

159 653

# LA TERRE PROMISE



P. Borie



*A la mémoire  
de mon maître*

*Ambroise Thomas*

*J. 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

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# LA TERRE PROMISE

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

ISRAËL : *Le Chœur.*

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# LA TERRE PROMISE

ORATORIO EN 3 PARTIES

J. MASSENET.

PREMIÈRE PARTIE.

**MOAB (L'ALLIANCE).**

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

(DEUTÉRONOME.)

Assez lent, soutenu. 63 = ♩

PIANO.

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef and the lower in bass clef. The music is in common time (C) and begins with a piano (p) dynamic. The right hand features a series of chords and moving lines, while the left hand provides a steady bass line with some melodic movement.

The second system continues the piano accompaniment. It features a prominent bass line in the lower staff, including a section marked '8<sup>e</sup> basso.' with a series of descending notes. The upper staff continues with harmonic support and melodic fragments.

8<sup>e</sup> basso.

The third system concludes the piano accompaniment. It includes a section marked 'M. D.' (Messa di Dio) in the upper staff. The music ends with sustained chords in both staves.

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Musical score for piano, first system. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The piece begins with a piano (*p*) dynamic. The bass staff includes the marking "M.G." (Messa di Gioia). The system concludes with a fermata over the final chord.

Musical score for piano, second system. Treble and bass staves. The treble staff features a melodic line with eighth notes and quarter notes. The bass staff provides a steady accompaniment with quarter notes.

Musical score for piano, third system. Treble and bass staves. This system features a series of chords in the treble staff, with dynamic markings alternating between *f* (forte) and *p* (piano). The bass staff continues with a melodic line.

LA VOIX. (BARYTON SOLO)

Musical score for voice and piano, fourth system. The voice part is in bass clef with lyrics: "Les Israélites é tant au de ça du Jour". The piano accompaniment is in treble and bass clefs. The lyrics are: "Les Israélites é tant au de ça du Jour".

Musical score for voice and piano, fifth system. The voice part continues with lyrics: "daine, dans le pays de Moab, crese.". The piano accompaniment includes the marking "cresc." (crescendo) in the right hand. The system ends with a fermata.

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

la V. peu - ple d'Is - ra - ël et lui

la V. dit: Le Sei -

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

la V.

Il m'a par.

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

la V.

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

la V.

feu. \_\_\_\_\_

SOPRANI. *ff*

CONTRALTI. *ff*

TÉNORS. *ff*

BASSES. *ff*

ISRAEL.

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.

6

*mf*

la V. le Mé-di - a\_teur, en\_tre le Sei\_gneur

*cresc.*

la V. et vous, pour

*f*

*sf*

3

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. —

**I S R A E L.**

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

CONTRALTI.  
Nous a — vons entendu la voix de

TÉNORS.

BASSES.

S. feu, la voix de Dieu du milieu du

C. 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 -

C. 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 - vous entendu sa voix  
C. -té! Nous a - vous entendu sa voix  
T. -té! Nous a - vous entendu sa voix  
B. -té! Nous a - vous 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.  $54 = \text{♩}$ .

mf

mf

LA VOIX.

f

E - cou -

la V. -tez, é - cou - tez, Is - ra -

p

la V. -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 puissan - tes que vous.

1<sup>a</sup> V.

Met - tez -

*p*

1<sup>a</sup> V.

vous en chemin, ————— al - lez dans le pa - ys de

*più f*

*più f*

1<sup>a</sup> V.

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

*f*

1<sup>a</sup> V.

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

*sf*

*sf*

*sf*

la V. *mi - - - se* à nos pè - - res,

*f f f cresc.*

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

*p*

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

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

*cresc.*

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

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

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

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

rall.

rall.

*più f* *f* *sf*

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. —

Soprano: *f* > > > > Le Seigneur passera —  
Alto: *f* > > > > Le Seigneur passera —  
Tenor: *f* > > > > Le Seigneur passera —  
Bass: *f* > > > > Le Seigneur passera —

Piano accompaniment: *p*, *f*, *p*

Soprano: *f* > > > > comme un feu dévorant, — *mf* > > > > comme un feu consumant, —  
Alto: *f* > > > > comme un feu dévorant, — *mf* > > > > comme un feu consumant, —  
Tenor: *f* > > > > comme un feu dévorant, — *mf* > > > > comme un feu consumant, —  
Bass: *f* > > > > comme un feu dévorant, — *mf* > > > > comme un feu consumant, —

Piano accompaniment: *f*, *p*, *mf*



S.  
C.  
T.  
B.

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

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

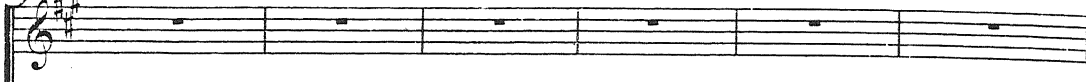
De - vant nous! \_\_\_\_\_

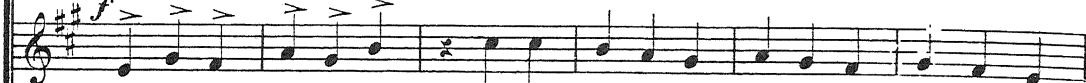
De - vant nous! \_\_\_\_\_

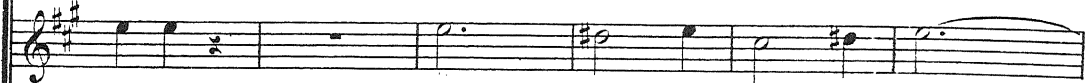
*p* *ff*

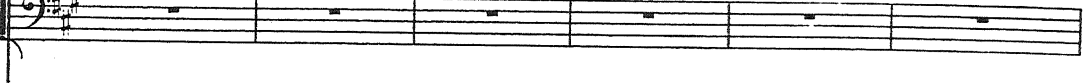
S.  
C.  
T.  
B.

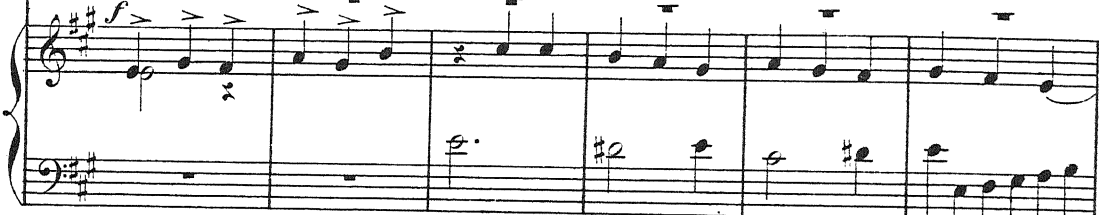
Et lorsque nous se - rons en la Ter - - - - - re Pro -

S. 

C. *f*  Et lorsque nous se-rons en la Ter - - - - re Pro -

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

B. 



S. *f*  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 - 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, Contralto, 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 right hand with a melodic line and a left hand with a bass line. Dynamics include *sf* (sforzando) 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 the vocal parts and piano accompaniment. The lyrics are 'im\_mense au - tel nous of\_fri - rons des ho - lo -'. The piano accompaniment includes dynamics such as *sf* and accents (^).

*ff*

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. \_\_\_\_\_

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

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

*f*

Soprano: - mi - - - - se.  
Contralto: En la Ter - - - -  
Tenor: En la Ter - - - -  
Bass: - mi - - - - se.

*f*

Piano accompaniment with dynamic marking *f*.

Soprano: Le Seigneur passe-ra  
Contralto: - re Pro - mi - - - - se. Le Seigneur passe-ra  
Tenor: - re Pro - mi - - - - se. Le Seigneur passe-ra  
Bass: Le Seigneur passe-ra

*ff*

Piano accompaniment with dynamic marking *ff*.

Soprano: comme un feu dévorant, Lui-même

Contralto: comme un feu dévorant, Lui-même

Tenor: comme un feu dévorant, Lui-même

Bass: comme un feu dévorant, Lui-même

The piano accompaniment consists of chords in the right hand and a bass line in the left hand, with a *p* dynamic marking.

