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COLLECTION OF ORATORIOS
AND CANTATAS

CHARLES GOUNOD

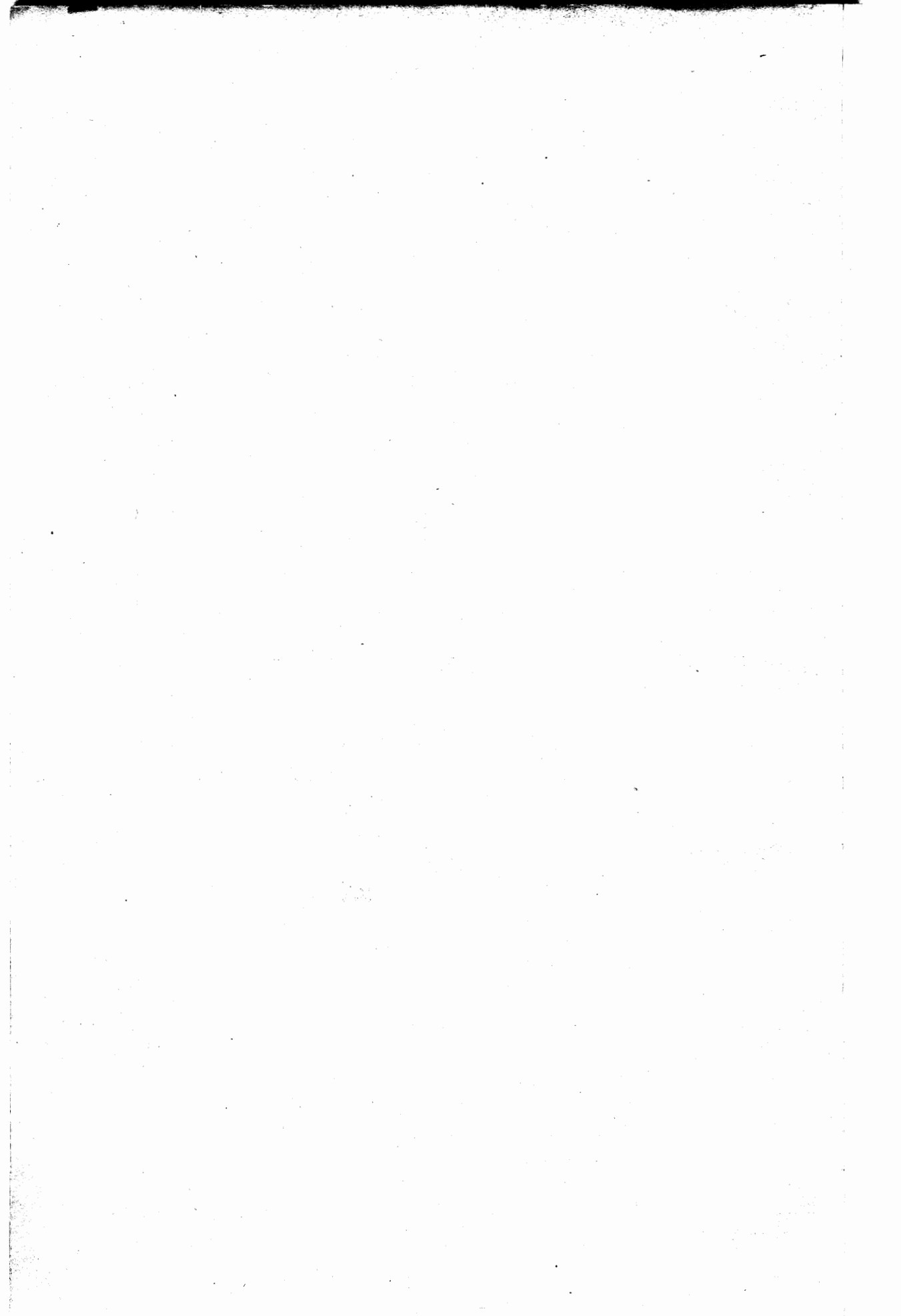
Gallia

A Motet for

Women's Voices



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Gallia

Ch. Gounod
Arr. for Women's Voices
by Max Spicker

Andante molto maestoso

Piano

The first system of the piano accompaniment consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a piano (*p*) dynamic and features a melodic line with eighth notes and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and moving bass lines.

