



Malcolm Hill

(1944 -)

O Israel

for

SSATTBB Choir

mj104 composed 1976

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O Israel, I have been the Lord

Malcolm Hill
1976 mj104

J = 60

S.1 *mf* *cresc.* *f* *dim.*
O Is - ra - el I have been the Lord your God since the land of

S.2 *mf* *cresc.* *f* *dim.*
O Is - ra - el I have been the Lord your God since the land of

A. *mf* *cresc.* *f* *dim.*
O Is - ra - el I have been the Lord your God since the land of

T.1 *mf* *cresc.* *f* *dim.*
8 O Is - ra - el I have been the Lord your God since the land of

T.2 *mf* *cresc.* *f* *dim.*
8 O Is - ra - el I have been the Lord your God since the land of

B.1 *mf* *cresc.* *f* *dim.*
Bass O Is - ra - el I have been the Lord your God since the land of

B.2 *mf* *cresc.* *f sonore* *nat* *dim.*
Bass O Is - ra - el I have been the Lord your God since the land of

S.1

E - gypt,

S.2

E - gypt,

A.

E - gypt,

T.1

E - gypt, O, O Is - ra- el I have been the Lord your

T.2

E - gypt, O, O Is - ra- el I have been the Lord your

B.1

E - gypt, O, O Is - ra- el I have been the Lord your

B.2

E - gypt, O, O Is - ra- el I have been the Lord your

S.1

S.2

A.

T.1

T.2

B.1

B.2

The musical score consists of six staves, each representing a different vocal part. The parts are: Soprano 1 (S.1), Soprano 2 (S.2), Alto (A.), Tenor 1 (T.1), Tenor 2 (T.2), and Bass (B.). The music is written in common time, with various note values including quarter notes, eighth notes, and sixteenth notes. Dynamic markings such as **p** (piano) and *dim.* (diminuendo) are placed above specific measures. The lyrics are integrated into the music, appearing below the staff lines. The score is set against a white background with black musical notation.

S.1

It was I who knew you in the wil - der -

S.2

sa -viour than me.

A.

sa -viour than me.

T.1

sa -viour than me.

T.2

sa -viour than me.

B.1

sa -viour than me.

B.2

sa -viour than me.

S.1 *mp cresc.* *dim.* *cresc.* *mf* *(mf)*

ness O Is - ra-el I have been the Lord your God. It was I who

S.2 *mp cresc.* *dim.* *cresc.* *mf* *dim.*

O Is - ra-el I have been the Lord your God since the land of

A. *mp cresc.* *dim.* *cresc.* *mf* *dim.*

O Is - ra-el I have been the Lord your God since the land of

T.1 *mp cresc.* *dim.* *cresc.* *mf* *dim.*

⁸ O Is - ra-el I have been the Lord your God since the land of

T.2 *mp cresc.* *dim.* *cresc.* *mf* *dim.*

⁸ O Is - ra-el I have been the Lord your God since the land of

B.1 *mp cresc.* *dim.* *cresc.* *mf* *dim.*

O Is - ra-el I have been the Lord your God since the land of

B.2 *mp cresc.* *dim.* *cresc.* *mf* *dim.*

O Is - ra-el I have been the Lord your God since the land of

S.1

knew you in the land _____ of draught, in the land of

S.2

E - gypt.

A.

E - gypt.

T.1

E - gypt.

T.2

E - gypt.

B.1

E - gypt.

B.2

E - gypt.

S.1

p

draught.

As if you were in pas - ture.

S.2

p

dim.

As if you were in pas - ture.

A.

p

dim.

As if you were in pas - ture.

T.1

p

dim.

As if you were in pas - ture.

T.2

p

dim.

As if you were in pas - ture.

B.1

p

As if you were in pas - ture.

B.2

p

As if you were in pas - ture.

$\text{♩}=98$ ***mf Più mosso***

S.1

So were they fill'd,
so were they fill'd,

S.2

So were they fill'd,
so were they fill'd,
so were they

A.

So were they fill'd,
so were they fill'd,
so were they

T.1

So were they fill'd,
so were they fill'd,
so were they fill'd,

T.2

So were they fill'd,
so were they fill'd,
so were they fill'd,

B.1

So were they fill'd,
so were they fill'd,
so were they fill'd,

B.2

So were they fill'd,
so were they fill'd,
so were they

S.1

so were they fill'd,

S.2

fill'd so were they fill'd,

A.

fill'd so were they fill'd

T.1

so were they fill'd, and

T.2

so were they fill'd, and

B.1

so were they fill'd, and be - ing

B.2

fill'd, so were they fill'd, and be - ing

A musical score consisting of six staves of music for soprano and basso continuo. The soprano part is in treble clef, and the basso continuo part is in bass clef. The music is in common time, with a key signature of one sharp. The lyrics are repeated in each staff, corresponding to the vocal line. The vocal line consists of the words "and be-ing fill'd grew proud. So were they fill'd" followed by a long sustained note. The piano accompaniment features eighth-note patterns and sixteenth-note figures. The dynamic is marked with a forte symbol (*f*) in the first, third, and fifth staves.