Soprano: - me devant nous!

Contralto: - me devant nous!

Tenor: - me devant nous!

Bass: - me devant nous!

The piano accompaniment continues with chords and a bass line, including a melodic line in the right hand that rises in the final measure.

S. *ff* Il ex-ter-mi-ne-ra, ré-duit-ra, frap-pé-ra

A. *ff* Il ex-ter-mi-ne-ra, ré-duit-ra, frap-pé-ra

T. *ff* Il ex-ter-mi-ne-ra, ré-duit-ra, frap-pé-ra

B. *ff* Il ex-ter-mi-ne-ra, ré-duit-ra, frap-pé-ra

*ff*

*p*

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

A. *p* tous les peu-ples im-

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

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

*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 —

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. *mf*  
- ra! Par ser -

C. *mf*  
- ra! Par ser -

T. *mf*  
- ra! Par ser -

B. *mf*  
- ra! Par ser -

*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* è - - - - - res, *sf* A - bra - ham, \_\_\_\_\_

C. *p* è - - - - - res, *sf* A - bra - ham, \_\_\_\_\_

T. *p* è - - - - - res, *sf* A - bra - ham, \_\_\_\_\_

B. *p* è - - - - - res, *sf* 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.

*ff*

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

*ff*

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

*ff*

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

*ff*

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

*ff*

Piano accompaniment with triplets and dynamic markings.

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 \_\_\_\_\_

Piano accompaniment with triplets and dynamic markings.

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.**

8<sup>o</sup> basso...

Très modéré. 76 = ♩

LA VOIX.

31

Très modéré. Alors, Mo - ï - - se

*f* *p* *f*

This system contains the first system of music. It features a vocal line in bass clef and a piano accompaniment in treble and bass clefs. The tempo is marked 'Très modéré' with a quarter note equal to 76. The key signature has two sharps (F# and C#). The vocal line begins with a rest, followed by notes for 'Alors, Moïse'. The piano accompaniment starts with a forte (*f*) dynamic, then softens to piano (*p*) during the vocal phrase, and returns to forte (*f*) at the end. There are two downward-pointing 'v' marks under the piano accompaniment.

la V. et les prê - - tres de la

*f* *p*

This system contains the second system of music. The vocal line is labeled 'la V.' and continues with 'et les prêtres de la'. The piano accompaniment features a forte (*f*) dynamic at the start, followed by a piano (*p*) dynamic during the vocal phrase. There are two downward-pointing 'v' marks under the piano accompaniment.

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

*f* *p*

This system contains the third system of music. The vocal line is labeled 'la V.' and continues with 'race de Lévi dirent à'. The piano accompaniment features a forte (*f*) dynamic at the start, followed by a piano (*p*) dynamic during the vocal phrase. There are two downward-pointing 'v' marks under the piano accompaniment.

la V. tout Is - ra - ël: Vous

*f* *p*

This system contains the fourth system of music. The vocal line is labeled 'la V.' and continues with 'tout Israël: Vous'. The piano accompaniment features a forte (*f*) dynamic at the start, followed by a piano (*p*) dynamic during the vocal phrase. There are two downward-pointing 'v' marks under the piano accompaniment.

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

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

la V.  
 Lé - vi - tes, pronon - cez! ( )

la 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)* **f** Mau -

**Très modéré.** Mau -

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

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

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

I S R A Ë L.

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

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

TÉNORS. **ff** A - - - - - men. **p**

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

*(partout la nuance très marquée)*

CONTRALTI.

LEVITES.

TÉNORS.

(le chant en dehors)

*f* Mau -

*f* Mau -

c.

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

r.

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

c.

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

r.

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

**ISRAËL.**

SOPRANI.  
CONTRALTI.  
TÉNORS.  
BASSES.

A - - - - - men. —

*ff* *sff* *p*

**LÉVITES.**

CONTRALTI.  
TÉNORS.

Mau - dit ce - lui - qui fait  
Mau - dit ce - lui - qui fait

*f*

**C.**  
**T.**

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

*pp* *sf* *pp*

**LEVITES.**

CONTRALTI. *f*

TÉNORS. *f*

Mau -

Mau -

*f* *mf* *f*

c. *f*

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

r. *f*

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

*f*

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

ISRAËL.

A - - - - - men. —

A - - - - - men. —

A - - - - - men. —

A - - - - - men. —

*ff* *sf* *p*

CONTRALTI.

TÉNORS.

LÉVITES.

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

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

*f*

C.

T.

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

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

C. *fff* *fff* *p* men.

(les Ténors avec la voix naturelle)

T. *fff* *fff* *p* men.

SOPRANI. *fff* *fff* *p* men.

CONTRALTI. *fff* *fff* *p* men.

TÉNORS. *fff* *fff* *p* men.

BASSES. *fff* *fff* *p* men.

ISRAËL.

*fff* *fff* *p*

C. *fff* *fff* *p* men.

T. *fff* *fff* *p* men.

S. *fff* *fff* *p* men.

C. *fff* *fff* *p* men.

T. *fff* *fff* *p* men.

B. *fff* *fff* *p* men.

*fff* *fff* *p*

C. *f* Mau - -

T. *f* Mau - -

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

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

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

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

C. *f* Mau dit soit-il.

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

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

*en cédant.* *p* *pp*  
*3* *3* *3* *3*

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



LA VOIX.

Agité. 88 =  $\text{♩}$

*f* Et Moïse a - jou - ta: ——— Agité.

*ff* *sf* *sf*

5 4 3 2 1 3 2 1 2

*f* De vos yeux ———

*p* *sf*

vous ——— a — — vez ——— vu ——— les

*sf* *sf*

gran - - des ——— plai - - es ———

*sf* *ff* *sf*

la V. par les - - quel - - - les

5 4 3 2 1 3 2 1 2

la V. le Sei - gneur é - - - prou -

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

la V. De vos

4 3 2 1 3 2 1 2 1

In V.

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

In V.

vu \_\_\_\_\_ ces \_\_\_\_\_ mi - ra - - les \_\_\_\_\_

In V.

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

In V.

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

la V.

ces — mi — ra — — — — — ces — pro —

Detailed description: This system contains the first two measures of music. The vocal line (labeled 'la V.') is in bass clef with a key signature of one sharp (F#) and a common time signature. It features a dotted quarter note followed by an eighth note in the first measure, and a dotted quarter note followed by an eighth note in the second measure. The piano accompaniment consists of two staves: the right hand plays a sixteenth-note arpeggiated pattern, and the left hand plays a similar pattern. The dynamics are marked *sf* (sforzando).

la V.

- di — ges — — — — — é — — — — — pou — — — — — van —

Detailed description: This system contains the next two measures. The vocal line continues with a quarter note followed by a half note in the first measure, and a quarter note followed by a half note in the second measure. The piano accompaniment continues with the same arpeggiated pattern. The dynamics are marked *p* (piano).

la V.

- ta — — — — — — — — — — — bles! — — — — —

Detailed description: This system contains the next two measures. The vocal line has a half note followed by a half note in the first measure, and a whole note in the second measure. The piano accompaniment continues with the arpeggiated pattern. The dynamics are marked *f* (forte) in the first measure, *ff* (fortissimo) in the second measure, and *sf* (sforzando) at the end of the second measure.

la V.

Le Sei — — — — — — — — — — — gneur — — — — —

Detailed description: This system contains the final two measures. The vocal line has a half note followed by a half note in the first measure, and a whole note in the second measure. The piano accompaniment continues with the arpeggiated pattern. The dynamics are marked *sf* (sforzando) in the first measure and *p* (piano) in the second measure. A fingering chart is provided for the left hand in the first measure: 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 - -

*sf* *sf*

la V.

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

*f* *cresc.* *sf* *sempre f*

la V.

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

la V.

lui.

*sf*

**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 -



Soprano: - fa - ce-ra à tout ja - mais son nom

Alto: - fa - ce-ra à tout ja - mais son nom

Tenor: - fa - ce-ra à tout ja - mais son nom

Bass: - fa - ce-ra à tout ja - mais son nom

The piano accompaniment consists of two staves (treble and bass clef) with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *ff* (fortissimo) and *f* (forte).