The second system continues the piano accompaniment. The upper staff shows a continuation of the melodic line, which becomes more active with sixteenth-note patterns. The lower staff maintains the harmonic support, with dynamic markings of piano (*p*) and forte (*f*) indicated.

The third system features a more complex texture. The upper staff has dense sixteenth-note chords, while the lower staff has a more sparse accompaniment. Dynamic markings of piano (*p*) and forte (*f*) are present.

The fourth system continues the dense sixteenth-note texture in the upper staff. The lower staff provides a steady accompaniment. Dynamic markings of piano (*p*) and forte (*f*) are used.

The fifth system shows the piano accompaniment continuing with similar textures. The upper staff has sixteenth-note chords, and the lower staff has a more active bass line. Dynamic markings of piano (*p*) and forte (*f*) are present.

The sixth system is the final system on this page. It features the same dense sixteenth-note texture in the upper staff. The lower staff has a more active bass line. Dynamic markings of piano (*p*) and forte (*f*) are used.

Chorus

Soprano I

Soprano II

Alto

Sol - i - ta - ry li - - eth the

Sol - i - ta - ry li - - eth the

Sol - i - ta - ry li - - eth the

cit - y, she that was full of peo - ple!

cit - y, she that was full of peo - ple!

cit - y, she that was full of peo - ple!

How is she wid - ow'd!

How is she wid - ow'd!

How is she wid - ow'd!

Horn

p

she that was great a - mong na - tions,

she that was great a - mong na - tions,

she that was great a - mong na - tions,

Horn

ff Prin - cess a - mong the prov - inc - es,

ff Prin - cess a - mong the prov - inc - es,

ff Prin - cess a - mong the prov - inc - es,

ff

* Divide the Altos here, if possible.

p
how is she put un-der trib - ute!
p
how is she put un-der trib - ute!
p
how is she put un-der trib - ute!

pp
p

p espressivo
Sore - - - ly she weep - - - eth in

dark - - - ness,

p espressivo

Sore - - - ly she weep - - - eth in

dark - - - - - ness, her

her

her

dim. *p*

cresc. tears are on her cheeks, are

cresc. tears are on her cheeks, are

cresc. tears are on her cheeks, are

cresc. *f*

cresc.
 on her cheeks, her
cresc.
 on her cheeks, her
cresc.
 on her cheeks, her

cresc.
f

cresc.
 tears are on her cheeks, are on her
cresc.
 tears are on her cheeks, are on her
cresc.
 tears are on her cheeks, are on her

cresc.
f

cheeks: _____ *p* *cresc.*
 cheeks: _____ And no one off'reth conso-
p *cresc.*
 cheeks: _____ And no one off'reth conso - la - tion, and

p

mf *cresc.*

And no one of - freth con - so -
 la - - - tion, none of - freth con - - so -
 no one of - freth con - so - la - - - tion, con - so -

p *cresc.*

f

la - - - tion, yea, all her friends
 la - - - tion, yea, all her friends
 la - - - tion, yea, all her friends

f

dim. *p*

have be - - tray'd her,
 have be - - tray'd her,
 have be - - tray'd her,

dim. *p*

p

they are be come her en - e - mies, they have be -

p

they are be come her en - e - mies, they have be -

p

they are be come her en - e - mies, they have be -

tray'd her, be - -tray'd her, her friends

tray'd her, be - -tray'd her, her friends

tray'd her, be - -tray'd her, her friends

have be-tray'd her, yea, all her friends be -

have be-tray'd her, yea, all her friends be -

have be-tray'd her, yea, all her friends be -

p

tray'd her, all friends be - tray'd her, yea, all her friends, her friends

tray'd her, all friends be - tray'd her, yea, all her friends, her friends

tray'd her, all friends be - tray'd her, yea, all her friends, her friends

The first system consists of three vocal staves and a piano accompaniment. The vocal parts are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in bass clef. Dynamics include *p* (piano) and *ff* (fortissimo). The lyrics are: "tray'd her, all friends be - tray'd her, yea, all her friends, her friends".

have be - tray'd her.

have be - tray'd her.

have be - tray'd her.

