

# LA TERRE PROMISE



P. Boris



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*A la mémoire*

*de mon maître*

*Ambroise Thomas*

*F. M.*

# LA TERRE PROMISE

ORATORIO  
EN TROIS PARTIES

(D'après LA VULGATE)

MUSIQUE

DE

# J. MASSENET

Partition, Piano et Chant

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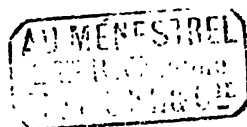
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# LA TERRE PROMISE

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

ISRAËL : *Le Chœur.*

## TABLE

### PREMIÈRE PARTIE

#### MOAB (L'Alliance).

	Pages.
LA VOIX (baryton solo) : <i>Les Israélites étant au deçà du Jourdain . . . . .</i>	2
CHŒUR D'ISRAËL : <i>Nous avons entendu sa voix . . . . .</i>	4
LA VOIX : <i>Écoutez, écoutez, Israël. Vous passerez le Jourdain. . . . .</i>	10
CHŒUR D'ISRAËL : <i>Le Seigneur passera lui-même devant nous . . . . .</i>	15
LA VOIX : <i>Alors Moïse et les prêtres de la race de Lévi . . . . .</i>	31
CHŒUR DE LÉVITES : <i>Maudit celui qui n'honore point son père. . . . .</i>	33
LA VOIX : <i>Et Moïse ajouta : De vos yeux vous avez vu . . . . .</i>	41
CHŒUR D'ISRAËL : <i>Il l'accablera de malédictions . . . . .</i>	47
LA VOIX : <i>Obéissez et vous serez béni . . . . .</i>	50
CHŒUR D'ISRAËL : <i>Seigneur Dieu! Permettez que j'aïlle au delà du Jourdain . . . . .</i>	51

### DEUXIÈME PARTIE

#### JÉRICHO (La Victoire).

PRÉLUDE . . . . .	56
CHŒUR D'ISRAËL : <i>Pendant Jéricho était fermée . . . . .</i>	61
LA VOIX (ténor solo) : <i>Lors Josué : Vous, prêtres, prenez l'arche . . . . .</i>	72
MARCHE DU SEPTIÈME JOUR. . . . .	78
CHŒUR D'ISRAËL : <i>Que cette ville soit anathème . . . . .</i>	94

### TROISIÈME PARTIE

#### CHANAAN (La Terre promise).

PASTORALE. . . . .	108
CHŒUR D'ISRAËL : <i>Voici la Terre promise! . . . . .</i>	114
LA VOIX (soprano solo) : <i>Peuple béni de Dieu . . . . .</i>	122
CHŒUR D'ISRAËL : <i>Gloire à Dieu! — Aimons le Seigneur . . . . .</i>	126

# 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 =  $\text{♩}$

PIANO.

The first system of the piano accompaniment is written for a grand piano. It features a treble and bass clef. The tempo is marked 'Assez lent, soutenu' with a metronome marking of 63 quarter notes. The dynamics are marked 'piano' (p). The music consists of a series of chords and moving lines in both hands, with some notes marked with 'x'.

The second system of the piano accompaniment continues the musical piece. It includes a dynamic marking of 'piano' (p) and a 'crescendo' hairpin. The notation shows a continuation of the harmonic and melodic lines from the first system.

8<sup>e</sup> basso.

The third system of the piano accompaniment concludes the piece. It features a dynamic marking of 'piano' (p) and a 'crescendo' hairpin. The notation shows a continuation of the harmonic and melodic lines from the previous systems, ending with a final chord marked 'M. D.'.

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

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

Third system of piano accompaniment, featuring dynamic markings of *f* and *p* and complex chordal textures.

LA VOIX. (BARYTON SOLO)

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

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



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

peu - ple d'Is - ra - ël et lui

dit: Le Sei -

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

In V. *Il m'a par.*

8° basso...

In V. *lé face à fa - ce, sur la monta - gne du milieu du*

In V. *feu.*

**SOPRANI.** *Nous a - vons entendu sa voix*

**CONTRALTI.** *Nous a - vons entendu sa voix*

**TÉNORS.** *Nous a - vons entendu sa voix*

**BASSES.** *Nous a - vons entendu sa voix*

**ISRAËL.**



Je fus a\_lors  
 du mi\_lieu du feu.

V. S. C. T. B.

*mf*

le Mé-di-a-teur, en-tre le Sei-gneur

V.

*cresc.*

et vous, pour

V.

*8<sup>o</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 - vous entendu la voix de Dieu du mi - lieu du

CONTRALTI.  
Nous a - vous entendu la voix de

TÉNORS.

BASSES.

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

S. feu. Nous a\_vons vu sa Gran -  
A. feu. Nous a\_vons vu sa Gran -  
T. feu. Nous a\_vons vu sa Gran -  
B. Dieu. Nous a\_vons vu sa Gran -

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! \_\_\_\_\_ Nous avons vu, \_\_\_\_\_ nous avons

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

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

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

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

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

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

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

Assez lent, soutenu. 54 = ♩.



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

LA VOIX.



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



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



Vocal and piano accompaniment. The vocal line continues with the syllables "-ël: Vous". The piano accompaniment continues with chords and moving lines.

la V.  
pas - se - rez le Jourdain,

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

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

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



lu V. Met - tez -

*p*

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

*più f*

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

*f*

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

*sf*

In V. *mi - - - se à nos pè - - res,*

*cresc.*

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

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

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

*cresc.*

1<sup>re</sup> V.  
vil - les dont les mu - rail - les se dres - sent jus - qu'au ciel.

1<sup>re</sup> V.  
C'est la Ter - re - - re - - Pro - mi - - -

1<sup>re</sup> V.  
- se! Al - lez! al -

1<sup>re</sup> V.  
- lez! met - tez - vous en che - - -

*rall.*  
*piu f*  
*rall.*

*la V.*

*min!*

**SOPRANI.**

**CONTRALTI.**

**TÉNORS.**

**BASSES.**

**ISRAËL.**

Le Seigneur passera ——— Lui-

Animé. (avec ardeur).

*S.*

*C.*

*T.*

*B.*

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.  
C.  
T.  
B.

*f* > > > >

Le Seigneur passera —

*f* > > > >

Le Seigneur passera —

*f* > > > >

Le Seigneur passera —

*f* > > > >

Le Seigneur passera —

*p* *f* *p*

S.  
C.  
T.  
B.

*f* > > > > *mf* > > > >

comme un feu dévorant, — comme un feu consumant, —

*f* > > > > *mf* > > > >

comme un feu dévorant, — comme un feu consumant, —

*f* > > > > *mf* > > > >

comme un feu dévorant, — comme un feu consumant, —

*f* > > > > *mf* > > > >

comme un feu dévorant, — comme un feu consumant, —

*f* *p* *mf*

S.  
C.  
T.  
B.

De - vant nous! \_\_\_\_\_

De - vant nous! \_\_\_\_\_

De - vant nous! \_\_\_\_\_

De - vant nous! \_\_\_\_\_

*p* *ff*

This system contains the first four staves of a musical score. The top four staves are for Soprano (S.), Alto (C.), Tenor (T.), and Bass (B.). Each staff has a vocal line with lyrics "De - vant nous!" followed by a long horizontal line indicating a sustained note. The piano accompaniment consists of two staves (treble and bass clef) with complex rhythmic patterns, including chords and individual notes marked with 'x'. Dynamics include *p* and *ff*. The key signature is two sharps (F# and C#).

S.  
C.  
T.  
B.

Et lorsque nous se - rons en la Ter - - - - - re Pro -

*f*

This system contains the next four staves. The vocal staves (S., C., T., B.) show the Tenor (T.) part with lyrics "Et lorsque nous se - rons en la Ter - - - - - re Pro -". The piano accompaniment continues with rhythmic patterns and chords. A dynamic marking of *f* is present. The key signature remains two sharps.