Soprano: de des - sous le

Alto: de des - sous le

Tenor: de des - sous le

Bass: de des - sous le

The piano accompaniment continues with a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *f* (forte) and *sf* (sforzando).



S.  
ciel!

C.  
ciel!

T.  
ciel!

B.  
ciel!

*sf*

*p* *dim.*

en cédant.

*pp* *r. d.*

LA VOIX. (*seule.*)

*f* *dim.* *sf*

0 - 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 -

*mf* *f*

*f*

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

*f*

ISRAËL.

SOPRANI.

CONTRALTI.

TÉNORS.

BASSES.

Sou - ve - nez - vous! Sei - gneur, Dieu!

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



S.

C.

T.

B.

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

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

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

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

crese. - - -



S.  
C.  
T.  
B.

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

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

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

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

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

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

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

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

*p* *crese.* *f*

S.  
C.  
T.  
B.

*più f* *sf* *p*

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

*più f* *sf* *p*

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

*più f* *sf* *p*

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

*più f* *sf* *p*

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

*più f* *sf* *p*

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

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

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

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



en cédant.

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


C. *p* Sei - gneur!

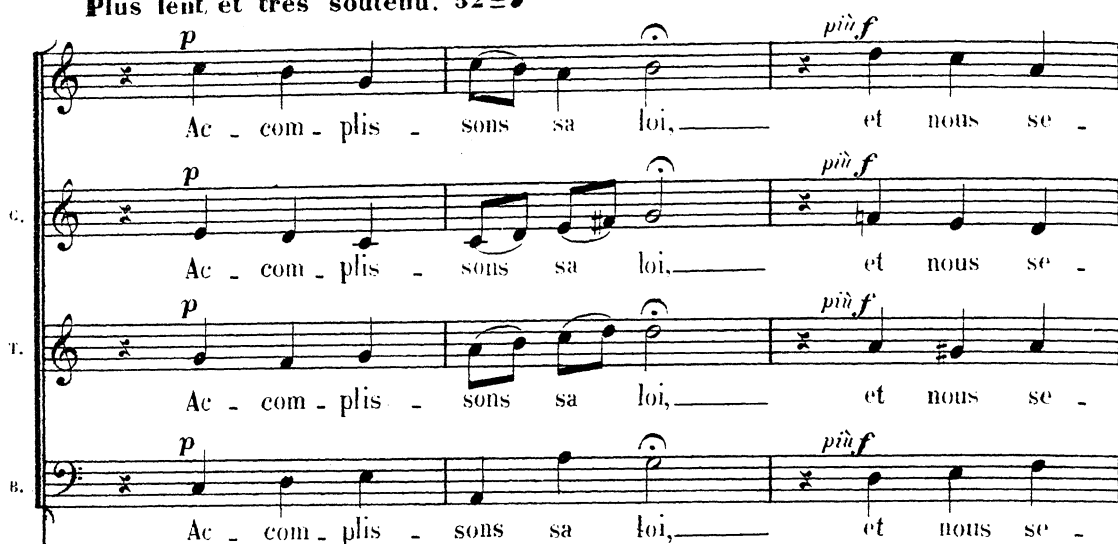
T. \_\_\_\_\_

B. *p* Sei - gneur *pp* Dieu, \_\_\_\_\_

en cédant.



Plus lent et très soutenu. 52 = 



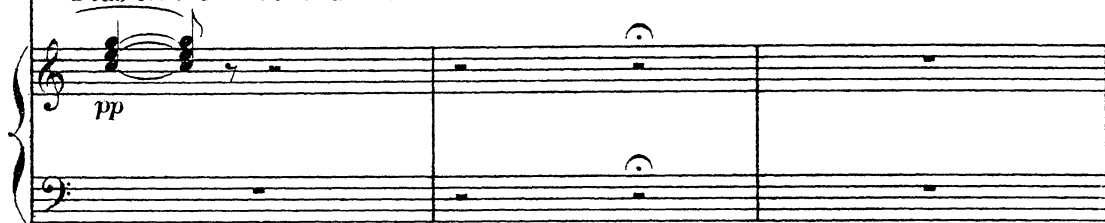
*p* Ac - com - plis - sons sa loi, *più f* et nous se -

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

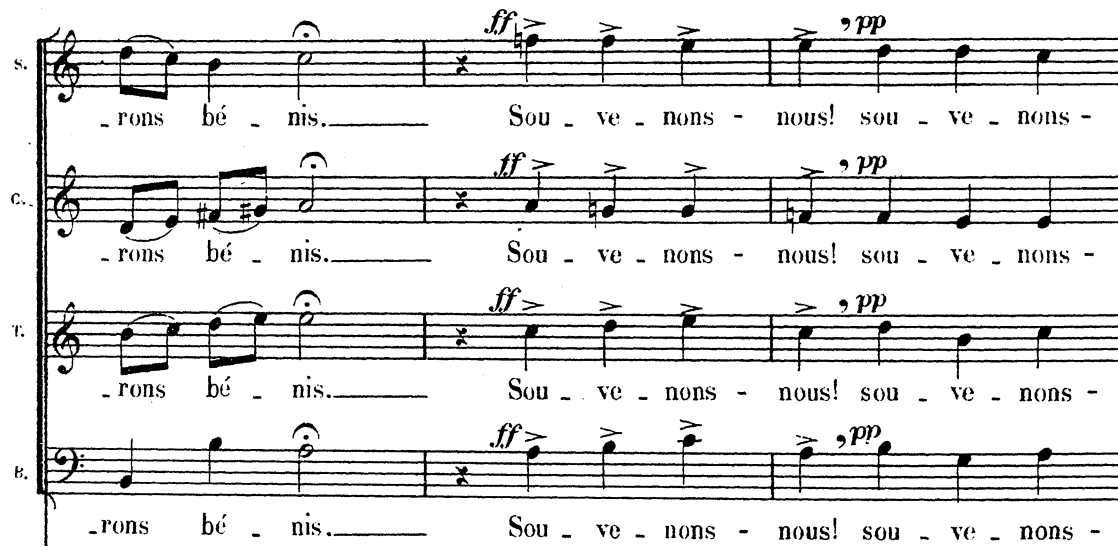
*p* Ac - com - plis - sons sa loi, *più f* et nous se -

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

Plus lent et très soutenu.