The second system continues with three vocal staves and piano accompaniment. The vocal parts are in treble clef. The piano accompaniment features a prominent texture of sixteenth-note chords in the right hand. Dynamics include *p* (piano) and *ff* (fortissimo). The lyrics are: "have be - tray'd her.".

The third system shows the piano accompaniment for the final part of the piece. It consists of two staves: treble and bass clef. The right hand features a series of chords and melodic lines, while the left hand provides a rhythmic accompaniment. Dynamics include *p* (piano).

Cantilene

Lo stesso tempo

Piano introduction in E major, 4/4 time. The right hand features a melodic line with slurs and accents, while the left hand provides a harmonic accompaniment with chords and moving bass lines. The piece begins with a piano (*p*) dynamic.

Soprano Solo

Soprano solo introduction in E major, 4/4 time. The vocal line begins with a piano (*p*) dynamic. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a similar pattern in the left hand.

Zi - on's ways do lan - guish, Zi - on's ways do

Soprano solo with lyrics. The vocal line includes dynamic markings: *cresc.* (crescendo) and *dim.* (diminuendo). The piano accompaniment continues with the eighth-note pattern.

lan - guish, none come to her feasts, her sol - emn feasts, none come to her

Soprano solo with lyrics. The vocal line includes dynamic markings: *p* (piano) and *cresc.* (crescendo). The piano accompaniment continues with the eighth-note pattern.

feasts, none come to her feasts, her sol - emn

Soprano solo with lyrics. The vocal line includes dynamic markings: *dim.* (diminuendo) and *p* (piano). The piano accompaniment continues with the eighth-note pattern.

feasts, none come to her sol - emn feasts:

Chorus

p
 Zi - on's ways do lan - - guish, lan - - -
p
 Zi - on's ways do lan - - guish, lan - - -
p
 Zi - on's ways do lan - - guish, lan - - -

dim. *p*
 guish, none come to her sol - emn, sol - emn feasts, none
dim. *p*
 guish, none come to her sol - emn, sol - emn feasts, none
dim. *p*
 guish, none come to her sol - emn, sol - emn feasts, none

mp
 come to her sol - emn feasts:
mp
 come to her sol - emn feasts:
mp
 come to her sol - emn feasts:

pp *f*

p Solo

All her gates are des - o-late: her priests sigh,

all her gates are des - o-late: her

priests sigh; yea, her vir - gins

are af - flict - ed, and she is in bit - ter-ness,

cresc.

she is in bit - ter-ness, she is in bit - ter-ness,

dim. *p*

cresc. - - *molto* *f*

she is in bit - - ter-ness; her vir - gins, —

p *cresc.* *f* *p*

dim. *p*

— they are af - flict - - ed, af - flict - - ed, af -

dim. *pp*

flict - - ed, she is in bit - - ter - ness. —

p *pp*

Solo *p* Is it no - thing?

Chorus *p* Is it no - thing to all ye that pass by?

p Is it no - thing to all ye that pass by?

p Is it no - thing to all ye that pass by?

p *p*

cresc.
Is it no-thing?

p
Is it no - thing to all ye that pass by? Be -

p
Is it no - thing to all ye that pass by? Be -

p
Is it no - thing to all ye that pass by? Be -

p *cresc.*

cresc. *cresc.* *f*
Be - hold, and see if there be —

mf *f* *cresc.*
hold, and see if there be — an - y

mf *f* *cresc.*
hold, and see if there be — an - y

mf *f* *cresc.*
hold, and see if there be — an - y

mf *cresc.* *f* *cresc.*

cresc. - - - - *molto* *ff*

an - y sor - row that is like un - to my sor - row,

- - - - - *molto* *ff*

sor - row that is like my sor - row, is like un - to my sor - row,

- - - - - *molto* *ff*

sor - row that is like my sor - row, is like un - to my sor - row,

- - - - - *molto* *ff*

sor - row that is like my sor - row, is like un - to my sor - row,

like my sor - row, like my sor - row, that is like un -

that is like my sor - row, is like un - to my sor - row, — like un -

that is like my sor - row, is like un - to my sor - row, — like un -

that is like my sor - row, is like un - to my sor - row, — like un -

to my sor - - row, like un-to my sor - row,

to my sor - - row, like un-to my sor - row,

to my sor - - row, like un-to my sor - row,

to my sor - - row, like un-to my sor - row,

dim. *p*

like un-to my sor - - row.