S. Et lorsque nous se\_rons en la Ter . . . re Pro .  
C. Et lorsque nous se\_rons en la Ter . . . re Pro .  
T. \_mi - se, Là, nous é - lè - - ve - rons,  
B. Et lorsque nous se\_rons en la Ter . . . re Pro .

Piano accompaniment: Treble clef, bass clef, key signature of two sharps (F# and C#), time signature of 4/4. The piano part features a melodic line in the treble and a harmonic accompaniment in the bass.

S. Et lorsque nous se\_rons en la Ter . . . re Pro .  
C. Et lorsque nous se\_rons en la Ter . . . re Pro .  
T. \_mi - se, Là, nous é - lè - - ve - rons  
nous é - lè - - ve - rons — de gran - des  
B. Et lorsque nous se\_rons en la Ter . . . re Pro .

Piano accompaniment: Treble clef, bass clef, key signature of two sharps (F# and C#), time signature of 4/4. The piano part continues with a melodic line in the treble and a harmonic accompaniment in the bass.



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

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

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

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

S. un au - tel sur le mont Hé - bal.

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

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

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

S. Sur cet im\_mense au - tel, \_\_\_\_\_ sur cet

C. Sur cet im\_mense au - tel, \_\_\_\_\_ sur cet

T. Sur cet im\_mense au - tel, \_\_\_\_\_ sur cet

B. Sur cet im\_mense au - tel, \_\_\_\_\_ sur cet

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of two sharps (F# and C#). The lyrics are: "Sur cet im\_mense au - tel, \_\_\_\_\_ sur cet". The piano accompaniment features a steady eighth-note melody in the right hand and a bass line in the left hand. There are dynamic markings like *mf* and accents.

S. im\_mense au - - tel \_\_\_\_\_ nous \_\_\_\_\_ of - fri - rons des \_\_\_\_\_ ho - lo -

C. im\_mense au - - tel \_\_\_\_\_ nous \_\_\_\_\_ of - fri - rons des \_\_\_\_\_ ho - lo -

T. im\_mense au - - tel \_\_\_\_\_ nous \_\_\_\_\_ of - fri - rons des \_\_\_\_\_ ho - lo -

B. im\_mense au - - tel \_\_\_\_\_ nous \_\_\_\_\_ of - fri - rons des \_\_\_\_\_ ho - lo -

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are: "im\_mense au - - tel \_\_\_\_\_ nous \_\_\_\_\_ of - fri - rons des \_\_\_\_\_ ho - lo -". The piano accompaniment continues with the same eighth-note melody and bass line, including dynamic markings like *mf* and accents.

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

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

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

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

*ff*

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

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

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

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

*f*

S. - mi - - - - se.

C. En la Ter - - - -

T. En la Ter - - - -

B. - mi - - - - se.

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in a soprano clef with a key signature of two sharps (F# and C#). The lyrics for the Soprano and Bass parts are "- mi - - - - se." and for the Alto and Tenor parts are "En la Ter - - - -". The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

S. Le Seigneur passe\_ra

C. re Pro - mi - - - - se. Le Seigneur passe\_ra

T. re Pro - mi - - - - se. Le Seigneur passe\_ra

B. Le Seigneur passe\_ra

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics for the Soprano, Alto, and Tenor parts are "Le Seigneur passe\_ra" and "re Pro - mi - - - - se." respectively. The Bass part has the lyrics "Le Seigneur passe\_ra". The piano accompaniment includes a dynamic marking of *ff* (fortissimo) and features a melodic line in the right hand and a bass line in the left hand, with various articulations and dynamics.

S.  
C.  
T.  
B.

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

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

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

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

*p*

S.  
C.  
T.  
B.

- me — de — . . - vant — nous! —

- me — de — . . - vant — nous!

- me — de — . . - vant — nous! —

- me — de — . . - vant — nous! —

S. *ff* Il ex-ter - mi-ne-ra, — ré-duit-ra, — frappa-ra —

C. *ff* Il ex-ter - mi-ne-ra, — ré-duit-ra, — frappa-ra —

T. *ff* Il ex-ter - mi-ne-ra, — ré-duit-ra, — frappa-ra —

B. *ff* Il ex-ter - mi-ne-ra, — ré-duit-ra, — frappa-ra —

The first system of the musical score consists of four vocal staves (Soprano, Contralto, Tenor, Bass) and a piano accompaniment. The vocal parts are marked with a forte dynamic (*ff*) and feature a rhythmic pattern of eighth and sixteenth notes. The piano accompaniment includes chords and bass lines with 'x' marks indicating specific notes or techniques.

S. *p* tous — les — peu - - - ples — im - - -

C. *p* tous — les — peu - - - ples — im - - -

T. *p* tous — les — peu - - - ples — im - - -

B. *p* tous — les — peu - - - ples — im - - -

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The vocal parts are marked with a piano dynamic (*p*) and feature a slower, more sustained melodic line. The piano accompaniment includes chords and bass lines with 'x' marks.

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

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

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

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

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

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

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

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





S. *pè* - - - - - res, A - bra - ham,

C. *pè* - - - - - res, A - bra - ham,

T. *pè* - - - - - res, A - bra - ham,

B. *pè* - - - - - res, A - bra - ham,

S. I - sa - - ac,

C. I - sa - - ac,

T. I - sa - - ac,

B. I - sa - - ac,

S. et Ja - cob, Le Sei -

C. et Ja - cob, Le Sei -

T. et Ja - cob, Le Sei -

B. et Ja - cob, Le Sei -

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

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

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

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

S. *ff* Sur un im\_mense au \_ \_ \_ tel \_\_\_\_\_

C. *ff* Sur un im\_mense au \_ \_ \_ tel \_\_\_\_\_

T. *ff* Sur un im\_mense au \_ \_ \_ tel \_\_\_\_\_

B. *ff* Sur un im\_mense au \_ \_ \_ tel \_\_\_\_\_

*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 =  $\text{♩}$**  **rall.**

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

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

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

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

**Large.** **rall.**

2° basso. ---

Très modéré. 76 = ♩

LA VOIX.

31

Très modéré. Alors, Moïse

The first system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "Alors, Moïse". The piano accompaniment features a series of chords and melodic lines, with dynamic markings of *f* and *p*. The tempo is marked "Très modéré" with a metronome marking of 76 = ♩.

In V. et les prêtres de la

The second system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "et les prêtres de la". The piano accompaniment features a series of chords and melodic lines, with dynamic markings of *f* and *p*. The tempo is marked "Très modéré".

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

The third system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "ra - - ce de Lé - - vi di - - rent à". The piano accompaniment features a series of chords and melodic lines, with dynamic markings of *f* and *p*. The tempo is marked "Très modéré".

In V. tout Is - ra - ël: Vous

The fourth system of the musical score. It consists of a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line begins with a rest, followed by the lyrics "tout Is - ra - ël: Vous". The piano accompaniment features a series of chords and melodic lines, with dynamic markings of *f* and *p*. The tempo is marked "Très modéré".

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

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

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

In V. *peu - ple, ré - pon - dez!*



LÉVITES.

UN GROUPE DE CONTRALTOS (Voix choisies)

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

Très modéré. Mau -

*(les arpèges serrés et le chant très en dehors)*

*(en liant)*

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

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

ISRAËL.

SOPRANI. *ff* — — — — — *ff* *p*

CONTRALTI. *ff* — — — — — *ff* *p*

TÉNORS. *ff* — — — — — *ff* *p*

BASSES. *ff* — — — — — *ff* *p*

*(partout la nuance très marquée)*

CONTRALTI.

LÉVITES.

TÉNORS.

(le chant en dehors)

Mau -

Mau -

c.

- dit ce - lui — qui chan - ge les

T.

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

c.

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

T.

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

I SRAËL.

SOPRANI.

A - - - - - men. —

CONTRALTI.

A - - - - - men. —

TÉNORS.

A - - - - - men. —

BASSES.

A - - - - - men. —

LÉVITES.

CONTRALTI.

Mau - dit ce - lui - qui fait

TÉNORS.

Mau - dit ce - lui - qui fait

C.

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

T.

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

**ISRAËL.**

SOPRANI. *pp*

CONTRALTI. *pp*

TÉNORS. *pp*

BASSES. *pp*

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

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

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

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

*pp*

**LÉVITES.**

CONTRALTI.

TÉNORS.

Mau -

Mau -

*pp*

c.

r.

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. —

A - - - - - men. —

A - - - - - men. —

A - - - - - men. —

A - - - - - men. —

CONTRALTI.  
TÉNORS.

LÉVITES.

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

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

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

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

C. *fff* *p* men.

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

SOPRANI. *fff* *p* men.

CONTRALTI. *fff* *p* men.

ISRAËL. TÉNORS. *fff* *p* men.

BASSES. *fff* *p* men.

C. *fff* *p* men.

T. *fff* *p* men.

S. *fff* *p* men.

C. *fff* *p* men.

T. *fff* *p* men.

B. *fff* *p* men.

C. *f* Mau - -

T. *f* Mau - -

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

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

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

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

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

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

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

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

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

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

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

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

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.

Piano accompaniment: *pp* *p*

C. *p* en cédant. - - - - *p* men. *p* A - - - - men.

T. *p* en cédant. - - - - *p* men. *p* A - - - - men.

S. *p* A - - - - men.

C. *p* A - - - - men.

T. *p* A - - - - men.

B. *p* A - - - - men.

Piano accompaniment: *p* *pp*

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



LA VOIX.

Agité. 88 =  $\text{♩}$

*f*

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

*ff* *ff* *ff*

5 4 3 2 1 3 2 1 2

*f*

De vos yeux \_\_\_\_\_

*p* *ff*

*f*

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

*f* *ff*

gran - - des \_\_\_\_\_ plai - - es \_\_\_\_\_

In V.

par les - - quel - - les

In V.

le Sei - gneur é - - prou -

In V.

- va le Pha - - ra - - on.

In V.

De vos

In V.

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

In V.

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

In V.

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

*pù f*

In V.

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

la V. ces mi ra - - - - - ces pro -

The first system features a vocal line in the bass clef with lyrics "ces mi ra - - - - - ces pro -". The piano accompaniment consists of two staves (treble and bass clefs) with a complex rhythmic pattern of eighth and sixteenth notes. The key signature has two sharps (F# and C#).

la V. - di - - ges - - - - - é - - - pou - - - van -

The second system features a vocal line in the bass clef with lyrics "- di - - ges - - - - - é - - - pou - - - van -". The piano accompaniment continues with similar rhythmic patterns. The key signature remains two sharps.

la V. - ta - - - - - bles!

The third system features a vocal line in the bass clef with lyrics "- ta - - - - - bles!". The piano accompaniment includes dynamic markings such as *f* and *ff*. The key signature changes to one sharp (F#).

la V. Le Sei - - gneur

The fourth system features a vocal line in the bass clef with lyrics "Le Sei - - gneur". The piano accompaniment includes a bass line with fingering numbers (5 4 2 1 1 3 2 1 2) and dynamic markings such as *ff* and *p*. The key signature is one sharp.

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

The first system of the musical score consists of two staves. The upper staff is a vocal line in bass clef, with a key signature of one sharp (F#) and a common time signature. It contains the lyrics "vous a con - duit par le dé - sert". The lower staff is a piano accompaniment in grand staff (treble and bass clefs), with a key signature of one sharp and a common time signature. It features a rhythmic pattern of eighth and sixteenth notes, with a forte dynamic marking.

la V. pen - - - dant qua - -

The second system of the musical score consists of two staves. The upper staff is a vocal line in bass clef, with a key signature of one sharp and a common time signature. It contains the lyrics "pen - - - dant qua - -". The lower staff is a piano accompaniment in grand staff, with a key signature of one sharp and a common time signature. It continues the rhythmic pattern from the first system, with a forte dynamic marking.

la V. - rante an - - - né - - - es.

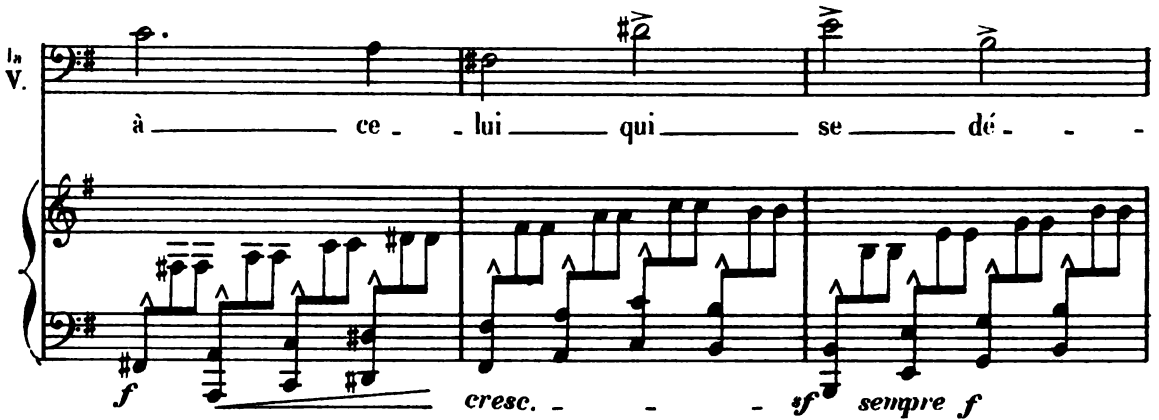
The third system of the musical score consists of two staves. The upper staff is a vocal line in bass clef, with a key signature of one sharp and a common time signature. It contains the lyrics "- rante an - - - né - - - es.". The lower staff is a piano accompaniment in grand staff, with a key signature of one sharp and a common time signature. It continues the rhythmic pattern, with a forte dynamic marking and a crescendo hairpin.

la V. Mais il ne

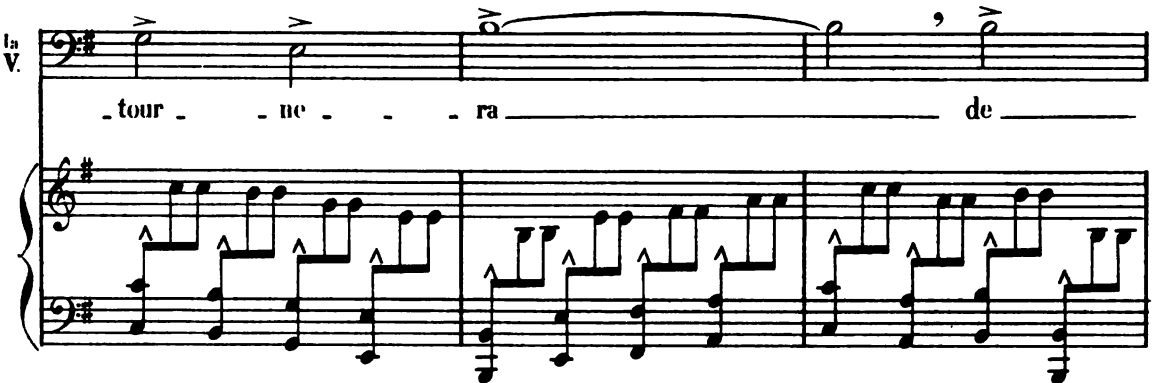
The fourth system of the musical score consists of two staves. The upper staff is a vocal line in bass clef, with a key signature of one sharp and a common time signature. It contains the lyrics "Mais il ne". The lower staff is a piano accompaniment in grand staff, with a key signature of one sharp and a common time signature. It continues the rhythmic pattern, with a forte dynamic marking and a crescendo hairpin.

la V.  *f* *f*

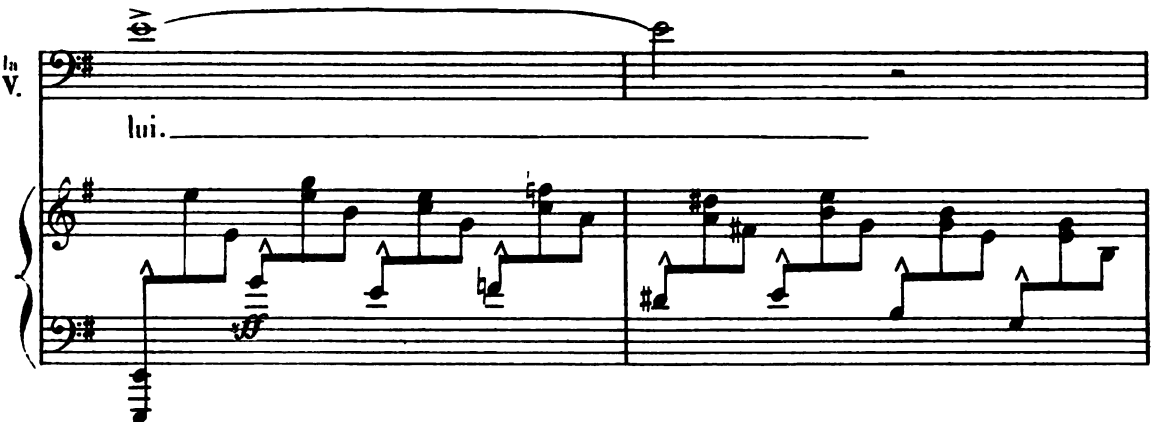
par - - don - - ne - - ra - - pas - -

la V.  *f* *cresc.* *f* *sempre f*

à - - ce - - lui - - qui - - se - - dé - -

la V.  *f*

- tour - - ne - - ra - - de - -

la V.  *f*

lui. - -

**ISRAËL.**

**SOPRANI.** *ff*  
Il fac - ca - blera

**CONTRALTI.** *ff*  
Il fac - ca - blera

**TÉNORS.** *ff*  
Il fac - ca - blera

**BASSES.** *ff*  
Il fac - ca - blera

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

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

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

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

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

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

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

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

S.  
de des - sous \_\_\_\_\_ le \_\_\_\_\_

C.  
de des - sous \_\_\_\_\_ le \_\_\_\_\_

T.  
de des - sous \_\_\_\_\_ le \_\_\_\_\_

B.  
de des - sous \_\_\_\_\_ le \_\_\_\_\_




S.  
ciel!

C.  
ciel!

T.  
ciel!

B.  
ciel!

en cédant.

50 **Modéré et soutenu.** 76 =   
LA VOIX. (seule.)

*f* *dim.* *f*

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

**Modéré et soutenu.**



*f* *f*

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



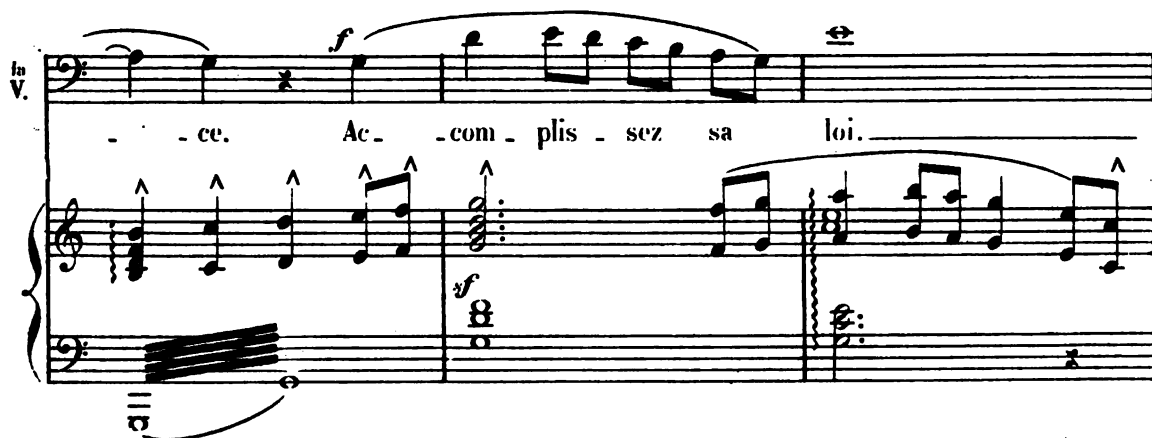
(à haute voix.)

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



*f*

- ce. Ac - com - plis - sez sa loi. —



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

ISRAËL.

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

pp  
Sei - gneur, Dieu!

Contralti.  
pp  
Sei - gneur, Dieu!

Ténors.  
pp  
Sei - gneur, Dieu!

Basses.  
pp  
Sei - gneur, Dieu!

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

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

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

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

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

cresc. . . .

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

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

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

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

*pp* *p* *mf* *f*

*p* *crese.* *f*

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

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

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

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

*più f* *sf* *p*

*più f* *f* *p*

*più f* *sf* *p*

*più f* *sf* *p*

*più f* *sf* *p*

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

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

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

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

*pp* *più pp* *pp* *più pp*

en cédant.

S.  
Sei - gneur!

C.  
Sei - gneur!

T.  
Sei - gneur!

B.  
Sei - gneur Dieu, en cédant.

*p* *pp*

Plus lent et très soutenu. 52 =  $\text{♩}$ 

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

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

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

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

**Plus lent et très soutenu.**

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

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

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

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

S. *f* *pp*  
- nous! Sou - ve - nons -

C. *f* *pp*  
- nous! Sou - ve - nons -

T. *f* *pp*  
- nous! Sou - ve - nons -

B. *f* *pp*  
- nous! Sou - ve - nons -

**Très large.**

S. *ff* *ff*  
- nous! Sei - gneur, — Dieu.

C. *ff* *ff*  
- nous! Sei - gneur, — Dieu.

T. *ff* *ff*  
- nous! Sei - gneur, — Dieu.

B. *ff* *ff*  
- nous! Sei - gneur, — Dieu.

**Très large.**

*glissando.*

## DEUXIÈME PARTIE.

**JÉRICO (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

pp

cresc.



$f$     $pp$     $f$     $p$     $pp$

*mystérieux, sombre et bien rythmé.*

$pp$

$pp$     $f$    M.G.

$pp$     $f$

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

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

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

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

Fifth system of musical notation, the final system on the page. It features a melodic right hand and a left hand with a prominent bass line and chordal support. The system concludes with a final cadence.

First system of musical notation. Treble clef, bass clef. Dynamics: *pp*, *f*. Includes a fermata over the first measure of the treble staff.

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

Third system of musical notation. Treble clef, bass clef. Dynamics: *p* *espress.*

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *p* *espress.*

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *p*, *p* *espress.*, *croisez.*

Musical score system 1, featuring a grand staff with treble and bass clefs. The key signature has two flats. The system includes dynamic markings *p* and *sf*. The bass line is marked *p espress.* and includes a trill. The treble line features a trill and a fermata.

Musical score system 2, continuing the grand staff. It includes dynamic markings *sf* and *p*. The bass line has a *m.o.* marking. The system concludes with a fermata in the bass line.

Musical score system 3, continuing the grand staff. It features a variety of rhythmic patterns and articulation marks such as accents and slurs.

Musical score system 4, continuing the grand staff. It includes dynamic markings *sf* and *m.o.*. The system concludes with a fermata in the bass line.

Musical score system 5, continuing the grand staff. It includes dynamic markings *cresc.*, *f*, and *rit f*. The system concludes with a fermata in the bass line.

ISRAËL.

SOPRANI. *pp très soutenu et sombre.*

CONTRALTI. *pp très soutenu et sombre.*

TÉNORS. *pp très soutenu et sombre.*

BASSES. *pp très soutenu et sombre.*

Ce - pen - dant \_\_\_\_\_ Jé - ri

Ce - pen - dant \_\_\_\_\_ Jé - ri

Ce - pen - dant \_\_\_\_\_ Jé - ri

Ce - pen - dant \_\_\_\_\_ Jé - ri

*pp subito.*

S. - cho é - tait fer - mé - e,

C. - cho é - tait fer - mé - e,

T. - cho é - tait fer - mé - e,

B. - cho é - tait fer - mé - e,

S. *pp* et dans la

C. *pp* et dans la

T. *pp* et dans la

B. *pp* et dans la

*fp* *espress.*

S. 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.*

S. -cho é-tait fer-mé - e.

C. -cho é-tait fer-mé - e.

T. -cho é-tait fer-mé - e.

B. -cho é-tait fer-mé - e.

*fp*

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

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

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

B. \_\_\_\_\_

*pp* \_\_\_\_\_

*dim.* \_\_\_\_\_

S. \_\_\_\_\_

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

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

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

*f* \_\_\_\_\_



65

S.  
C.  
T.  
B.

- tir.  
- tir.

*f*  
*mf*

*f*

Musical score for voice and piano, page 65. The score is in B-flat major (two flats) and 4/4 time. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts have lyrics "- tir." under the first two staves. The piano accompaniment consists of a right-hand melody and a left-hand accompaniment. The score is divided into four systems. The first system includes dynamic markings *f* and *mf*. The second system includes a dynamic marking *f*. The score contains various musical notations including notes, rests, slurs, and dynamic markings.

First system of a musical score. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The key signature has two flats (B-flat and E-flat). The treble staff begins with a melodic line, followed by a series of sixteenth-note runs. The bass staff features a complex rhythmic accompaniment with many beamed notes and rests.

Second system of the musical score. It continues the two-staff format. The treble staff has a melodic line with some grace notes. The bass staff continues with its intricate accompaniment, including a section with many beamed notes.

Third system of the musical score. The treble staff shows a melodic line with some chromatic movement. The bass staff continues with its accompaniment, featuring a section with many beamed notes.

Fourth system of the musical score. The treble staff has a melodic line with some rests. The bass staff continues with its accompaniment. A dynamic marking *fp* (fortissimo piano) is present in the bass staff. A *cresc.* (crescendo) marking is placed above the treble staff.

Fifth system of the musical score. The treble staff has a melodic line with some rests. The bass staff continues with its accompaniment. A dynamic marking *piu f* (pianissimo fortissimo) is present in the bass staff. A *cresc.* (crescendo) marking is placed above the treble staff. A marking *M.C.* with an 'x' is present in the bass staff.

*più f* *cresc.*

*ff*

**ISRAËL.**

**SOPRANI.** *f*  
Car le Sei - gneur \_\_\_\_\_ l'a\_vait dit à Jo.su.é:

**CONTRALTI.** *f*  
Car le Sei - gneur \_\_\_\_\_ l'a\_vait dit à Jo.su.é:

**TÉNORS.** *f*  
Car le Sei - gneur \_\_\_\_\_ l'a\_vait dit à Jo.su.é:

**BASSES.** *f*  
Car le Sei - gneur \_\_\_\_\_ l'a\_vait dit à Jo.su.é:

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

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

Piano accompaniment for the first system, featuring chords and bass lines with dynamics like *ff* and *cresc.*

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

Piano accompaniment for the second system, featuring chords and bass lines with dynamics like *ff* and *f*.

First system of musical notation. The treble clef staff features a melodic line with a dynamic marking of *ff* and an accent (^) over a note. The bass clef staff provides a harmonic accompaniment. The key signature has two flats.

Second system of musical notation. The treble clef staff shows a melodic line with dynamics *f* and *mf*, and an accent (^). The bass clef staff continues the accompaniment with a dynamic marking of *p*.

Third system of musical notation. The treble clef staff has dynamics *p* and *dim.* with an accent (^). The bass clef staff has a dynamic marking of *dim.* and includes a first ending bracket labeled '1'.

Fourth system of musical notation. The treble clef staff has an accent (^). The bass clef staff has a dynamic marking of *pp*.

Fifth system of musical notation. The treble clef staff has a dynamic marking of *dim.*. The bass clef staff continues the accompaniment.

I S R A È L .

SOPRANI. *pp*

CONTRALTI. *pp*

TÉNORS. *pp*

BASSES. *pp*

Ce. pen -

Ce. pen -

Ce. pen -

Ce. pen -

Ce. pen -

S. *pp*

C. *pp*

T. *pp*

B. *pp*

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

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

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

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

*mf* *espress.* *p*

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

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

ISRAËL.

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

*dim.* *pp*

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

*p* *pp* *pp*

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

en cédant. - - - *1<sup>er</sup> Mouv!*  
*(très attaqué)* *ff*

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

## LA VOIX (TÉNOR SOLO)

Modéré, noble et tranquille. 76 =  $\text{♩}$ 

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

*f* *mf* *sf sec.* *sf sec.*

la V. Vous, — Prê - tres, prenez

*f* *mf* *f* *p*

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

*p* *sf sec.*

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

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



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

In V.  
 du Ju-bi-lé. —

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

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

In V. *p* de\_vant l'ar . . . che du Sei . . .

In V. -gneur, — ain . . . si pen\_dant six

*f sec.*

In V. jours. — Ne je\_tez au\_cun

*f sec.* *p*

In V. cri, — et que de vo\_tre

1<sup>a</sup> V.  
 bou - - - che il ne sor - te pas - - - de pa -

1<sup>a</sup> V.  
 - ro - - les.

*pp*

*cresc.*

LA VOIX.

Mais - - - le sep - tiè - me

jour, sept fois résonneront les trompettes du Jubi-

M. D.

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

*sf sec.*

-ront d'un son plus long et

*mf*

*f sec.*

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

*f sec.*

en cédant. L'ins.

*sec.*

**a Tempo.**

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

**a Tempo.**

*mf* *f sec.*

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

**Lent.**

**Lent.**

*più f* *f sec.* *ff* *sec.*

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

**a Tempo 1°**

**en élargissant.**

# MARCHE DU SEPTIÈME JOUR.

LES SEPT TROMPETTES DU JUBILÉ.

*f*

Modéré, noble et tranquille. 76=

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

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

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

This system includes three staves. The top two staves are for the piano accompaniment. The bottom staff is for the 8th bassoon, indicated by a dashed line and the label "ORCH. 8<sup>e</sup> basso.". Dynamics include piano (*p*), mezzo-forte (*mf*), and fortissimo (*mf sec.*), with a "molto cresc." marking.

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

This system features piano accompaniment across two staves. Dynamics range from piano (*p*) to fortissimo (*f*), with a "molto cresc." marking.

*p* *f sec.*

This system features piano accompaniment across two staves. Dynamics include piano (*p*) and fortissimo (*f sec.*).

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

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

Third system of the piano score. This system continues the grand staff notation with various note values and rests. The music is characterized by intricate rhythmic figures and slurs.

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

LES SEPT TROMPETTES.

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

Sixth system of the piano score. It features a grand staff with treble and bass clefs. The music includes various note values, rests, and slurs, with some notes marked with accents (^).

8<sup>a</sup> basso.

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

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

This system contains the third and fourth staves. It features dynamic markings of *p*, *sf sec.*, and *mf*. The lower staff includes some complex chordal textures.

*f* *p*

This system contains the fifth and sixth staves. It features dynamic markings of *f* and *p*. The lower staff has a more active, rhythmic accompaniment.

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

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

This system contains the seventh, eighth, and ninth staves. It features dynamic markings of *p*, *sf sec.*, and *f*. The lower staff includes three instances of the label "8<sup>a</sup> basso." with dashed lines and brackets, indicating specific bass line passages.

*più f* *f sec.* *p* *m. g.* *p*

8<sup>a</sup> basso. --- ] *f* *p*

This system contains the tenth, eleventh, and twelfth staves. It features dynamic markings of *più f*, *f sec.*, *p*, *m. g.*, and *f*. The lower staff includes the label "8<sup>a</sup> basso." and further dynamic markings.



sans presser.