*pp*

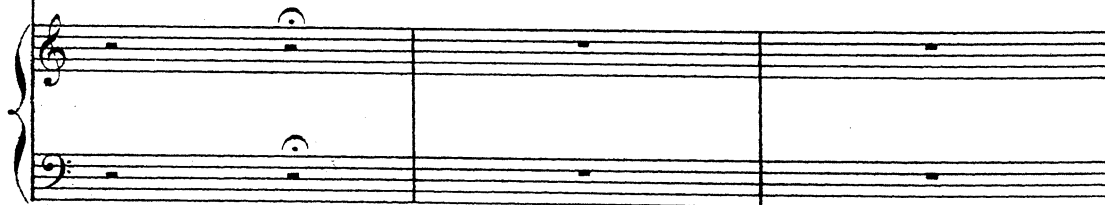


*ff* *pp*  
- rons bé - nis. Sou - ve - nons - nous! sou - ve - nons -

*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.*  
*f* *ff* *fff*

## 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*

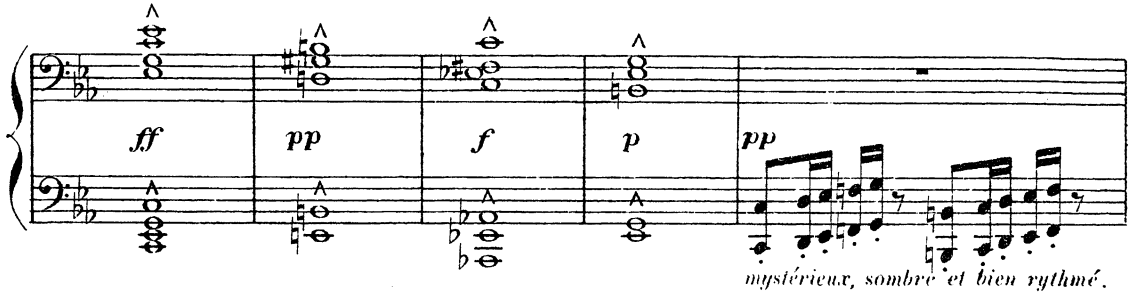
*r*

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

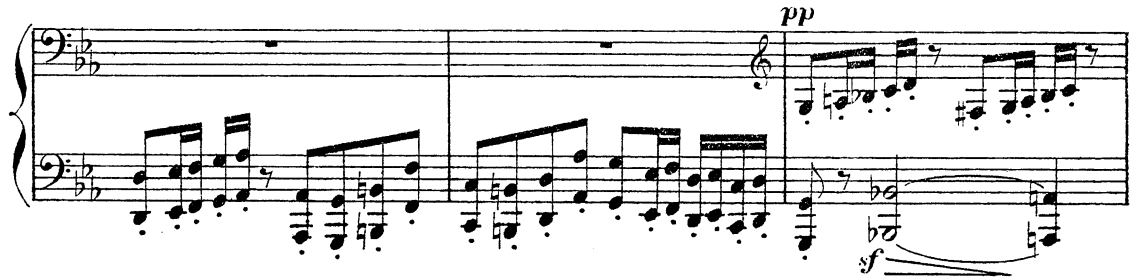
8

crese.

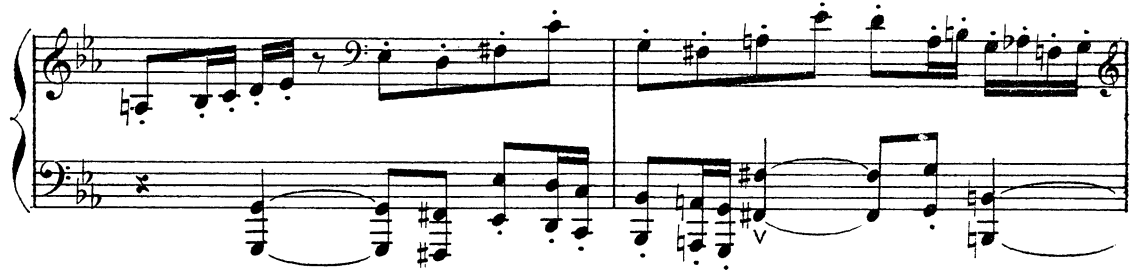




Musical score system 1, featuring piano accompaniment in the bass clef. The system consists of five measures. The first four measures are chords with accents (^) above them, with dynamic markings *ff*, *pp*, *f*, and *p* below. The fifth measure contains a melodic line in the bass clef with a *pp* dynamic marking. The text *mystérieux, sombre et bien rythmé.* is written below the system.



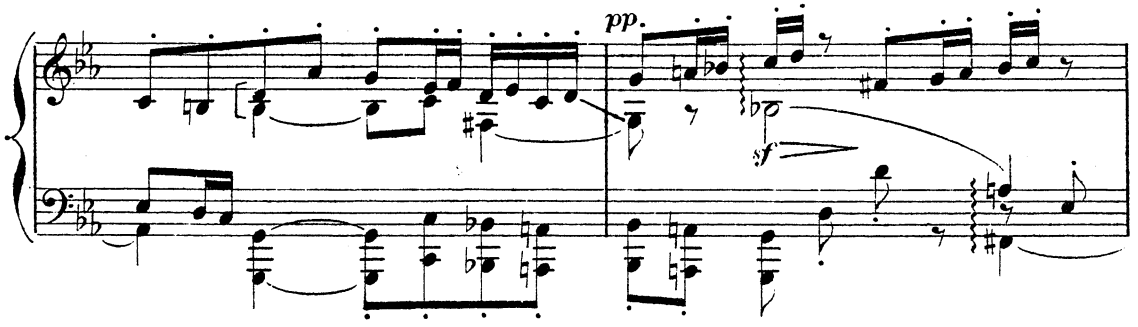
Musical score system 2, featuring piano accompaniment in the bass clef. The system consists of five measures. The first four measures are chords with accents (^) above them. The fifth measure contains a melodic line in the bass clef with a *pp* dynamic marking. The text *mystérieux, sombre et bien rythmé.* is written below the system.



Musical score system 3, featuring piano accompaniment in the bass clef. The system consists of five measures. The first four measures are chords with accents (^) above them. The fifth measure contains a melodic line in the bass clef with a *pp* dynamic marking. The text *mystérieux, sombre et bien rythmé.* is written below the system.



Musical score system 4, featuring piano accompaniment in the bass clef. The system consists of five measures. The first four measures are chords with accents (^) above them. The fifth measure contains a melodic line in the bass clef with a *pp* dynamic marking. The text *mystérieux, sombre et bien rythmé.* is written below the system.



Musical score system 5, featuring piano accompaniment in the bass clef. The system consists of five measures. The first four measures are chords with accents (^) above them. The fifth measure contains a melodic line in the bass clef with a *pp* dynamic marking. The text *mystérieux, sombre et bien rythmé.* is written below the system.

First system of musical notation. The treble clef staff contains a melodic line with eighth and sixteenth notes, including a triplet. The bass clef staff provides a harmonic accompaniment with chords and moving lines. A dynamic marking of *mf* is present.

Second system of musical notation. The treble clef staff features a melodic line with a *sf* dynamic marking. The bass clef staff has a simpler accompaniment. A fingering '1 1' is indicated in the bass staff.

Third system of musical notation. The treble clef staff continues the melodic line with a *sf* dynamic marking. The bass clef staff accompaniment is consistent with the previous system.

Fourth system of musical notation. The treble clef staff has a melodic line with eighth notes and rests. The bass clef staff accompaniment consists of chords and single notes.

Fifth system of musical notation. The treble clef staff continues the melodic line. The bass clef staff accompaniment features a long horizontal line across the first two measures, followed by chords and notes.

First system of a musical score. The right hand (treble clef) begins with a dynamic marking of *pp* and a crescendo hairpin leading to a dynamic marking of *f*. The left hand (bass clef) also starts with *pp*. The music is in a key with two flats and a 3/4 time signature.

Second system of the musical score. The right hand starts with *pp* and ends with *f*. The left hand starts with *pp* and ends with *f*. A marking "M.G." with a second ending bracket is present in the right hand.

Third system of the musical score. The right hand starts with *p* and ends with *p espress.*. The left hand starts with *p* and ends with *p*. The music features complex rhythmic patterns and articulation marks.

Fourth system of the musical score. The right hand starts with *p* and ends with *p espress.*. The left hand starts with *p* and ends with *p*. The system includes various musical notations such as slurs and accents.

Fifth system of the musical score. The right hand starts with *p* and ends with *p espress.*. The left hand starts with *p* and ends with *p espress.*. A marking "croisez." is present in the right hand, indicating a crossing of the hands.

First system of musical notation. The right hand (treble clef) begins with a piano (*p*) dynamic and features a melodic line with eighth-note patterns. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes. Dynamics include *p*, *sf*, *p*, and *sf*. The instruction *p espress.* is written below the left hand.

Second system of musical notation. The right hand continues with melodic lines, including trills. The left hand maintains the accompaniment. Dynamics include *sf* and *p*. The instruction *M.G.* is written below the left hand.

Third system of musical notation. The right hand features a melodic line with eighth-note patterns. The left hand continues with the accompaniment. Dynamics include *p* and *sf*.

Fourth system of musical notation. The right hand continues with melodic lines. The left hand features a melodic line with eighth-note patterns. Dynamics include *sf* and *p*. The instruction *M.G.* is written below the left hand.

Fifth system of musical notation. The right hand continues with melodic lines. The left hand features a melodic line with eighth-note patterns. Dynamics include *cresc.*, *f*, and *più f*. The instruction *M.G.* is written below the left hand.

I S R A È L .

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.*  
*sf*

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 -

*rf* *f*



7.  
C.  
T.  
B.

- tir.  
- tir.

*f*  
*mf*

*f*

This page of a musical score, numbered 65, features a vocal line and a piano accompaniment. The vocal part consists of four staves labeled 7., C., T., and B., all in a key signature of two flats (B-flat major or D-flat minor). The vocal line includes the instruction "- tir." on the T. and B. staves. The piano accompaniment is written in grand staff notation (treble and bass clefs) and includes dynamic markings of *f* (forte) and *mf* (mezzo-forte). The score is divided into four systems, each with a grand staff. The first system includes a vocal line and a piano accompaniment. The second system continues the piano accompaniment. The third system continues the piano accompaniment. The fourth system continues the piano accompaniment. The score is written in a key signature of two flats (B-flat major or D-flat minor).

First system of a piano score. The right hand features a melodic line with a trill-like figure and a descending scale. The left hand has a rhythmic accompaniment of eighth notes with a trill-like figure. Dynamics include *mf* and *f*. A crescendo hairpin is visible.

Second system of a piano score. The right hand continues the melodic line with a trill-like figure and a descending scale. The left hand has a rhythmic accompaniment of eighth notes with a trill-like figure. Dynamics include *mf* and *f*. A crescendo hairpin is visible.

Third system of a piano score. The right hand continues the melodic line with a trill-like figure and a descending scale. The left hand has a rhythmic accompaniment of eighth notes with a trill-like figure. Dynamics include *mf* and *f*. A crescendo hairpin is visible.

Fourth system of a piano score. The right hand has a melodic line with a trill-like figure and a descending scale. The left hand has a rhythmic accompaniment of eighth notes with a trill-like figure. Dynamics include *f* and *sf*. A crescendo hairpin is visible. The system ends with four chords marked *fp*.

Fifth system of a piano score. The right hand has a melodic line with a trill-like figure and a descending scale. The left hand has a rhythmic accompaniment of eighth notes with a trill-like figure. Dynamics include *sf* and *più sf*. A crescendo hairpin is visible. The system ends with a chord marked *M.C.*

*più f* *cresc.*

*ff*

ISRAEL.

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*

Je vous li\_vrerai Jé\_ri.cho et son roi

Je vous li\_vrerai Jé\_ri.cho et son roi

Je vous li\_vrerai Jé\_ri.cho et son roi

Je vous li\_vrerai Jé\_ri.cho et son roi

*più f* *eresc.*

*sf* *sf* *sf*

et son peu - ple vail - lant .

et son peu - ple vail - lant .

et son peu - ple vail - lant .

et son peu - ple vail - lant .

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

*sf* *sf* *f*

First system of a piano score. The right hand features a melodic line with a *sf* (sforzando) dynamic marking and an accent (^) over the first note. The left hand provides a steady accompaniment. The key signature has two flats (B-flat and E-flat).

Second system of the piano score. The right hand continues with a melodic line, marked with *f* (forte) and *mf* (mezzo-forte). The left hand accompaniment is consistent. The key signature remains two flats.

Third system of the piano score. The right hand has a *p* (piano) dynamic marking and an accent (^). The left hand accompaniment includes a *dim.* (diminuendo) marking. The key signature is two flats.

Fourth system of the piano score. The right hand has a *pp* (pianissimo) dynamic marking and an accent (^). The left hand accompaniment also has a *pp* marking. The key signature is two flats.

Fifth system of the piano score. The right hand has a *dim.* (diminuendo) marking. The left hand accompaniment continues with a *dim.* marking. The key signature is two flats.

ISRAËL.

SOPRANI. *pp*

CONTRATI. *pp*

TÉNORS. *pp*

BASSES. *pp*

Ce-pen-

S.

C.

T.

B.

*pp*

- dant ——— Jér-i - cho restait fer - mé - - e ...

- dant ——— Jér-i - cho restait fer - mé - - e ...

- dant ——— Jér-i - cho restait fer - mé - - e ...

- dant ——— Jér-i - cho restait fer - mé - - e ...

*mfpp* *espress.* *p*

**I S R A Ë L.**

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. - - - *1<sup>er</sup> Mouv!*  
*(très attaqué)* *sf*

## LA VOIX (TÉNOR SOLO)

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

Lors, Josué: — Modéré, noble et tranquille.

Vous, — Prê - tres, pre - nez

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

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



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

Ia V.  
du Ju-bi-lé. \_\_\_\_\_

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

Ia V.  
de la Cité, mar-chant les ar - mes à la main, \_\_\_\_\_

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

la V. - gneur, ain - - si pen\_dant six

*sf sec.*

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

*sf sec.*

la V. cri, et que de vo\_tre

LA VOIX.

bou - - - che il ne sor - te pas - - - de pa -

LA VOIX.

- ro - - les.

*pp*

*cresc.*

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.* Eins.

*f sec.*

*sec.*

a Tempo.

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

*mf* *sf sec.*

Lent.

la V. *più f* *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! —*

*f* *f*

en élargissant.

*f*

# MARCHE DU SEPTIÈME JOUR.

LES SEPT TROMPETTES DU JUBILÉ.

*f*

**Modéré, noble et tranquille. 76=**

*f*

This system contains two staves. The top staff is for a trumpet, starting with a dynamic marking of *f* and featuring a melodic line with several trills. The bottom staff is for piano accompaniment, also starting with *f*, providing a harmonic and rhythmic foundation for the trumpet part.

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

8<sup>a</sup> basso.

This system includes three staves. The top staff is for a trumpet, the middle for piano accompaniment, and the bottom for the 8th bassoon. The bassoon part is marked *ORCH.* and *8<sup>a</sup> basso.* with dynamics *p*, *sf*, and *sec.* (second ending). The piano accompaniment features a crescendo marked *molto cresc.* leading to *sf sec.*

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

This system consists of two staves for piano accompaniment. It continues the melodic and harmonic development from the previous system, with dynamics ranging from *p* to *f*, including a *molto cresc.* and *sf sec.* marking.

*p* *p* *sf sec.*

This system consists of two staves for piano accompaniment. It features a *p* dynamic marking and a *sf sec.* marking, continuing the piece's texture.

First system of a piano score. It consists of two staves. The upper staff has a treble clef and a key signature of two flats. The lower staff has a bass clef and the same key signature. Dynamics include *p*, *sf sec.*, *mf*, and *f*. There are various musical notations such as slurs, accents, and fingerings.

Second system of the piano score. It consists of two staves. Dynamics include *p* and *cresc.*. The notation features complex rhythmic patterns and slurs.

Third system of the piano score. It consists of two staves. The notation continues with complex rhythmic patterns and slurs.

Fourth system of the piano score. It consists of two staves. Dynamics include *f* and *sf*. The notation features complex rhythmic patterns and slurs.

LES SEPT TROMPETTES.

Fifth system of the piano score. It consists of two staves. Dynamics include *f*. The notation features complex rhythmic patterns and slurs.

Sixth system of the piano score. It consists of two staves. Dynamics include *f*. The notation features complex rhythmic patterns and slurs.

8<sup>a</sup> basso.

This system shows the first two staves of a musical score. The upper staff is in treble clef and the lower staff is in bass clef. The music features a melodic line in the upper staff and a more rhythmic accompaniment in the lower staff. There are several measures with complex chordal textures and some dynamic markings like *sf*.

*p sf sec. p sf sec. mf*

This system continues the musical score. It features dynamic markings *p*, *sf sec.*, and *mf*. The lower staff has some complex rhythmic patterns, possibly including triplets or sixteenth notes, indicated by the '7' and 'x' symbols.

*f p*

This system shows a change in dynamics, starting with *f* and then *p*. The music is characterized by a dense texture of chords and moving lines in both staves.

*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 three measures, each with a dynamic marking *p sf sec.* followed by *sf sec.*. Below the staves, there are three instances of the text "8<sup>a</sup> basso. --- ]" with a dashed line and a bracket, indicating a specific performance instruction for the bass line.