— and be-ing fill'd grew proud. So were they fill'd

— and be-ing fill'd grew proud. So were they fill'd

and be-ing fill'd grew proud. So were they fill'd

be - ing fill'd grew proud So were they fill'd

be - ing fill'd grew proud So were they fill'd

fill'd grew proud So were they fill'd

fill'd grew proud So were they fill'd

S.1

cresc.

ff

and be - ing fill'd, grew proud; their heart was ex- al - ted

S.2

cresc.

ff

and be - ing fill'd, grew proud; their heart was ex- al - ted

A.

cresc.

ff

and be - ing fill'd, grew proud; their heart was ex- al - ted

T.1

cresc.

ff

and be - ing fill'd, grew proud; their heart was ex- al - ted

T.2

cresc.

ff

and be - ing fill'd, grew proud; their heart was ex- al - ted

B.1

cresc.

ff

and be - ing fill'd, grew proud; their heart was ex- al - ted

B.2

cresc.

ff

and be - ing fill'd, grew proud; their heart was ex- al - ted

Poco meno mosso (♩ = 86)

Poco meno mosso

♩=86

there - fore they for - got me.

there - fore they for - got me.

there - fore they for - got me.

there - fore they for - got me. their heart was ex - al - ted

there - fore they for - got me. their heart was ex - al - ted

there - fore they for - got me. their heart was ex - al - ted

there - fore they for - got me. their heart was ex - al - ted

Tempo primo

$\text{♩}=60$

p

S.1

A musical score for a single melodic line. The key signature is A major (no sharps or flats). The time signature is common time (indicated by 'C'). The tempo is 100 BPM. The melody starts with a half note on G4, followed by a quarter note on F#4, a half note on E4, and a quarter note on D4. The dynamic is forte (f). The vocal line continues with a half note on C5, a quarter note on B4, a half note on A4, and a quarter note on G4. The dynamic changes to piano (p) for the next two notes. The vocal line concludes with a half note on F#4 and a quarter note on E4. The lyrics "Re - turn," are written below the staff, corresponding to the notes on A4 and D4. The vocal line ends with a half note on C5.

S.2

A musical score for a single melodic line. The key signature is A major (one sharp). The first four measures are silent. The fifth measure begins with a fermata over a dotted half note, followed by a dynamic marking 'p' (piano). The melody then continues with eighth-note patterns: a quarter note followed by a eighth note, a eighth note followed by a quarter note, and a eighth note followed by a eighth note. The lyrics 'Re - turn,' are written below the staff.

A.

A musical score for a single melodic line. The key signature is A major (one sharp). The time signature is common time. The melody consists of eighth notes and sixteenth notes. The dynamic marking 'p' (piano) is placed above the note 'o.'. The lyrics 'Re - turn' are written below the staff.

T.1

Musical score for "Therefore They Forgot Me". The score consists of a single melodic line on a treble clef staff. The key signature changes from B-flat major (two flats) to C major (no sharps or flats). The tempo is marked as *mf*. The dynamic *dim.* is indicated above the staff. The lyrics "there - fore they for - got me." are written below the staff, corresponding to the musical notes. The measure numbers 8 and 9 are also present.

T.2

mf

dim.

8 there - fore they for - got me.

B.1

mf *dim.*

there - fore they for - got me

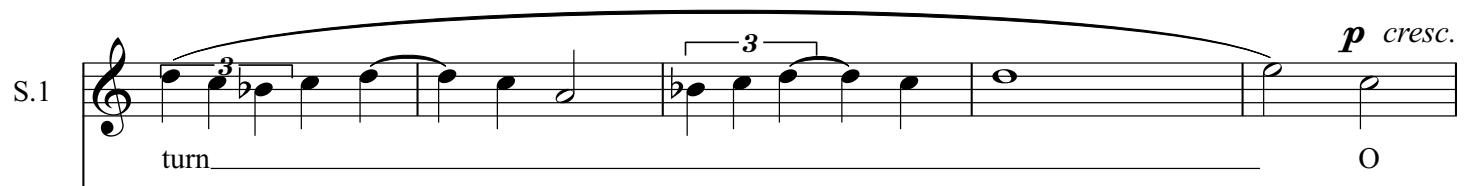
B2

mf

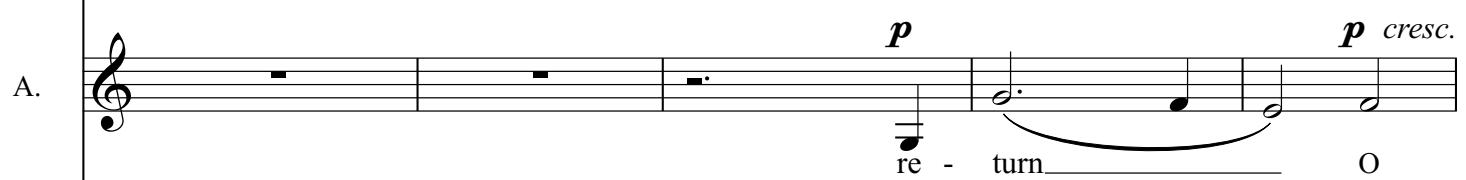
dim.