like un-to my sor - - row.

like un-to my sor - - row.

like un-to my sor - - row.

cresc. *f* *ff*

ff

ff sempre Now be -

ff sempre Now be - hold, O Lord, look Thou on my af - flic - tion, now be -

ff sempre Now be - hold, O Lord, look Thou on my af - flic - tion, now be - (*)

ff sempre

hold, O Lord, look Thou on my af - flic - tion:

hold, O Lord, look Thou on my af - flic - tion: *ff* See, the foe hath magni - fied,

hold, O Lord, look Thou on my af - flic - tion: *ff* See, the foe hath magni - fied,

ff

(*) Divide the Altos here, if possible

ff

See, the foe hath mag - ni - fied, mag - ni - fied him -
 magni - fied him - self. See, the foe hath mag - ni - fied, mag - ni - fied him -
 magni - fied him - self. See, the foe hath mag - ni - fied, mag - ni - fied him -

self. Now be - hold, O Lord, look Thou on my af -
 self. Now be - hold, O Lord, look Thou on my af -
 self. Now be - hold, O Lord, look Thou on my af -

un poco stringendo -

flic - tion, now be hold, O Lord, look Thou on my af -
un poco stringendo -
 flic - tion, now be hold, O Lord, look Thou on my af -
un poco stringendo -
 flic - tion, now be hold, O Lord, look Thou on my af -

un poco stringendo -

-riten.

flic - tion; See, the foe hath mag - ni - fied, mag - ni - fied him -

flic - tion; See, the foe hath mag - ni - fied, mag - ni - fied him -

flic - tion; See, the foe hath mag - ni - fied, mag - ni - fied him -

-riten.

***ff* Maestoso**

self. — Now be - hold, O Lord, look Thou on my af - flic - tion.

self. — Now be - hold, O Lord, look Thou on my af - flic - tion.

self. —

Maestoso

ff

ff

Now be - hold, O Lord, look Thou on my af - flic - tion.

ff

Solo *p*

Je -

dim. *p*

espressivo *p*

ru - sa - lem, Je - ru - sa - lem, Je -

con sentimento

ru - sa - lem, Je - ru - sa - lem! O turn thee to the

p 3 3

Lord thy God, O turn thee, O turn thee un -

- to thy God, Je - ru - sa - lem! O

p

cresc.

turn thee, O turn thee to the Lord thy God, O

f turn thee, O turn thee un - - to Thy

dim.

f

dim.

God!

ff espressivo

Je - ru - - salem, Je - ru - - salem, O

ff espressivo

Je - ru - - salem, Je - ru - - salem, O

ff espressivo

Je - ru - - salem, Je - ru - - salem, O

p

ff

turn thee to the Lord thy God, O turn thee, O

turn thee to the Lord thy God, O turn thee, O

turn thee to the Lord thy God, O turn thee, O

turn thee un - - to thy God! Je -

turn thee un - - to thy God! Je -

turn thee un - - to thy God! Je -

ru - - sa-lem, O turn thee, Je - ru - - salem, O

ru - - sa-lem, O turn thee, Je - ru - - salem, O

ru - - sa-lem, O turn thee, Je - ru - - salem, O

turn thee, O turn thee, O turn thee

turn thee, O turn thee, O turn thee

turn thee, O turn thee, O turn thee

un - to thy Lord God! Je - ru - sa - lem, Je -

un - to thy Lord God! Je - ru - sa - lem, Je -

un - to thy Lord God! Je - ru - sa - lem, