . . lè . . ve . . . ra —

T. *f* > ce . . lui — qui — re . . . lè . . ve . . . ra —

B. *f* > ce . . lui — qui — re . . . lè . . ve . . . ra —

*f*

S.  
C.  
T.  
B.

et  
et  
et  
et

*ff*  
*ff*  
*ff*  
*ff*

*ff*

S.  
C.  
T.  
B.

re - ba - ti - ra - Je - ri - chol!  
re - ba - ti - ra - Je - ri - chol!  
re - ba - ti - ra - Je - ri - chol!  
re - ba - ti - ra - Je - ri - chol!

*sf*  
*sf*  
*sf*  
*sf*

*sf*

Soprano: Que  
Contralto: Que  
Tenor: Que  
Bass: Que

*ff*

*ff*

*ff*

*ff*

*ff*

*ff*

Soprano: cet - te vil - le soit a - na - thè - me!  
Contralto: cet - te vil - le soit a - na - thè - me!  
Tenor: cet - te vil - le soit a - na - thè - me!  
Bass: cet - te vil - le soit a - na - thè - me!

*sf*

*sf*

*sf*

*sf*

*f*

S. *ff* > > A - na -

C. *ff* > > A - na -

T. *ff* > > A - na -

B. *ff* > > A - na -

*ff*

S. - thème — à — qui re - bâ - ti - ra Jé - ri - chol! —

C. - thème — à — qui re - bâ - ti - ra Jé - ri - chol! —

T. - thème — à — qui re - bâ - ti - ra Jé - ri - chol! —

B. - thème — à — qui re - bâ - ti - ra Jé - ri - chol! —

*ff*

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

*f* > *f* > *f* > *f* >

Que — son — pre — mier — né —

Piano accompaniment with dynamic markings *f* > and accents.

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

*f* > *f* > *f* >

meu - re - lors - quil en jet - te -

Piano accompaniment with dynamic markings *f* > and accents. Includes the marking "M.C." in the bass line.





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

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

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

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

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

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

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

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

S. Que son pre-mier né - - -

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

T. Je - ri - cho! Qu'il - - -

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

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

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

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

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

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 -

Soprano (S.), Alto (C.), Tenor (T.), Bass (B.) vocal staves and piano accompaniment. The lyrics are: "fants lorsqu'il en met tra les". The piano part features a rhythmic accompaniment with eighth notes and chords.

Soprano (S.), Alto (C.), Tenor (T.), Bass (B.) vocal staves and piano accompaniment. The lyrics are: "por - - - - - tes! Qu'il". The piano part features a rhythmic accompaniment with eighth notes and chords, marked with a forte (*ff*) dynamic.

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

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

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

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

*ff*

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

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

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

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

*fff*

8<sup>a</sup> basso.....

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

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

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

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

S. *meu - - - - - re!*

C. *meu - - - - - re!*

T. *meu - - - - - re!*

B. *meu - - - - - re!*

Fin de la 2<sup>me</sup> Partie.

## TROISIÈME PARTIE.

## CHANAAN (LA TERRE PROMISE).

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

JOSUÉ.

## PASTORALE.

Modéré - avec ampleur. 60 =  $\frac{12}{8}$ .

PIANO:

The musical score is written for piano and consists of four systems of two staves each (treble and bass clef). The time signature is 12/8. The tempo and mood are indicated as 'Modéré - avec ampleur. 60 =  $\frac{12}{8}$ '. The score begins with a piano (*p*) dynamic. The first system includes a *p* marking in the bass staff. The second system has a *p* marking in the treble staff and an 'M.G.' marking in the bass staff. The third system has an 'M.B.' marking in the treble staff. The fourth system has an 'M.G.' marking in the bass staff. The score features various musical notations including slurs, accents, and dynamic markings.



en cédant.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of flowing sixteenth-note passages in both hands, with a long slur spanning across the measures. The key signature has one flat.

1<sup>er</sup> Mouv!

Second system of musical notation, continuing the sixteenth-note texture. It includes dynamic markings 'M.D.' (Molto Dolce) and 'f' (forte) in the bass line. The notation features many slurs and ties.