*più f sf sec. p M. G. p*

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

This system includes the dynamic marking *più f* and *sf sec.*. The lower staff has a marking *M. G.* (Molto Grave). Below the staves, there are three instances of the text "8<sup>a</sup> basso. --- ]" with a dashed line and a bracket, indicating a specific performance instruction for the bass line.



sans presser.

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, ending with a triplet of eighth notes. The left hand (bass clef) plays a rhythmic accompaniment of eighth notes, also ending with a triplet. Dynamics include *f* and *sf*. The instruction "rudement accentué." is written above the right hand. A *sf* dynamic is also present above the right hand in the second measure.

Second system of musical notation. Similar to the first system, it features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f* and *sf*. The instruction "rudement accentué." is written above the right hand. A *sf* dynamic is also present above the right hand in the second measure.

Third system of musical notation. Similar to the first system, it features a melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *f* and *sf*. The instruction "rudement accentué." is written above the right hand. A *sf* dynamic is also present above the right hand in the second measure.

Fourth system of musical notation. The right hand continues with a melodic line, and the left hand continues with a rhythmic accompaniment. Dynamics include *f* and *sf*. The instruction "rudement accentué." is written above the right hand. A *sf* dynamic is also present above the right hand in the second measure.

Fifth system of musical notation. The right hand features a melodic line with slurs and accents, ending with a triplet of eighth notes. The left hand plays a rhythmic accompaniment of eighth notes, also ending with a triplet. Dynamics include *p* and *sf*. The instruction "rudement accentué." is written above the right hand. A *sf* dynamic is also present above the right hand in the second measure.

First system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*, *f*, *p*, *f*. Performance markings: *M. D.*, *3* (triplets), *^* (accents). Includes slurs and hairpins.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*, *f*. Performance markings: *M. D.*, *3* (triplets), *^* (accents). Includes slurs and hairpins.

Third system of musical notation. Treble clef, bass clef. Dynamics: *p*, *sf sec.*, *p*, *sf sec.*, *mf*. Performance markings: *^* (accents), *7* (fingerings), *x* (pizzicato). Includes slurs and hairpins.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*. Performance markings: *^* (accents), *7* (fingerings). Includes slurs and hairpins.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *f sec.*, *p*, *sf sec.*, *mf*. Performance markings: *^* (accents), *7* (fingerings), *x* (pizzicato). Includes slurs and hairpins.

LES SEPT TROMPETTES.

The first system of the score consists of three staves. The top staff is a single trumpet line starting with a forte (*f*) dynamic. The middle and bottom staves are piano accompaniment. The piano part features complex rhythmic patterns, including sixteenth-note runs and chords. Dynamics include *f*, *sec.*, and *v. sec.* (very secco).

The second system continues the musical piece. It features a trumpet line and piano accompaniment. The piano part includes a section marked "M. D." (Messa di Voce) and dynamic markings such as *f*, *sf*, *sec.*, and *sec. plus f*. The trumpet line has various articulations and dynamics.

*le chant expressif, bien en dehors.*

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

The fourth system features piano accompaniment. It includes a section marked *più f* (pizzicato forte) and a *cresc.* (crescendo) marking. The piano part has a complex, rhythmic accompaniment with a five-measure rest in the final measure.

First system of musical notation. The right hand (treble clef) features a series of chords and arpeggiated figures, starting with a forte (*f*) dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment. The key signature has two flats.

Second system of musical notation. The right hand continues with arpeggiated chords, ending with a piano (*p*) dynamic. The left hand accompaniment remains consistent.

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

Fourth system of musical notation. The right hand starts with a fortissimo (*sf*) dynamic and includes a quintuplet of eighth notes. A crescendo (*cresc.*) is indicated. The left hand accompaniment continues.

Fifth system of musical notation. The right hand features a series of chords, starting with 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 arpeggiated figures, while the left hand provides a steady bass line with eighth and sixteenth notes. The dynamic marking *mf* is present in the right hand.

LES SEPT TROMPETTES.

A short musical phrase in a single staff, likely representing the title of the section. It begins with a treble clef, a key signature of two flats, and a dynamic marking of *f*.

The second system of music continues the piano accompaniment. It includes sixteenth-note runs in both hands, marked with '6' and '7' above the notes. The dynamic marking *più f* is used in the right hand.

The third system of music features more complex piano accompaniment with sixteenth-note patterns and triplets. The right hand has triplets marked with '3' and '3' above the notes.

The fourth system of music concludes the piano accompaniment with sixteenth-note runs and chords. The right hand has triplets marked with '3' and '3' above the notes. The dynamic marking *p* is present at the end of the system.

ORCH.  
*mf*

The first system of music consists of two staves. The upper staff is labeled 'ORCH.' and 'mf'. It contains a melodic line with a long slur over it, starting with a quarter note and followed by eighth notes. The lower staff is a piano accompaniment with a steady eighth-note bass line and chords in the right hand.

*più f*

*cresc.*

The second system continues the music from the first. The upper staff is marked 'più f' and 'cresc.'. The melodic line in the upper staff becomes more complex with more notes and a slight upward curve. The piano accompaniment remains consistent with the first system.

*f*

The third system is marked 'f'. The upper staff features a more active melodic line with some triplets and a strong crescendo leading to the end of the system. The piano accompaniment continues with its steady eighth-note pattern.

*mf*

The fourth system is marked 'mf'. The upper staff has a more relaxed melodic line with some rests. The piano accompaniment continues with the same eighth-note bass line.

*più f*

*f*

*più f*

The fifth system features sixteenth-note passages in the upper staff, with dynamic markings 'più f' and 'f'. The piano accompaniment continues with the eighth-note bass line. The system concludes with a final chord in the upper staff.

1<sup>er</sup> Mouvt

First system of musical notation. The right hand (treble clef) features a melodic line with dynamics *p*, *sf*, and *sec.*. The left hand (bass clef) has a complex, multi-layered texture with dynamics *f* and *sec.*. The system concludes with a fermata over the final notes.

Second system of musical notation. The right hand has dynamics *mf* and *f*. The left hand continues with complex textures and dynamics *f*. The system concludes with a fermata over the final notes.

Third system of musical notation. The right hand has dynamics *p*. The left hand has dynamics *f*. The system concludes with a fermata over the final notes.

Fourth system of musical notation. The right hand has dynamics *p*, *sf*, and *sec.*. The left hand has dynamics *f* and *più f*. The system concludes with a fermata over the final notes.

Fifth system of musical notation. The right hand has dynamics *p*. The left hand has dynamics *f*. The system concludes with a fermata over the final notes.

First system of musical notation. The right hand features a melodic line with triplets and slurs, starting with a *mf* dynamic and moving to *f* in the second measure. The left hand provides a steady accompaniment of chords. A fermata is placed over the final chord of the system.

Second system of musical notation. The right hand continues with triplets and slurs, marked with *mf*. The left hand accompaniment remains consistent. A fermata is placed over the final chord of the system.

Third system of musical notation. The right hand features triplets and slurs, marked with *f*. The left hand accompaniment continues. A fermata is placed over the final chord of the system.

Fourth system of musical notation. The right hand features triplets and slurs, marked with *mf*. The left hand accompaniment continues. A fermata is placed over the final chord of the system.

Fifth system of musical notation. The right hand features triplets and slurs, marked with *cresc.*. The left hand accompaniment continues. A fermata is placed over the final chord of the system.



LES SEPT TROMPETTES.

The first system of the musical score features a treble clef staff with a dynamic marking of *f*. The melody includes a triplet of eighth notes and a sixteenth-note triplet. The piano accompaniment, marked *f*, consists of a treble and bass clef staff. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes. The system concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

The second system continues the musical score. The treble staff features a triplet of eighth notes and a sixteenth-note triplet. The piano accompaniment includes a treble and bass clef staff. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes. The system concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

The third system of the musical score features a treble clef staff with a dynamic marking of *mf*. The melody includes a triplet of eighth notes. The piano accompaniment, marked *mf*, consists of a treble and bass clef staff. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes. The system concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass.