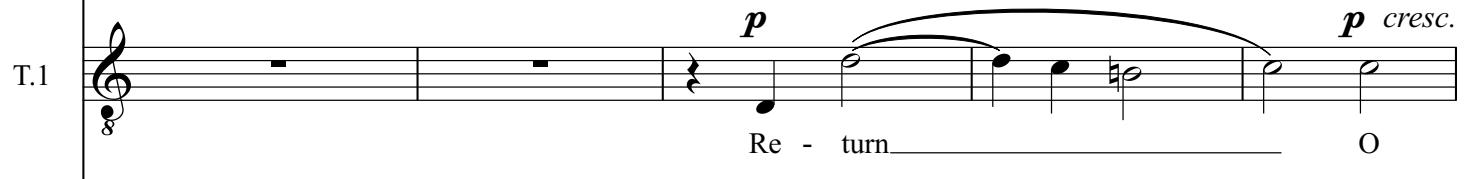
there - fore they for - got me

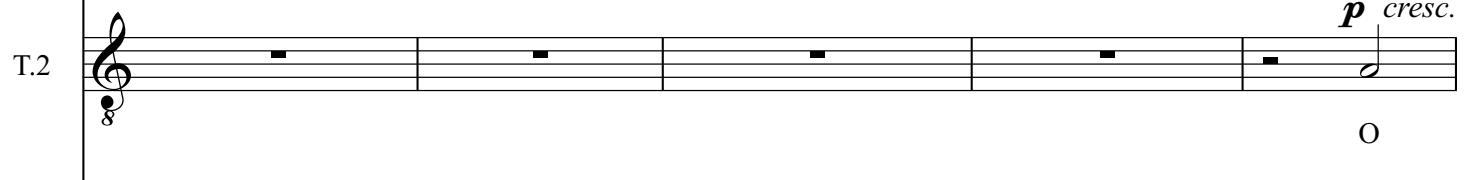
A musical score for a bassoon part. The first measure starts with a dynamic of *mf*. The notes are: B (open), A (sharp), B (sharp), C (flat), D (flat). The second measure starts with a dynamic of *dim.*. The notes are: E (open), F (open), G (open), followed by three rests. The vocal line continues with the lyrics "there - fore they for - got me".

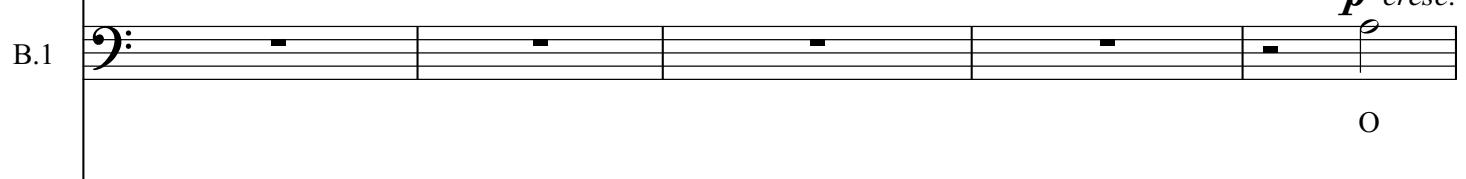
S.1 

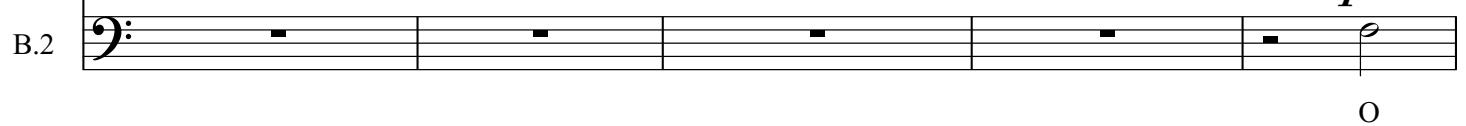
S.2 

A. 

T.1 

T.2 

B.1 

B.2 

S.1 *dim.* *mf*
 Is - ra- el. Re - turn to the

S.2 *dim.* *mf*
 Is - ra- el. Re - turn to the

A. *dim.* *mf*
 Is - ra- el. Re - turn to the

T.1 *dim.* *mf*
⁸ Is - ra- el. Re - turn to the

T.2 *dim.* *mf*
⁸ Is - ra- el. Re - turn to the

B.1 *dim.* *mf*
 Is - ra- el. Re - turn *3* O Is - ra - el Re - turn to the

B.2 *dim.* *mf*
 Is - ra- el. Re - turn to the

S.1

Lord your God, for you have stumbled because of your in - i - qui - ty.

S.2

Lord your God, for you have stumbled because of your in - i - qui - ty.

A.

Lord your God, for you have stumbled because of your in - i - qui - ty.

T.1

⁸ Lord your God, for you have stumbled because of your in - i - qui - ty.

T.2

⁸ Lord your God, for you have stumbled because of your in - i - qui - ty.

B.1

Lord your God, for you have stumbled because of your in - i - qui - ty.

B.2

Lord your God, for you have stumbled because of your in - i - qui - ty.