

# PSALM 80

From the Book of Psalms

ALBERT ROUSSEL, Op. 37

Maestoso (♩ = 84)

PIANO

The piano accompaniment for the first system features a complex texture with multiple voices in both hands. The right hand has a melodic line with grace notes and slurs, while the left hand provides a dense harmonic and rhythmic foundation. Dynamics include *f* and *ff*. There are several *tr* (trills) and *acc* (accents) markings. A circled '1' is placed above the final measure of the system.

SOPRANOS

CONTRALTOS

TÉNORS

BASSES

The vocal staves for Soprano, Contralto, Tenor, and Bass are arranged in a four-part setting. Each part begins with the lyrics "Give ear," followed by a long horizontal line indicating a sustained note. The vocal lines are written in a grand staff with treble and bass clefs. Dynamics include *f*. A circled '1' is placed above the final measure of the Soprano part.

This section continues the vocal parts and piano accompaniment. The vocal staves are labeled S., C., T., and B. Each part has the lyrics "give ear," followed by a long horizontal line. The piano accompaniment continues with complex textures and dynamics including *f* and *ff*. A circled '1' is placed above the final measure of the Soprano part. The word "(Quat.)" is written at the end of the piano part.

Moderato *mf*

S. O Shep - herd — of Is - ra - el, —

C. O Shep - herd — of Is - ra - el, —

T. O Shep - herd — of Is - ra - el, —

B. O Shep - herd — of Is - ra - el, —

Moderato (♩ = 96) *mf*

S. O Shep - herd — of Is - ra - el, —

C. O Shep - herd — of Is - ra - el, —

T. O Shep - herd — of Is - ra - el, —

B. O Shep - herd — of Is - ra - el, —

Piano accompaniment for the second system, continuing the rhythmic pattern with a circled '2' above the right hand staff.

Allegro moderato

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

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

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

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

Allegro moderato (♩ = 116)

Bois *mf*

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

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

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

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

③

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

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

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

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

*cresc.* *ff*

*ff* *4* *viollo* *(C.B.)*

I. Be - fore E - phraim and

II. Be - fore E - phraim and

*(Arpa)* *5* *mf* *Cl. b<sup>a</sup>.* *5*

I  
T.  
II  
I  
B.  
II

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

⑤

I  
T.  
II  
I  
B.  
II

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

⑤

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

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

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

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

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

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

(Ca)

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

B. stir up thy strength, — stir —

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

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

⑥

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



⑧ *Meno allegro*

S. *us. —*

C. *us. —*

T. *us. —*

B. *us. —*

⑧ *Meno allegro*

*f dim.*

*mf (voss)*

(Alt)

*Andantino* (♩=72)

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

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

T. *p*  
Turn us a - gain, O God, — and

B.

*Andantino* (♩=72)

(Alt)

*p*

9

S. shine; and we shall be saved.

C. shine; and we shall be saved.

T. cause thy face to shine;

B. *p* and we shall be saved.

9

*mp* (Clar.)

S. *mf* Turn us a-gain, O God,—

C. *mf* Turn us a-gain, O God,—

T. *mf* Turn us a-gain, O God,—

B. *mf* Turn us a-gain, O God,—

(Cors)

*mf*

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

S. and cause thy face to shine; \_\_\_\_\_ and we \_\_\_\_\_

C. and cause thy face to shine; \_\_\_\_\_ and we \_\_\_\_\_

T. and cause thy face to shine; \_\_\_\_\_ and we shall be

B. and cause thy face to shine; and cause thy face to shine;

(Vona) *mf* *f dim.* *mp dolce* ⑩ *Andante*  
 (Fl.) *p*

*accelerando molto*

S. shall be saved.

C. shall be saved.

T. saved. O

B. and we shall be saved.

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

## Allegro deciso (♩=144)

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

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

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

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

Allegro deciso (♩=144)

⑪

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

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

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

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

⑪

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

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

T. of thy peo - ple? *AA*

B.

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

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

T. O Lord God of

B. *f* O Lord God of

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

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

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

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

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

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

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

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

13

S. O Lord God of hosts, how long— how

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

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

B. *Ah*

13

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

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

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

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

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

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

B. O Lord, O Lord, *Ah*

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

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

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

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

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

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

(14)

rall. poco a poco

S. peo - ple?

I. C. peo - ple?

II. peo - ple?

I. T. peo - ple?

II. peo - ple?

B. peo - ple?

rall. poco a poco

*If dim.* *f* *mf* *mf* *mp*

(Clar.) (Cora)



Allegro moderato (♩=116)

T. *mf* Thou

B. *mf* Thou

(Trb) *mp* *p*

⑮

T. feed - est them

B. feed - est them with the bread of

⑮ *p*

T. *mf* and giv - est them

B. tears; and giv - est them

(Cora) *p* *sf*

T. tears to drink in great

B. tears to drink in great

*cresc* ⑮ *cresc* ⑮

S. *p* Ah

C. *p* Ah

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

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

(Tpt.) *mf* *f*

S. *mp* Ah *Allargando*

C. *mp* Ah

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

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

*Allargando*

17 Andantino (♩ = 72)

S.

C.

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

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

17 Andantino (♩ = 72)

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

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

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

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

18 *accel.* *Più mosso* (♩ = 96) *ff*

S. selves, and our en-e-mies laugh—

C. selves, and our en-e-mies laugh—

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

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

18 *Più mosso* (♩ = 96) *accel.*

S. a-mong them - selves.

C. a-mong them - selves.

T. a-mong them - selves.

B. a-mong them - selves.

*ff*

(19)

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

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

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

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

(19)

S. face\_ to shine; and\_ we shall be

C. face\_ to shine; and\_ we shall be

T. face\_ to shine; and\_ we shall be

B. face\_ to shine; and\_ we shall be

20 Poco più Allegro (♩ = 116)

S. *ff* saved. —

C. *ff* saved. —

T. *ff* saved. —

B. *ff* saved. —

20 Poco più Allegro (♩ = 116)

*ff*

*dim.*

21

*rall.* *sempre dim.*

Andante (♩ = 60)  
TENOR SOLO

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

Andante (♩ = 60)

(Vio.) *p*

22

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

pp

TS  
Thou pre -

(Cora.)

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

23

TS  
take deep root, — and it filled the

poco rit

poco rit

Andantino (♩ = 72)

TS. land. The hills were

S.

C.

T.

B. *pp*  
*Ah*

Andantino (♩ = 72)

*pp*  
*(Vio.)*  
*(Trb.)*

*pp*

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

S.

C. *pp*  
*Ah*

T.

B.

24

*pp*

24



T.S. of — were like the good - ly -

S.

C.

T.

B.

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

S. *p div.*  
Ah

C. *p div.*

T.

B. *p*

(25)

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

S.

C.

T.

B.

(25)

*mp*

Poco più mosso (♩=64)

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

I. *p* *mf*

S. *p* *mf*

II. *p* *mf*

Ah

I. *mf*

C. *mf*

II. *mf*

Ah

T. *mf*

Ah

B. *mf*

Poco più mosso (♩=64)

*mf*

26 *cresc.*

First system of musical notation for voices and piano. It includes staves for Soprano (S), Alto (II), Contralto (C), Contralto (I), Tenor (T), and Bass (B). The piano part is shown in grand staff notation. The key signature has three flats (B-flat, E-flat, A-flat). The tempo is marked with a circled '26'. The word 'cresc.' is written above the Soprano staff. The piano part features chords and melodic lines in both hands.

26 *cresc.*

Piano accompaniment for measures 26-31. It consists of a grand staff with treble and bass clefs. The key signature has three flats. The tempo is marked with a circled '26'. The word 'cresc.' is written above the right hand. The piano part features chords and melodic lines in both hands.

Second system of musical notation for voices and piano. It includes staves for Soprano (S), Alto (II), Contralto (C), Contralto (I), Tenor (T), and Bass (B). The piano part is shown in grand staff notation. The key signature has three flats. The piano part features chords and melodic lines in both hands.

Third system of musical notation for voices and piano. It includes staves for Soprano (S), Alto (II), Contralto (C), Contralto (I), Tenor (T), and Bass (B). The piano part is shown in grand staff notation. The key signature has three flats. The piano part features chords and melodic lines in both hands.

I S. *f* Ah

II *f* Ah

I C. *f*

II *f*

T. *f*

B. *f*

I S. *cresc.* *ff*

II *cresc.* *ff*

I C. *cresc.* *ff*

II *cresc.* *ff*

T. *cresc.* *ff*

B. *cresc.* *ff*

27 *cresc.* *ff*

This musical score is for a vocal and piano ensemble. It consists of two systems of staves. The first system includes five vocal staves (I, S., II, C., T., B.) and a piano accompaniment. The piano part features a prominent left-hand bass line and a right-hand part with complex chords and arpeggios. The second system continues the vocal and piano parts. The score is marked with a forte dynamic (*ff*) and includes various musical notations such as slurs, ties, and fingering numbers (5, 6). The piano part includes a section for a horn, indicated by *ff (Coro.)*. The key signature has two sharps (F# and C#), and the time signature is 4/4.

28 *dim.*

*rall.*

S. *dim.*

C. *dim.*

T. *dim.*

B. *dim.*

8 *dim.*

28 *dim.*

*dim.*

*dim.*

Andantino (♩=72)

S. *mf dim.* *p*

C. *mf dim.* *p*

T. *mf dim.* *p*

B. *mf dim.* *p*

Andantino (♩=72)

(F1.) *mf*

(Alt.) *mf*

First system of musical notation. It consists of three staves: a top staff for woodwinds, a middle staff for strings, and a bottom staff for piano accompaniment. The top staff contains a melodic line with a dynamic marking of *mf* and a breath mark. The woodwind part is labeled "(Ob.)" and "(Cl.)". The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

Second system of musical notation, starting with a circled measure number 29. The top staff continues the woodwind melody, marked with a dynamic of *f* and a breath mark. The middle staff shows string accompaniment with sustained notes and a slur. The bottom staff continues the piano accompaniment with a dynamic of *f*. The woodwind part is labeled "(Cl. b.)".

Third system of musical notation, continuing the woodwind melody in the top staff and the piano accompaniment in the bottom staff. The piano accompaniment features a consistent eighth-note rhythmic pattern.

**Allegro molto** *mf* 30

Fourth system of musical notation, starting with a circled measure number 30. The tempo is marked "Allegro molto" and the dynamic is *mf*. The top staff features a woodwind melody with a dynamic of *f* and a breath mark, labeled "(Cl.)". The middle staff shows a woodwind part with a dynamic of *f* and a breath mark, labeled "(Coro)". The bottom staff continues the piano accompaniment with a dynamic of *f*. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

T.S. (31) *f*

Why

*m.g.* *f* (Quat.) (31)

T.S.

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

*mf* (Ob.) *mf*

T.S. (32)

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

*mf* *mf* *f* (32)



TS. The boar \_\_\_\_\_ out of the

*f* (Quat.)

TS. wood \_\_\_\_\_ doth waste it, \_\_\_\_\_

*ff* *dim.*

TS. \_\_\_\_\_ and the wild beast \_\_\_\_\_ of the field \_\_\_\_\_

B. *p* *cresc.* *f* Why hast thou

*p* *cresc.*

TS. doth de - vour it. \_\_\_\_\_

T. \_\_\_\_\_ Why hast thou

B. then \_\_\_\_\_ bro - ken down her hedg - es,

*f* *dim.*

T. (35)  
 then — bro - ken down her hedg - es,  
 B. *p* *Ah* *f* so that all they which pass by the

*mf* *f* *f*

T. (36)  
 so that all they which pass by the  
 B. way do pluck her? —

*f* *ff* *f*

T. way do pluck her? —  
 B. *Ah* *cresc.*

37 *ff*

S. Why hast thou then — bro - ken

C. Why hast thou

T. Why hast thou then —

B. *ff*

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

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

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

B. *ff* so that all they which

(vous)

38

S. pass by the way do pluck her? —

C. pass by the way do pluck her? —

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

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

*ff* (Quat.) *p*

39

T. *cresc.*

B. *cresc.*

*cresc.*

39

*ff* *mf*

T. The boar out

B. The boar out

*p* (Quat.) *p*

40

T. of the wood doth waste it,

B. of the wood doth waste it,

41

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

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

(Cors.) (Trp.)

S. her hedg - es,

C. her hedg - es,

T. and the wild beast of the field

B. and the wild beast of the field

*p*

S. *ff* (42) so that all they

C. *ff* so that all they

T. > doth de - vour it.

B. > doth de - vour it.

(42)

S. which pass by the way do pluck

C. which pass by the way do pluck

T.

B.

(Cl.)

43

S. her? *ff* The

C. her? *ff* The

T. *ff* The boar out of the

B. *ff* The boar out of the

43

*ff* (Corns.)

T.S. Re -

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

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

T. wood — doth waste it, —

B. wood — doth waste it, —

Moderato (♩=96)

(44)

T.S. turn, ————— we be -

S. and the wild beast of the field

C. and the wild beast of the field

T. and the wild beast of the field

B. and the wild beast of the field

Moderato (♩=96)

(44)

*p*

(Trp.)