The fourth system of the musical score features a treble clef staff with a dynamic marking of *f*. The melody includes a triplet of eighth notes. The piano accompaniment, marked *f*, consists of a treble and bass clef staff. The treble staff has a triplet of eighth notes, and the bass staff has a triplet of eighth notes. The system concludes with a triplet of eighth notes in the treble and a triplet of eighth notes in the bass. The text "le chant bien en dehors." is written above the treble staff, and "cresc." is written below the treble staff.

Piano introduction. The right hand features a melodic line with triplets and a dynamic marking of *piu f*. The left hand provides a rhythmic accompaniment with triplets. A dashed line indicates a melodic contour across the top of the system.

LES SEPT TROMPETTES

First system of the trumpet section. The trumpet part begins with a melodic phrase marked *f*. The piano accompaniment features a melodic line in the right hand with a dynamic of *piu f* and a bass line in the left hand with a dynamic of *f*. A dashed line indicates a melodic contour.

Second system of the trumpet section. The trumpet part continues with a melodic phrase. The piano accompaniment features a complex rhythmic pattern in the right hand with triplets and a dynamic of *p*, and a bass line with a dynamic of *f*.

Third system of the trumpet section. The trumpet part features a melodic phrase. The piano accompaniment features a complex rhythmic pattern in the right hand and a bass line with dynamics of *p* and *sf sec.*. A *cresc.* marking is present in the right hand.

First system of musical notation. The right hand (treble clef) plays a continuous eighth-note pattern, starting with a dynamic of *f* and marked *cresc.* with a dashed line. The left hand (bass clef) has a few notes, starting with a dynamic of *p*. A triplet of eighth notes is marked with a '3' and an accent (^) in the right hand.

Second system of musical notation. The right hand continues the eighth-note pattern, starting with a dynamic of *p* and marked *cresc.* with a dashed line. The left hand has a few notes, starting with a dynamic of *p* and marked *f sec.* with a dashed line.

Third system of musical notation. The right hand continues the eighth-note pattern, starting with a dynamic of *f* and marked *cresc.* with a dashed line. The left hand has a few notes, starting with a dynamic of *p* and marked *f*.

Fourth system of musical notation. The right hand continues the eighth-note pattern, starting with a dynamic of *mf* and marked *cresc.* with a dashed line. The left hand has a few notes, starting with a dynamic of *mf* and marked *f sec.* with a dashed line.

Fifth system of musical notation. The right hand continues the eighth-note pattern, starting with a dynamic of *f* and marked *cresc.* with a dashed line. The left hand has a few notes, starting with a dynamic of *f* and marked *piu f*.

LES SEPT TROMPETTES, pour la septième fois.

First system of musical notation. It includes a piano part with treble and bass staves and a trumpet part. Dynamics include *ff* and *f*. Performance markings include *sf sec.* and accents.

Second system of musical notation, continuing the piano and trumpet parts from the first system. Dynamics and performance markings are consistent with the previous system.

ISRAEL.

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 -

Third system of musical notation, featuring vocal parts for Soprano, Contralto, Tenors, and Basses. The lyrics are "ISRAEL." and "Jah - vé!". Dynamics include *fff*. Performance markings include *Plus lent.*, *en liant.*, and *sec.*

Fourth system of musical notation, featuring piano and trumpet parts. Dynamics include *fff*. Performance markings include *Plus lent.* and *sec.*. A fermata is present over the final notes.

(\*) prononcer: *Jahvé*.

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

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

*sec.* \* *sec.* \* *sec.* \* *sec.* \*

**Très large.**

*fff* *fff* *fff* *fff*

*fff* *fff* *fff* *fff*

*fff* *fff* *fff* *fff*

*fff* *fff* *fff* *fff*

*fff* de toute force.

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

First system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps (F# and C#), 2/2 time signature. Dynamics include *f* and *v* (accent). Bass clef accompaniment features chords with a  $\Phi$  symbol.

Second system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps, 2/2 time signature. Dynamics include *cresc.* and *v*. Bass clef accompaniment features chords with a  $\Phi$  symbol.

Third system of piano introduction. Treble and bass staves. Treble clef, key signature of two sharps, 2/2 time signature. Dynamics include *ff* and *v*. Bass clef accompaniment features chords with a  $\Phi$  symbol.

ISRAEL.

SOPRANI. *ff* *v* *v* *v* *v* *v* *v* *f* *v*

CONTRALTI. *ff* *v* *v* *v* *v* *v* *v* *f* *v*

TÉNORS. *ff* *v* *v* *v* *v* *v* *v* *f* *v*

BASSES. *ff* *v* *v* *v* *v* *v* *v* *f* *v*

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

Piano accompaniment for the vocal section. Treble and bass staves. Treble clef, key signature of two sharps, 2/2 time signature. Dynamics include *ff* and *f*. Bass clef accompaniment features chords with a  $\Phi$  symbol.

S. - thè - me! De . .

C. - thè - me! De . .

T. - thè - me! De . .

B. - thè - me! De . .

*ff*

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

*sf*

Score for Soprano (S.), Contralto (C.), Tenor (T.), Bass (B.), and Piano. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef with the same key signature. The vocal lines are mostly rests, with a final note marked *ff* and an accent (>) above it. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand, both marked *ff*.

Score for Soprano (S.), Contralto (C.), Tenor (T.), Bass (B.), and Piano. The vocal parts include the lyrics: "ce . . lui — qui — re . . . lè . . ve . . . ra —". The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The piano part is marked *f*.



S. *ff*  $\text{#}^\flat$  *et*  
 C. *ff*  $\text{#}^\flat$  *et*  
 T. *ff*  $\text{#}^\flat$  *et*  
 B. *ff*  $\text{#}^\flat$  *et*  
*ff*

S. *sf*  $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$  *re - - bâ - - ti - - ra - - Jé - - ri - - cho!*  
 C. *sf*  $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$  *re - - bâ - - ti - - ra - - Jé - - ri - - cho!*  
 T. *sf*  $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$  *re - - bâ - - ti - - ra - - Jé - - ri - - cho!*  
 B. *sf*  $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$   $\text{#}^\flat$  *re - - bâ - - ti - - ra - - Jé - - ri - - cho!*  
*sf*

S. *ff* > Que \_\_\_\_\_

C. *ff* > Que \_\_\_\_\_

T. *ff* > Que \_\_\_\_\_

B. *ff* > Que \_\_\_\_\_

*ff*

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

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

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

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

*sf*

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*

z. 

c. 

t.   
Que son pre - mier né

b. 



z. 

c.   
Que son pre -

t.   
me - re - lors - qu'il en jet - te -

b. 



Soprano: Que \_\_\_\_\_

Contralto: - mier \_\_\_\_\_ né \_\_\_\_\_ meu - - re \_\_\_\_\_ lors -

Tenor: - ra \_\_\_\_\_ les \_\_\_\_\_ fon - de - ments!

Piano accompaniment includes dynamic markings *f* and *sf*.

Soprano: son \_\_\_\_\_ pre - - mier \_\_\_\_\_ né \_\_\_\_\_ meu - - re \_\_\_\_\_ lors -

Contralto: qu'il en jet - te - ra \_\_\_\_\_ les \_\_\_\_\_ fon - de - ments! \_\_\_\_\_

Tenor: les \_\_\_\_\_ fon - de - ments! \_\_\_\_\_ les \_\_\_\_\_ fon - de - ments! \_\_\_\_\_

Piano accompaniment includes dynamic markings *f* and *sf*.

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 meu - -

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

T. Jé - ri - chol Qu'il meu - -

B. Sil re - bà - tit Jé - ri - chol 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 (S), alto clef (C), tenor clef (T), and bass clef (B) respectively. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are '- 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 -

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 -'.



