



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

$\text{♩} = 60$

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

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

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

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



S.1

S.2 *p*  
when you knew no o - ther God or

A. *p*  
when you knew no o - ther God or

T.1 *dim. p*  
God since the land of E - gypt when you knew no o - ther God or

T.2 *dim. p*  
God since the land of E - gypt when you knew no o - ther God or

B.1 *dim. p*  
God since the land of E - gypt when you knew no o - ther God or

B.2 *dim. p*  
God since the land of E - gypt when you knew no o - ther God or

*mp*

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

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

*dim.*

3

3

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.



♩=98

*mf* Più mosso

S.1

Musical staff for S.1 in treble clef. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A slur covers the next two measures: a quarter note B4 and a quarter note A4. A fermata is placed over the A4. The staff continues with a quarter rest, followed by eighth notes G4, F4, and E4. A slur covers the next two measures: eighth notes D4, C4, and B3. The staff concludes with eighth notes A3, G3, and F3.

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

S.2

Musical staff for S.2 in treble clef. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A slur covers the next two measures: a quarter note B4 and a quarter note A4. A fermata is placed over the A4. The staff continues with a quarter rest, followed by eighth notes G4, F4, and E4. A slur covers the next two measures: eighth notes D4, C4, and B3. The staff concludes with eighth notes A3, G3, and F3.

*mf*  
So were they fill'd, so were they fill'd, \_\_\_\_\_ so were they

A.

Musical staff for A. in treble clef. The staff begins with a quarter rest. A slur covers the next two measures: eighth notes G4, F4, and E4. The staff continues with a quarter note D4, followed by eighth notes C4, B3, and A3. A slur covers the next two measures: eighth notes G3, F3, and E3. The staff concludes with a quarter note D3.

*mf*  
So were they fill'd, so were they fill'd, \_\_\_\_\_ so were they

T.1

Musical staff for T.1 in treble clef. The staff begins with a quarter rest. A slur covers the next two measures: eighth notes G4, F4, and E4. The staff continues with a quarter note D4, followed by eighth notes C4, B3, and A3. A slur covers the next two measures: eighth notes G3, F3, and E3. The staff concludes with a quarter note D3.

*mf*  
So were they fill'd, so were they fill'd, so werethey fill'd, \_\_\_\_\_

T.2

Musical staff for T.2 in treble clef. The staff begins with a quarter rest. A slur covers the next two measures: eighth notes G4, F4, and E4. The staff continues with a quarter note D4, followed by eighth notes C4, B3, and A3. A slur covers the next two measures: eighth notes G3, F3, and E3. The staff concludes with a quarter note D3.

*mf*  
So were they fill'd, so were they fill'd, so werethey fill'd, \_\_\_\_\_

B.1

Musical staff for B.1 in bass clef. The staff begins with a quarter note G3, followed by eighth notes F3, E3, and D3. A slur covers the next two measures: eighth notes C3, B2, and A2. The staff continues with a quarter note G2, followed by eighth notes F2, E2, and D2. A slur covers the next two measures: eighth notes C2, B1, and A1. The staff concludes with a quarter note G1.

*mf*  
So were they fill'd, so were they fill'd, so werethey fill'd, \_\_\_\_\_

B.2

Musical staff for B.2 in bass clef. The staff begins with a quarter note G3, followed by eighth notes F3, E3, and D3. A slur covers the next two measures: eighth notes C3, B2, and A2. The staff continues with a quarter note G2, followed by eighth notes F2, E2, and D2. A slur covers the next two measures: eighth notes C2, B1, and A1. The staff concludes with a quarter note G1.

*mf*  
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

— and be-ing fill'd grew proud. *f* So werethey fill'd

— and be-ing fill'd grew proud. *f* So werethey fill'd

and be-ing fill'd grew proud. *f* So werethey fill'd

be - ing fill'd grew proud *f* So werethey fill'd

be - ing fill'd grew proud *f* So werethey fill'd

fill'd grew proud *f* So werethey fill'd

fill'd grew proud *f* So werethey 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

♩=60

S.1  
Re - turn, re -

S.2  
Re - turn,

A.  
Re - turn

T.1  
*mf* there - fore they for - got *dim.* me.

T.2  
*mf* there - fore they for - got *dim.* me.

B.1  
*mf* there - fore they for - got *dim.* me.

B.2  
*mf* there - fore they for - got *dim.* me.

S.1  
turn \_\_\_\_\_ O *p cresc.*

S.2  
O re - turn \_\_\_\_\_ O *p cresc.*

A.  
re - turn \_\_\_\_\_ O *p cresc.*

T.1  
Re - turn \_\_\_\_\_ O *p cresc.*

T.2  
O \_\_\_\_\_ O *p cresc.*

B.1  
O \_\_\_\_\_ O *p cresc.*

B.2  
O \_\_\_\_\_ O *p cresc.*

Detailed description: This musical score page contains seven staves. Staves S.1 and S.2 are vocal staves in treble clef. S.1 has a long melodic line starting with a triplet of eighth notes, followed by a half note, and ending with a half note. S.2 has a similar melodic line. Staff A. is an alto staff in treble clef, mostly containing rests, with a melodic phrase starting in the fourth measure. Staff T.1 is a tenor staff in treble clef, also mostly containing rests, with a melodic phrase starting in the fourth measure. Staves T.2, B.1, and B.2 are tenor and bass staves in bass clef, all containing rests. Dynamic markings include *p* and *p cresc.* throughout. A triplet of eighth notes is marked with a '3' above it in the first measure of S.1.

*dim.* *mf*

S.1 Is - ra - el. Re - turn to the

*dim.* *mf*

S.2 Is - ra - el. Re - turn to the

*dim.* *mf*

A. Is - ra - el. Re - turn to the

*dim.* *mf*

T.1 Is - ra - el. Re - turn to the

*dim.* *mf*

T.2 Is - ra - el. Re - turn to the

*dim.* *mf* *mf*

B.1 Is - ra - el. Re - turn O Is - ra - el Re - turn to the

*dim.* *mf*

B.2 Is - ra - el. Re - turn to the



S.1  *cresc.*  
 Lord your God, for you have stum - bled be - cause of your in - i - qui - ty.

S.2  *cresc.*  
 Lord your God, for you have stum - bled be - cause of your in - i - qui - ty.

A.  *cresc.*  
 Lord your God, for you have stum - bled be - cause of your in - i - qui - ty.

T.1  *cresc.*  
 Lord your God, for you have stum - bled be - cause of your in - i - qui - ty.

T.2  *cresc.*  
 Lord your God, for you have stum - bled be - cause of your in - i - qui - ty.

B.1  *cresc.*  
 Lord your God, for you have stum - bled be - cause of your in - i - qui - ty.

B.2  *cresc.*  
 Lord your God, for you have stum - bled be - cause of your in - i - qui - ty.