Third system of musical notation, showing a change in dynamics with 'p' (piano) and 'più f' (pianissimo più forte) markings. The texture remains dense with sixteenth notes.

Fourth system of musical notation, featuring a 'tr.' (trill) marking in the treble line and 'M.G.' (Molto Grave) markings in the bass line. The music continues with intricate sixteenth-note patterns.

Fifth system of musical notation, concluding with 'più f' and 'f' markings. It includes the instruction 'bien en dehors.' (well out) and 'cresc.' (crescendo) in the bass line. The system ends with a final flourish in the treble line.

First system of a piano score. The right hand (treble clef) begins with a *più f* dynamic and includes markings for *M.D.* and *crese.*. The left hand (bass clef) starts with *f* and *crec.*, with the instruction *bien en dehors.* below it. The system concludes with a *f* dynamic and a *sf* marking.

Second system of the piano score. The right hand continues with *più f* and *crese.* markings. The left hand features a *sf* dynamic. The system ends with a *sf* dynamic.

Third system of the piano score. The right hand has *più f* and *crese.* markings. The left hand has a *sf* dynamic. The system concludes with a *sf* dynamic.

Fourth system of the piano score. The right hand continues with *più f* and *crese.* markings. The left hand has a *sf* dynamic. The system concludes with a *sf* dynamic.

Fifth system of the piano score. The right hand has a *p* dynamic and an *M.G.* marking. The left hand has a *mf* dynamic and the instruction *en dehors.* below it. The system concludes with a *p* dynamic.

First system of a piano score. The right hand features a melodic line with eighth notes and a slur. The left hand provides harmonic support with chords and a bass line. Dynamics include *p* (piano) and *mf* (mezzo-forte).

Second system of a piano score. The right hand continues the melodic line. The left hand has a steady bass line. Dynamics include *più p* (pianissimo) and *dim.* (diminuendo).

Third system of a piano score. The right hand has a more active melodic line with sixteenth notes. The left hand has a rhythmic bass line. Dynamics include *p* (piano).

Fourth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic bass line with dynamic markings *sf* (sforzando) and *p* (piano).

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand has a rhythmic bass line.

First system of musical notation. Treble clef, bass clef. Dynamics: *p* (piano) in both staves.

Second system of musical notation. Treble clef, bass clef.

Third system of musical notation. Treble clef, bass clef. Dynamics: *mf* (mezzo-forte) in both staves.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *sf* (sforzando) in both staves.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *ff* (fortissimo) in both staves. Includes performance instructions: *crese.* (crescendo), *bien en dehors.* (well out of the instrument), and *M. G.* (Moderato/Giusto).

Musical score system 1. Treble clef: *ff*, *sf cresc.*, M.D. Bass clef: *ff*, *cresc.*, (bien en dehors.)

Musical score system 2. Treble clef: *più ff cresc.*, *ff* Bass clef: *ff*, *cresc.*

Musical score system 3. Treble clef: *più f*, *ff*, *cresc.* Bass clef: *ff*, *cresc.*

Musical score system 4. Treble clef: M.G., M.G. Bass clef: *ff*, *cresc.*

Musical score system 5. Treble clef: *tr*, M.D. Bass clef: *tr*, M.G., M.G., *tr*

ISRAËL

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

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

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

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

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

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

*p* *dim.* *più p*

(bien en dehors.)

rall. 1<sup>re</sup> Mouv!

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

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

T. - mi - se,

B. - mi - se,

rall. 1<sup>re</sup> Mouv!

M.D. M.G.

*p* *mf*

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.

*mf*

*p*

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 - - -

*mf*

*p*

*p*

*p*

*dim.*  
 S. — la paix. *mf* La  
 C. — la paix. *mf* Voi-ci la ter - -  
 T. —vec — la paix. *mf* Voi - ci la ter - re promise à nos  
 B. —vec la paix.

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. *mf* 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 Seigneur - nous la

B. *cresc.* - - - - *più f*  
pro - mise à nos pè - - res. Le Sei - gneur

*cresc.* *più f* *sf*

*cresc.* - - - -

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

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

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

B. *cresc.* - - - - nous la donne a - vec la paix.

*cresc.* *f*

*ff* > Tout est ac - com - pli. — Gloi - re à Dieu!

*ff* > Tout est ac - com - pli. — Gloi - re à Dieu!

*ff* > Tout est ac - com - pli. — Gloi - re à Dieu!

*ff* > Tout est ac - com - pli. — Gloi - re à Dieu!

*ff* *cresc.* (bien en dehors.) M.G. M.D.

*ff* > Nul n'a ré - sis - té. — Gloi - re à Dieu!

*ff* > Nul n'a ré - sis - té. — Gloi - re à Dieu!

*ff* > Nul n'a ré - sis - té. — Gloi - re à Dieu!

*ff* > Nul n'a ré - sis - té. — Gloi - re à Dieu!

*ff* *cresc.* (bien en dehors.) M.G.



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. *ff*

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. *fff* > *f*  
 paix. Il nous la donne avec la

C. *fff* > *f*  
 paix. Il nous la donne avec la

T. *fff* > *f*  
 paix. Il nous la donne avec la

B. *fff* > *f*  
 paix. Il nous la donne avec la

8

S. *p* *dim.* *pp*  
 paix, avec la paix.

C. *p* *dim.* *pp*  
 paix, avec la paix.

T. *p* *dim.* *pp*  
 paix, avec la paix.

B. *p* *dim.* *pp*  
 paix, avec la paix.

8

Très modéré\_ religieux. 60=♩

GRAND ORGUE.

LA VOIX. (SOPRANO SOLO)

en cédant. 1<sup>er</sup> Mouvt plus lent.  
(largement et avec une voix claire et sonore)

en cédant. 1<sup>er</sup> Mouvt plus lent.

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

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

la V.  
don - ne, Il vous la donne avec la paix.

*M. D.*

*f*

en cédant. 1<sup>re</sup> Mouv!  
la V.  
*mf* Peuple bé - ni de Dieu. — par - tagez vous cet - te ter -  
en cédant. 1<sup>re</sup> Mouv!

1<sup>re</sup> Mouv! moins lent.  
la V.  
- re. — Retour - nez dans vos ten - tes, a -  
1<sup>re</sup> Mouv! moins lent.

*f*

*f* *sempre sostenuto e f*

la V.  
 \_vec beaucoup de bien — et de gran - des ri - ches - ses, a -

la V.  
 \_vec de l'or, de l'ai - rain et du fer. —

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

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



en cédant. 1<sup>er</sup> Mouv! plus lent.

la V. *mf*  
 Peuple bé - ni de Dieu, par - ta - gez - vous cet - te ter -

en cédant. 1<sup>er</sup> Mouv! plus lent.

*p*

la V.  
 - re. — Le Seigneur vous la don - ne; c'est la Ter - re Pro - mi -

*M.D.*

la V.  
 - se. — Il vous la don - ne, — Il vous la

*M.D.*

*cresc.* *f* *f* en cédant.  
 donne a - vec la paix, — a - vec la — paix. —

*f* *f* *f* *f* *f* *f* en cédant.

Plus large.

la V.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

ISRAËL.

Gloire \_\_\_\_\_ à Dieu! \_\_\_\_\_ Gloire \_\_\_\_\_ à

Gloire \_\_\_\_\_ à Dieu! \_\_\_\_\_ Gloire \_\_\_\_\_ à

Gloire \_\_\_\_\_ à Dieu! \_\_\_\_\_ Gloire \_\_\_\_\_ à

Gloire \_\_\_\_\_ à Dieu! \_\_\_\_\_ Gloire \_\_\_\_\_ à

Plus large.

*ff* ORCH.

*ff*

S.

C.

T.

B.

Dieu! \_\_\_\_\_ Gloire \_\_\_\_\_ à Dieu! \_\_\_\_\_

Dieu! \_\_\_\_\_ Gloire \_\_\_\_\_ à Dieu! \_\_\_\_\_

Dieu! \_\_\_\_\_ Gloire \_\_\_\_\_ à Dieu! \_\_\_\_\_

Dieu! \_\_\_\_\_ Gloire \_\_\_\_\_ à Dieu! \_\_\_\_\_

*ff*

Modéré\_sans lenteur. 84=d

*f*

*très marqué détaché et pesant.*

I S R A Ë L.

SOPRANI. (avec joie) *f*

CONTRALTI.

TÉNORS.

BASSES.

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

*f*

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

C. (avec joie) *f*

T.

B.

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

*f*

M. G.

S. cœur. — C'est No — tre Dieu, — c'est

C. Lui. — Ser — vous - le de tou — te notre

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

B.

M. G.

M. D.

S. Lui. C'est le Sei\_gneur No — tre Dieu. —

C. à — me. C'est le Sei\_gneur No — tre

T. Lui. — Ser — vous - le de tout — no — tre

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

M. G.

M. D.

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

C. Dieu, at - ta - chons-nous à lui.

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

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

S. de tou - - - te notre â - - -

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

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

B. cœur. Ser - - - vous No - tre

S. *sf* ^  
 - me. Ser - - vons-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 - vons-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. *f* ^  
 Ser - - vons-le de tout no - tre

M. G. *f*

S. Gloire au Sei\_gneur — qui  
 C. \_gneur! Gloire au Sei\_gneur — qui nous — con\_duit — dans  
 T. Lui pour — tou\_jours. Gloire au Sei\_  
 B. cœur. — Gloire au Sei\_gneur! Gloire — au

S. nous con\_duit i - ci, — dans ce pa - ys — pro -  
 C. ce — pa - ys. Gloire au Sei - gneur, — No - tre Dieu.  
 T. - gneur — qui nous con\_duit i - ci — dans ce pa -  
 B. 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. *pè - res. Ser - vons le Sei -*

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

T. *Servons le Seigneur. Gloire à Lui.*

B. *Ser - vons le Sei - gneur.*

M.G. *M.D.*



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\_tachons-nous à -

C. - ys, dans ce pa\_ys pro\_mis.

T. - ys. *f* 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.  
C.  
T.  
B.

en la Ter - re Pro - mi - se.

en la Ter - re Pro - mi - se.

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

en la Ter - re Pro - mi - se.

avec un peu plus de chaleur.

*f*

S.  
C.  
T.  
B.

*f* Ai - mons le Sei -

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

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

*f* *f*

M. G.

- gneur, at - ta - chons-nous à - le ser - vir. Ser - vons - le .  
 le ser - vir. Ai - mons le Sei -  
 - gneur, at - ta - chons - nous à Lui. Ser - vons -  
 Ai - mons le Sei - gneur, at - ta - chons-nous à -

*f* *f*

Il est le Seigneur, le Sei - gneur Dieu .  
 - gneur. Ser - vons - le, Ser - vons - le a - vec no - tre  
 - le a - vec a - mour et de tout no - tre cœur .  
 le servir, Ser - vons - le, Ser - vons - le a - vec no - tre

en animant 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 animant 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* *ere* - - - -  
 Ai - mons le Sei - gneur Dieu!

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

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

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

8 - - - -

*f* *f*

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

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

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

B. - jours. Ser - vons - le tou - -  
*seen* - - - - *do* - - - -

8 - - - -

*f* *f*

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- - - - -

*ff* *ff*

S. Car sa main nous conduit.

C. Car sa main nous conduit.

T. Car sa main nous conduit.

B. Car sa main nous conduit.

*ff* *ff*

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*



*fff*  $\hat{\Delta}$

S. Lui. Gloire \_\_\_\_\_ à Dieu! At - ta - chons-nous à \_\_\_\_\_

C. Lui. Gloire \_\_\_\_\_ à Dieu! At - ta - chons-nous à \_\_\_\_\_

T. Lui. Gloire \_\_\_\_\_ à Dieu! At - ta - chons-nous à \_\_\_\_\_

B. Lui. Gloire \_\_\_\_\_ à Dieu! At - ta - chons-nous à \_\_\_\_\_

en élargissant. - - -

S. Lui, No - tre Sei - gneur Dieu! \_\_\_\_\_

C. Lui, No - tre Sei - gneur Dieu! \_\_\_\_\_

T. Lui, No - tre Sei - gneur Dieu! \_\_\_\_\_

B. Lui, No - tre Sei - gneur Dieu! \_\_\_\_\_

en élargissant. - - -