S.  
- 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*  $\Delta$   
por - - - - - tes! Qu'il

C. *sf*  $\Delta$   
por - - - - - tes! Qu'il

T. *sf*  $\Delta$   
por - - - - - tes! Qu'il

B. *sf*  $\Delta$   
por - - - - - tes! Qu'il

S.  
C.  
T.  
B.

*ff*  $\Delta$

meu - - - - - re! Qu'il

*ff*  $\Delta$

meu - - - - - re! Qu'il

*ff*  $\Delta$

meu - - - - - re! Qu'il

*ff*  $\Delta$

meu - - - - - re! Qu'il

*ff*

*ff*

S.  
C.  
T.  
B.

*fff*  $\Delta$

meu - - - - - re! A - na -

*fff*  $\Delta$

meu - - - - - re! A - na -

*fff*  $\Delta$

meu - - - - - re! A - na -

*fff*  $\Delta$

meu - - - - - re! A - na -

*fff*

*fff*

8<sup>a</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. *ff* - - - - - re!  
C. *ff* - - - - - re!  
T. *ff* - - - - - re!  
B. *ff* - - - - - re!

TROISIÈME PARTIE.

CHANAAN (LA TERRE PROMISE).

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

JOSUÉ.

PASTORALE.

Modéré - avec ampleur. 60 = ♩.

PIANO:

M.F.

M.G.

M.F.

M.G.

en cédant.

1<sup>re</sup> Mouv!

*più f*

*f*

*tr.*

M. G.

*più f*

*f*

*cresc.*

*sf*

*cresc.*

*bien en dehors.*

M. G.

First system of musical notation. The right hand (treble clef) starts with a *mf* dynamic and includes markings for *eresc.*, *M.D.*, and *f cresc. - sf*. The left hand (bass clef) starts with a *f* dynamic and includes a *cresc.* marking. The text *bien en dehors.* is written below the left hand.

Second system of musical notation. The right hand (treble clef) includes markings for *mf cresc. - sf*. The left hand (bass clef) continues the accompaniment.

Third system of musical notation. The right hand (treble clef) includes markings for *mf cresc. - sf*. The left hand (bass clef) continues the accompaniment.

Fourth system of musical notation. The right hand (treble clef) continues the melodic line. The left hand (bass clef) continues the accompaniment.

Fifth system of musical notation. The right hand (treble clef) includes a *P* (piano) marking. The left hand (bass clef) includes a *mf* dynamic and the text *en dehors.* The system concludes with a *M.G.* marking.

First system of a piano score. The right hand features a melodic line with eighth notes and slurs. The left hand provides harmonic support with chords and a bass line. Dynamics include *p* (piano) and *pp* (pianissimo).

Second system of a piano score. The right hand continues the melodic development. The left hand has a steady accompaniment. 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 accompaniment is more rhythmic. Dynamics include *p* (piano).

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

Fifth system of a piano score. The right hand has a melodic line with slurs. The left hand accompaniment is rhythmic. Dynamics include *p* (piano).

First system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The music is in a minor key. Dynamics include *p* (piano) in both staves. The system is divided into two measures by a bar line.

Second system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. The music continues from the previous system. Dynamics include *p* (piano) in the bass staff.

Third system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Dynamics include *mf* (mezzo-forte) in both staves. The system is divided into two measures by a bar line.

Fourth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Dynamics include *sf* (sforzando) in the treble staff and *f* (forte) in the bass staff. The system is divided into two measures by a bar line.

Fifth system of musical notation. Treble clef on the top staff, bass clef on the bottom staff. Dynamics include *ff* (fortissimo) in both staves. Performance instructions include *crese.* (crescendo) and *M.G.* (Messa di Voce). A French instruction *bien en dehors.* is written below the bass staff. The system is divided into two measures by a bar line.



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

This system features a grand staff with a treble clef and a bass clef. The treble staff begins with a series of chords marked with accents and a *sf* dynamic. The bass staff starts with a *ff* dynamic and a *cresc.* marking. A *sf cresc.* marking appears in the treble staff. The system concludes with a *M. D.* marking in the treble staff and a *M. G.* marking in the bass staff.

*più ff cresc.* - - - - *sf*

This system continues the grand staff notation. The treble staff has a *più ff cresc.* marking followed by a *sf* marking. The bass staff continues with its melodic line.

*più f* *sf* *cresc.*

This system shows the continuation of the grand staff. The treble staff has a *più f* marking, followed by a *sf* marking and a *cresc.* marking. The bass staff continues with its melodic line.

M. G. M. G.

This system features a grand staff. The treble staff has a melodic line with eighth notes. The bass staff has a melodic line with eighth notes. The system is marked with *M. G.* in both staves.

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

This system features a grand staff. The treble staff has a melodic line with a trill (*tr*) and a *M. D.* marking. The bass staff has a melodic line with a trill (*tr*) and a *M. G.* marking. The system concludes with a *M. G.* marking in the bass staff and a *tr* marking in the treble staff.

ISRAEL

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

CONTRATI. *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>er</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>er</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 - -

*pp*

*p*

*dim.* *mf*

S. — la paix. La

C. — la paix. *mf* Voi-ci la ter - -

T. *dim.* *mf* \_vec — la paix. 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,

*sf* *f* *sf*

*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. pro-mise à nos pé — 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. nous la donne a-vec la paix.

*cresc.* *f*

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

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

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

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

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

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

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

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

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

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

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. 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.

*fff* > *f*

paix. Il nous la donne avec la

8

S.  
C.  
T.  
B.

*p* *dim.* *pp*

paix, avec la paix.

8

Très modéré\_ religieux. 60= $\text{♩}$

8-7

*p*

GRAND ORGUE.

LA VOIX. (SOPRANO SOLO)

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

*f*

Peuple bé - ni de Dieu, — par -

en cédant. 1<sup>er</sup> Mouv<sup>t</sup> 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.

*M.B.* *f*

en cédant. 1<sup>re</sup> Mouv!  
*mf* *crese.*

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. *f*

la V.  
- re. - Retour - nez dans vos ten - tes, a -

1<sup>re</sup> Mouv! moins lent. *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.



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

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=♩

*f*  
très marqué détaché et pesant.

SOPRANI. (avec joie) *f*  
Aimons le Sei - gneur, at - ta - chons-nous à —

ISRAËL.  
CONTRALTI.  
TÉNORS.  
BASSES.

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

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

T.  
B.

M. G.

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

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

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

B. —

*f* 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 —

*f*



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. *f* ^  
\_ 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.

Piano accompaniment with *f* dynamic.

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 - - - vous - le de tout no - tre

Piano accompaniment with *f* dynamic and *M. G.* marking.

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.B.*

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. *sf* Ser - - vons - le de tout no - tre -

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

*f*

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* Aïmons le Sei -  
B. en la Ter - re Pro - mi - se.

avec un peu plus de chaleur.

*f*

S. *f* Aïmons le Sei -  
C. *f* Aïmons le Sei - gneur, at - ta - chons-nous à -  
T. - gneur, at - ta - chons-nous à Lui. Aïmons le Sei -  
B.

*f* M. G.

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

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

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

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

*f* *f*

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 animant 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 animant un peu.

Piano accompaniment with *f* dynamics.

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 -

Piano accompaniment with *f* dynamics and a fermata over the final chord.

S. *sf* *cre* - - - -  
 Ai\_mons le Sei\_gneur Dieu!

C. - gneur. Ser\_vons - le tou -

T. *sf* *cre* - - - -  
 Ai\_mons le Sei\_gneur Dieu!

B. - gneur. Ser\_vons - le tou -

8 - - - - *f* *cre* - - - -

S. *sf* *do* - - - -  
 Ai\_mons le Sei\_gneur Dieu!

C. - jours. Ser\_vons - le tou -

T. *sf* *do* - - - -  
 Ai\_mons le Sei\_gneur Dieu!

B. - jours. Ser\_vons - le tou -

8 - - - - *f* *do* - - - -

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.

*ff* *sf*

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* *sf*

S.  
C.  
T.  
B.

Gloire à Dieu, au Seigneur,

*ff*

S.  
C.  
T.  
B.

No - - - tre Dieu ! At - ta - chons-nous à -

*fff*

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

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

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

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

en élargissant. - - -

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

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

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

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

en élargissant. - - -