T.S. seech thee, —————

S. doth de - vour it,

C. doth de - vour it,

T. doth de - vour it,

B. doth de - vour it,

*p*



T.S. O God of hosts: \_\_\_\_\_

S. and the wild beast of the field \_\_\_\_\_

C. and the wild beast of the field \_\_\_\_\_

T. and the wild beast of the field \_\_\_\_\_

B. and the wild beast of the field \_\_\_\_\_

(Cors.) *mp*

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

S. doth de - vour it,

C. doth de - vour it,

T. doth de - vour it,

B. doth de - vour it,

(Trp.) *mp*

T.S. and be - hold \_\_\_\_\_ and

S. and the wild beast of the field \_\_\_\_\_

C. and the wild beast of the field \_\_\_\_\_

T. and the wild beast of the field \_\_\_\_\_

B. and the wild beast of the field \_\_\_\_\_

*mp*  
(Trb.)

T.S. vis - it this vine; \_\_\_\_\_

S. doth de - vour it,

C. doth de - vour it,

T. doth de - vour it,

B. doth de - vour it,

(Fl.)

*p dolce*

(Violon.)

*p espress.*

46

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

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

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

T. *mf* Re - turn, — we be - seech —

B. *mf* Re - turn, — we be - seech

46

*poco rit* 47

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

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

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

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

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

*poco rit* 47

Allegro moderato (♩=116)

(vous)

48

C. It is

B. It is

48

S. It is cut—

C. burn - ed with fire,—

T. It is cut—

B. burn - ed with fire,—

49

49

S. down: It is *f*

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

T. down: It is *f*

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

(50) *ff*

S. cut down: They per - ish at *ff*

C. They per - ish at *ff*

T. cut down: They per - ish at *ff*

B. They per - ish at *ff*

(50) *pp* (Quat)

S. the re - buke\_ of thy coun - te - nance...

C. the re - buke\_ of thy\_ coun - te - nance...

T. the re - buke\_ of thy\_ coun - te - nance...

B. the re - buke\_ of thy\_ coun - te - nance...

(51)

Moderato (♩=96)

(52)

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

S. *p* Let thy hand be up-on the

C. *p* Let thy hand be up-on the

Moderato (♩=96)

(52)

*f dim.*

*p* (Trb.)

*mp* (vons)

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

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

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

The first system of the musical score features three vocal staves (T.S., S., C.) and a piano accompaniment. The vocal parts are in a B-flat major key with a 4/4 time signature. The lyrics are: "man of thy right hand, up - on the". The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *p* (piano).

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

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

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

(vols) > > > >

(Cor.) mp

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

53 *accelerando molto*

T.S. strong for thy - self.

S. strong for thy - self.

C. strong for thy - self.

T. *f* So

*accelerando molto*

*mp* *cresc.*

The third system begins with a circled measure number "53" and the instruction "*accelerando molto*". The vocal parts (T.S., S., C.) sing "strong for thy - self.". A tenor part (T.) enters with a dynamic marking of *f* (forte) and the word "So". The piano accompaniment features a dynamic marking of *mp* (mezzo-piano) and a *cresc.* (crescendo) instruction.

Allegro deciso (♩=144)

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

C. *f* (54) So will not we go back from thee:— so

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

S. *f* So will not we go back from

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

T. on thy name— Ah



S. *v*  
 thee:— so will not we go back— from—

C.  
 we will call up - on thy name.— AA —

T.  
*s* *s* *s* *s* *s*

B.  
*f*  
 So

55 *mf* *>* *>*  
 S. thee:— quick-en us, and we will call up - on thy name,

C.  
*s* *s* *s* *s* *s* *s* *s* *s* *s* *s* *s* *s*

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

B.  
*>* *>* *>* *>* *>* *>* *>* *>* *>*  
 will not we go back from thee:— so will not we go

55

S. *f* *Ah*

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

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

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

S. *ff* (56) so will not

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

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

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

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

I.

C.

II.

I.

T.

II.

B.

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

I.

C.

II.

I.

T.

II.

B.

57

S. up - on thy name,

I. *fff*

C. *fff*

II. *fff*

I. *fff*

T. *fff*

II. *fff*

B. *fff*

57

*fff* Allargando

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

I. *fff*

C. *fff*

II. *fff*

I. *fff*

T. *fff*

II. *fff*

B. *fff*

and we will call up - on thy name,

Allargando

*fff* (58)

S. and we will call up - on thy

I. and we will call up - on thy

C. and we will call up - on thy

II. and we will call up - on thy

I. and we will call up - on thy

T. and we will call up - on thy

II. and we will call up - on thy

B. and we will call up - on thy

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

I. name. \_\_\_\_\_

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

II. name. \_\_\_\_\_

I. name. \_\_\_\_\_

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

II. name. \_\_\_\_\_

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

*dim.* *rall.* *p*

Lento *pp* (59)

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

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

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

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

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

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

Lento (♩: 48) (59)

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

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

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

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

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

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

*rall.*