First system of musical notation. It consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time and features a complex rhythmic pattern with many sixteenth notes. The instruction *rudement accentué.* is written above the first measure. There are dynamic markings *f* and *sf*. The system concludes with a triplet of eighth notes in both staves.

Second system of musical notation, continuing the piece. It features similar rhythmic complexity and dynamic markings as the first system, including *f* and *sf*. The system ends with a triplet of eighth notes.

Third system of musical notation, continuing the piece. It maintains the intricate rhythmic texture and includes dynamic markings *f* and *sf*. The system concludes with a triplet of eighth notes.

Fourth system of musical notation. The upper staff continues with dense sixteenth-note passages, while the lower staff has a more rhythmic accompaniment. Dynamic markings *f* and *sf* are present. The system ends with a triplet of eighth notes in the upper staff and a single eighth note in the lower staff.

Fifth system of musical notation. The upper staff begins with a piano (*p*) dynamic and features a melodic line with sixteenth notes. The lower staff also starts with *p* and has a simpler accompaniment. Dynamic markings *f* and *sf* appear later in the system. The system concludes with a triplet of eighth notes in the upper staff and a single eighth note in the lower staff.

First system of musical notation. Treble clef, key signature of two flats. Dynamics include *p*, *f*, and *M.D.*. Features a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. Includes a fermata over a measure in the right hand.

Second system of musical notation. Treble clef, key signature of two flats. Dynamics include *p*, *M.D.*, and *f*. Features a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. Includes a fermata over a measure in the right hand.

Third system of musical notation. Treble clef, key signature of two flats. Dynamics include *p*, *mf*, and *sf sec.*. Features a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. Includes a fermata over a measure in the right hand.

Fourth system of musical notation. Treble clef, key signature of two flats. Dynamics include *f* and *p*. Features a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. Includes a fermata over a measure in the right hand.

Fifth system of musical notation. Treble clef, key signature of two flats. Dynamics include *f sec.*, *p*, and *mf*. Features a triplet of eighth notes in the right hand and a triplet of sixteenth notes in the left hand. Includes a fermata over a measure in the right hand.

LES SEPT TROMPETTES.

The first system of the score consists of a single trumpet line at the top and a piano accompaniment below. The trumpet line begins with a dynamic marking of *f* and features a triplet of eighth notes. The piano accompaniment is written in both treble and bass staves, with a dynamic marking of *f* and includes a *sec.* (secco) marking. The key signature has two flats and the time signature is 4/4.

The second system continues the trumpet and piano parts. The trumpet line has a dynamic marking of *f* and includes a *sec.* marking. The piano accompaniment includes a marking of *M. D.* (Molto Dolce) and a *sec. plus f* marking. The piano part features a complex rhythmic pattern with many beamed notes.

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

The fourth system features a piano accompaniment. The top staff has a dynamic marking of *piu f* and a *cresc.* (crescendo) marking. The bottom staff continues the piano accompaniment with a dynamic marking of *f* and includes a fingering of 5.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a complex texture with multiple voices in the treble clef and a steady accompaniment in the bass clef. A dynamic marking of *mf* is present at the beginning.

Second system of musical notation, continuing the piece. The treble clef part shows more intricate patterns. A dynamic marking of *p* is visible at the end of the system.

Third system of musical notation. The treble clef part includes a triplet of notes. A dynamic marking of *p* is at the start, and a *cresc.* marking is placed over the middle of the system.

Fourth system of musical notation. The treble clef part features a quintuplet of notes. A dynamic marking of *mf* is at the start, and a *cresc.* marking is placed over the middle of the system.

Fifth system of musical notation, the final system on the page. It continues the complex texture established in the previous systems, with *mf* dynamic markings at the beginning of each measure.

A musical score for piano introduction, consisting of two staves. The right hand features a series of chords and melodic fragments, while the left hand plays a rhythmic accompaniment of eighth notes. The piece concludes with a *mf* dynamic marking.

LES SEPT TROMPETTES.

A short musical phrase for the trompe l'oeil effect, written on a single staff in treble clef. It begins with a *f* dynamic marking.A musical score for piano, consisting of two staves. The right hand contains two measures of sixteenth-note runs, labeled '6' and '7', with a *più f* dynamic marking. The left hand provides a rhythmic accompaniment.

A musical score for piano, consisting of two staves. The right hand features a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment with eighth-note runs, labeled '8'.

A musical score for piano, consisting of two staves. The right hand has a melodic line with eighth-note patterns. The left hand has a rhythmic accompaniment with eighth-note runs, labeled '7'.

ORCH.  
*mf*

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

*più f*

*cresc.*

The second system continues the musical material from the first. It features the same two-staff structure. The dynamic marking *più f* is at the start, and *cresc.* is written below the upper staff. The notation includes slurs and a fermata over the first measure of the upper staff.

The third system continues the musical material. It features the same two-staff structure. The dynamic marking *f* is present at the beginning of the system. The notation includes slurs and a fermata over the first measure of the upper staff.

The fourth system continues the musical material. It features the same two-staff structure. The dynamic marking *mf* is present at the end of the system. The notation includes slurs and a fermata over the first measure of the upper staff.

7 6 7 6

*più f*

The fifth system continues the musical material. It features the same two-staff structure. The dynamic marking *più f* is present. The notation includes slurs and a fermata over the first measure of the upper staff. Fingerings 7 and 6 are indicated above the notes in the upper staff.

1<sup>er</sup> Mouvt

The musical score is written for piano and consists of five systems of staves. The first system features a treble clef with a piano (*p*) dynamic and a bass clef with a forte (*f*) dynamic. It includes dynamic markings such as *sec.* and *p*, and fingerings like 7 and 2. The second system has a mezzo-forte (*mf*) dynamic in the treble and a forte (*f*) dynamic in the bass. The third system is marked piano (*p*) in both hands. The fourth system includes dynamics *p*, *sec.*, *pizz f*, and *sec.*, along with fingerings 7 and 2. The fifth system is marked piano (*p*) in both hands. The score contains various musical notations including slurs, accents, and dynamic markings.

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

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

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

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

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



LES SEPT TROMPETTES.

The first system of the musical score features a trumpet line at the top with a dynamic marking of *f* and a series of eighth notes. Below it, the piano accompaniment consists of two staves. The right hand plays a complex pattern of triplets and sixteenth notes, while the left hand provides a steady bass line with some grace notes.

The second system continues the trumpet and piano parts. The trumpet line has a dynamic marking of *f* and includes some slurs. The piano accompaniment features more intricate triplet patterns in the right hand and a consistent bass line in the left hand.

The third system shows the trumpet part with a dynamic marking of *mf*. The piano accompaniment continues with its characteristic triplet and sixteenth-note patterns in both hands.

The fourth system includes the instruction "le chant bien en dehors." above the trumpet line, which has a dynamic marking of *f*. The piano accompaniment features a dynamic marking of *cresc.* and continues with its rhythmic patterns. There are also some additional musical notations at the bottom of the system.

The first system of music consists of a grand staff with a treble clef and a bass clef. The treble staff begins with a piano (*p*) dynamic and a *rit f* marking. It contains several triplet markings (*3*) and an 8-measure rest indicated by a dashed line and the number 8. The bass staff features a similar triplet pattern. Below the grand staff, there are two smaller staves, likely for a horn or trumpet, with some notes and rests.

LES SEPT TROMPETTES

The second system is labeled "LES SEPT TROMPETTES". It features a grand staff with a treble clef and a bass clef. The treble staff starts with a forte (*f*) dynamic. The piano part includes a *rit f* marking and a piano (*p*) dynamic. There are various musical notations including slurs, accents, and dynamic markings. Below the grand staff, there are two smaller staves with notes and rests, likely for individual trumpet parts.

The third system continues the musical score with a grand staff. The piano part is characterized by a complex, rhythmic pattern of eighth notes, marked with a piano (*p*) dynamic. The treble staff has a melodic line with slurs and accents. Below the grand staff, there are two smaller staves with notes and rests.

The fourth system features a grand staff. The piano part includes a *p* dynamic and a *sf sec.* marking. The treble staff has a melodic line with a *cresc.* (crescendo) marking. Below the grand staff, there are two smaller staves with notes and rests.

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

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

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

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

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

LES SEPT TROMPETTES, pour la septième fois.

First system of musical notation for the seven trumpets. It consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains melodic lines with various ornaments and dynamics. The bass staff contains rhythmic accompaniment with dynamic markings of *f* and *sf sec.*

Second system of musical notation for the seven trumpets, continuing the melodic and rhythmic themes from the first system. It features similar dynamic markings and structural elements.

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.

Choral vocal parts for Soprano, Contralto, Tenors, and Basses. The tempo is marked **Plus lent.** and the style is *en liant.* with accents and dynamic markings of *fff*. The lyrics are "Jah - vé!" followed by "Jah." at the end of the phrase.

Third system of musical notation for the seven trumpets. It features dense, rhythmic patterns in the lower register of the trumpets, with dynamic markings of *fff* and *sec.* The tempo remains **Plus lent.**

(\* ) prononcer: *Jahvé.*

S. *en liant.* *sec.* *fff* *rall.*  
 -vé! Jah - vé! Jah\_vé!

C. *en liant.* *sec.* *fff* *en liant.*  
 -vé! Jah - vé! Jah\_vé!

T. *en liant.* *sec.* *fff* *en liant.*  
 -vé! Jah - vé! Jah\_vé!

B. *en liant.* *sec.* *fff* *en liant.*  
 -vé! Jah - vé! Jah\_vé!

**Très large.** *sec.* *cri terrible, aigu, puissant et prolongé.*

S. *sec.* \*

C. *sec.* \*

T. *sec.* \*

B. *sec.* \*

**Très large.**

*fff* *de toute force.*

Très animé - Violent. 132 =  $\text{♩}$

**ISRAËL.**

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

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

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

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

S.  
- thè - me! De . .

C.  
- thè - me! De . .

T.  
- thè - me! De . .

B.  
- thè - me! De . .

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

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

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

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







S. *ff* Que

C. *ff* Que

T. *ff* Que

B. *ff* Que

*sf*

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

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

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

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

*sf*

Soprano: A - na -

Contralto: A - na -

Tenor: A - na -

Bass: A - na -

*ff*

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

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

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

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

*ff*

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

Que son premier né

Piano accompaniment with dynamic markings *f* and accents.

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

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

Piano accompaniment with dynamic markings *f* and accents.

S. *f* Que \_\_\_\_\_

C. mier né meu re lors

T. ra les fon - de - ments!

B.

S. son pre - mier né meu - re lors

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

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

B. *f* Que \_\_\_\_\_

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

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

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

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

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

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

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

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

S. Que son pre\_mier né meu - - -

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

T. Jé - ri - cho! Qu'il meu - - -

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The second system of the musical score continues with the same four vocal staves and piano accompaniment. The lyrics are 'Qu'il - per - de - le - der - nier de ses en -'. The piano accompaniment maintains the same rhythmic pattern and dynamic marking of *ff*.



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

C.  
- fants \_\_\_\_\_ lorsqu'il en met - tra les \_\_\_\_\_

T.  
- fants \_\_\_\_\_ lorsqu'il en met - tra les \_\_\_\_\_

B.  
- fants \_\_\_\_\_ lorsqu'il en met - tra les \_\_\_\_\_




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

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

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

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



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

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

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

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

6

ff

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

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

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

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

ff

3

8<sup>va</sup> basso

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

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

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

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

S.  
meu - - - - - re!

C.  
meu - - - - - re!

T.  
meu - - - - - re!

B.  
meu - - - - - re!

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

## CHANAAN (LA TERRE PROMISE).

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

JOSUÉ.

## PASTORALE.

Modéré - avec ampleur. 60 =  $\text{♩}$ .

PIANO.

The musical score is written for piano and consists of four systems of music. The first system begins with a piano (p) dynamic and includes a crescendo hairpin. The second system ends with a mezzo-forte (m.f.) dynamic. The third system continues the melodic and harmonic development. The fourth system concludes with a mezzo-forte (m.f.) dynamic and includes a decrescendo hairpin. The score features a mix of eighth and sixteenth notes, with some rests and ties. The bass line is particularly active, often moving in parallel motion with the treble line.

en cédant.

1<sup>er</sup> Mouvt

First system of musical notation. The upper staff (treble clef) begins with a *pizz* marking. The lower staff (bass clef) has a *f* marking. The system includes dynamic markings *cresc.*, *sf*, and *f cresc.*. Performance instructions include *M.D.* and *M.G.*. The French instruction *bien en dehors.* is written below the lower staff.

Second system of musical notation. The upper staff has a *pizz* marking. The lower staff has a *f* marking. The system includes dynamic markings *cresc.* and *sf*.

Third system of musical notation. The upper staff has a *pizz* marking. The lower staff has a *f* marking. The system includes dynamic markings *cresc.* and *sf*.

Fourth system of musical notation. The upper staff has a *pizz* marking. The lower staff has a *f* marking. The system includes dynamic markings *cresc.* and *sf*.

Fifth system of musical notation. The upper staff has a *pizz* marking. The lower staff has a *f* marking. The system includes dynamic markings *cresc.* and *sf*. The French instruction *mf en dehors.* is written below the lower staff. The system concludes with a *p* marking and *M.G.* instruction.

First system of musical notation. The right hand features a melodic line with a long slur across the first two measures. The left hand provides a harmonic accompaniment. Dynamics include *p* at the beginning and *dim.* *p* in the second measure.

Second system of musical notation. The right hand continues the melodic line. The left hand has a *più p* marking in the second measure and a *dim.* marking in the third measure.

Third system of musical notation. The right hand has a *p* marking in the second measure. The left hand has a *dim.* marking in the first measure.

Fourth system of musical notation. The right hand has a *p* marking in the second measure. The left hand has *f* markings in the first and second measures, and a *p* marking in the third measure.

Fifth system of musical notation. The right hand has a *p* marking in the second measure. The left hand has a *p* marking in the third measure.

First system of musical notation. Treble clef on top, bass clef on bottom. Both staves are marked with a piano (*p*) dynamic. The music features a melodic line in the treble and a more rhythmic accompaniment in the bass.

Second system of musical notation. Treble clef on top, bass clef on bottom. The music continues with similar melodic and accompanimental lines.

Third system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include mezzo-forte (*mf*) and forte (*f*). The music shows more complex harmonic textures.

Fourth system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include forte (*f*) and mezzo-forte (*mf*). The music features sustained chords and melodic fragments.

Fifth system of musical notation. Treble clef on top, bass clef on bottom. Dynamics include fortissimo (*ff*) and crescendo (*cresc.*). The music is highly expressive, with the instruction "bien en dehors." (well out) written below the bass staff. The treble staff has "M.G." (Mourning Glory) written above it.



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

(bien en dehors.)

This system features a grand staff with treble and bass clefs. The right hand plays a series of chords and melodic lines, while the left hand provides a rhythmic accompaniment. Dynamics include fortissimo (ff) and crescendo (cresc.). Performance markings include 'bien en dehors.' and 'M.G.' (Messa di Gioia).

*più ff cresc.* *ff*

This system continues the musical piece with similar dynamics and performance markings. The right hand has a more active melodic line, and the left hand maintains a steady accompaniment.

*più f* *ff* *cresc.*

This system shows further development of the musical themes, with dynamic markings of *più f*, *ff*, and *cresc.*

M.G. M.G.

This system features a more complex texture with multiple layers of accompaniment in the left hand and melodic lines in the right hand. The marking 'M.G.' appears twice.

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

This final system on the page includes dynamic markings and performance instructions such as 'M.D.' and 'M.G.'.

**ISRAËL**

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

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

TÉNORS. *p* Voi - ci la Ter - re Pro.

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

*p dim. - - - - - più p*

(bien en dehors.)

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

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

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

T. - mi - se,

B. - mi - se,

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

M.D. M.G.

*p*

S. re pro.mi - se à nos pè - - - res.

C. *p* à - nos pè - - - res.

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

B. *p* à - nos pè - - - res.

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

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

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

B. *p* A - -

*dim.* *mf*

S. — la paix. La

C. — la paix. Voi-ci la ter - -

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

B. -vec la paix.

*dim.* *mf* *f*

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

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

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

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

*cresc.* - - - - *più f*

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

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

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

B. *cresc.* - - - - *più f*

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

*cresc.* *più f*

*cresc.* - - - -

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

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

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

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

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

B. *cresc.* - - - -

nous la donne a - vec la paix.

*cresc.* *f*

*ff*

S. Tout est ac - com - - pli. ———— Gloi - re à Dieu!

C. Tout est ac - com - - pli. ———— Gloi - re à Dieu!

T. Tout est ac - com - - pli. ———— Gloi - re à Dieu!

B. Tout est ac - com - - pli. ———— Gloi - re à Dieu!

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

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

S. Nul n'a ré - sis - - té. ———— Gloi - re à Dieu!

C. Nul n'a ré - sis - - té. ———— Gloi - re à Dieu!

T. Nul n'a ré - sis - - té. ———— Gloi - re à Dieu!

B. Nul n'a ré - sis - - té. ———— Gloi - re à Dieu!

*ff* M.G.

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

S. *ff* Voi - ci la Ter - re Pro - mi - *f*

C. *ff* Voi - ci la ter - re pro - mise à nos pè - *f*

T. *ff* Voi - ci la Ter - re Pro - mi - *f*

B. *ff* Voi - ci la Ter - re Pro - mi - *f*

S. *ff* - se. Le Seigneur nous la donne a - vec la paix. Le Sei - *f*

C. *ff* - res. Le Seigneur nous la donne a - vec la *f*

T. *ff* - se. Le Seigneur nous la donne a - vec la *f*

B. *ff* - se. Le Seigneur nous la donne a - vec la *f*

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

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

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

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

M.G. *cresc.* *ff* (très en dehors.)

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

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

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

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



S.  
C.  
T.  
B.

paix. Il nous la donne avec la

8

ff

f

ff

f

ff

f

ff

f

S.  
C.  
T.  
B.

paix, avec la paix.

8

p

dim.

pp

p

dim.

pp

p

dim.

pp

p

dim.

pp

p

dim.

pp

Très modéré\_ religieux. 60=♩

8-7

GRAND ORGUE.

*p*

LA VOIX. (SOPRANO SOLO)

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

*f*

Peuple bé - ni de Dieu, — par.

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

la V.

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

M. D.

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

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

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

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

1<sup>a</sup>  
V.  
\_vec beaucoup de bien — et de gran - des ri - ches - ses, a -

1<sup>a</sup>  
V.  
\_vec de l'or, de l'ai - rain et du fer. —

1<sup>a</sup>  
V.  
Vous a - vez o - bé - i, — et dans un si long

1<sup>a</sup>  
V.  
temps vous n'a - vez point a - bandonné vos frè - - - res.

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

*mf*

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

*p*

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

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

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

en cédant.

*cresc.* *sf* *sf*

In V. *cresc.* *sf* *sf*  
donne avec la paix, — a - vec la — paix. —

*f* *sf* *sf* *sf* *sf* *sf*

en cédant.

Plus large.

In V.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

ISRAËL.

Gloire à Dieu! Gloire à Dieu!

Plus large.

ORCH.

S.

C.

T.

B.

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

Modéré\_ sans lenteur. 84=d

*très marqué détaché et pesant.*

**SOPRANI.** (avec joie) *f*

**CONTRALTI.**

**TÉNORS.**

**BASSES.**

AIMONS LE SEIGNEUR, ATTACHONS-NOUS À

**ISRAËL.**

*f* lui. Ser - - - vons - le de tout no - tre

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

**S.**

**C.**

**T.**

**B.**

*f* **M. G.**

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

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

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

B.

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

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

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

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



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

C. Dieu, at - ta - chons-nous à lui.

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

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

S. de tou - - - te notre à - - -

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

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

B. cœur. *sf* Ser - - - vous No - tre

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

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

T. *f*  
\_ me.

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

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

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

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

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

*f* *m. g.*

S.   
 C.   
 T.   
 P.

Gloire au Sei\_gneur — qui  
 -gneur! Gloire au Sei\_gneur — qui nous — con\_duit — dans  
 Lui pour — tou\_jours. Gloire au Sei -  
 cœur. — Gloire au Sei\_gneur! Gloire — au —

S.   
 C.   
 T.   
 P.

nous con\_duit i - ci, — dans ce pa - ys — pro -  
 ce — pa - ys. Gloire au Sei\_gneur, — No - tre Dieu.  
 -gneur — qui nous con\_duit i - ci — dans ce pa -  
 Sei - gneur, No - tre Dieu! —



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

C.  
Gloire au Sei - gneur qui nous conduit dans

T.  
-ys pro - mis.

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



S.  
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.

S. - gneur \_\_\_\_\_ Dieu! \_\_\_\_\_

C. \_\_\_\_\_ Il nous a con\_duit dans ce pa -

T. \_\_\_\_\_ Il nous a con - duit \_\_\_\_\_ dans ce \_\_\_\_\_ pa -

B. \_\_\_\_\_ Il nous a con\_duit. \_\_\_\_\_ Le Seigneur nous a con -

M. D.

S. *f* \_\_\_\_\_ Ai\_mons le Sei - - gneur, \_\_\_\_\_ at - ta\_chons-nous à \_\_\_\_\_

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

T. \_\_\_\_\_ - ys. \_\_\_\_\_ Ser - - - vons - le de tout no - tre \_\_\_\_\_

B. \_\_\_\_\_ - duit \_\_\_\_\_ dans ce pa - ys.

M. G.

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

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

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

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

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

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

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

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

avec un peu plus de chaleur.

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

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

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

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

*avec un peu plus de chaleur.*

S. *f* Ai - mons le Sei -

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

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

B.

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

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

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

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

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

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

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

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



en aimant un peu .

S. At - ta - chons-nous à Lui, *sf*

C. cœur. Ai - mons le Sei -

T. At - ta - chons-nous à Lui, *sf*

B. cœur. Ai - mons le Sei -

en aimant un peu .

*sf* *f*

S. at - ta - chons-nous à Lui. *sf*

C. - gneur, ai - mons le Sei -

T. at - ta - chons-nous à Lui. *sf*

B. - gneur, ai - mons le Sei -

*sf* *f*

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

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

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

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

8 - - - 8 - - -

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

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

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

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

8 - - - 8 - - -

avec un peu plus de chaleur encore.

S. *ff* Gloire à Dieu! Gloire à Dieu!

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

T. *ff* Gloire à Dieu! Gloire à Dieu!

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

avec un peu plus de chaleur encore.

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

S. Car sa main nous conduit.

C. Car sa main nous conduit.

T. Car sa main nous conduit.

B. Car sa main nous conduit.

S. Gloire à Dieu, au Seigneur,

C. Gloire à Dieu, au Seigneur,

T. Gloire à Dieu, au Seigneur,

B. Gloire à Dieu, au Seigneur,

*ff*

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

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

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

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

*fff*

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

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

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

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

en élargissant. - - -

S. *ff*  $\hat{\Delta}$   
 Lui , No - tre Sei - gneur Dieu ! \_\_\_\_\_

C. *ff*  $\hat{\Delta}$   
 Lui , No - tre Sei - gneur Dieu ! \_\_\_\_\_

T. *ff*  $\hat{\Delta}$   
 Lui , No - tre Sei - gneur Dieu ! \_\_\_\_\_

B. *ff*  $\hat{\Delta}$   
 Lui , No - tre Sei - gneur Dieu ! \_\_\_\_\_

en élargissant. - - -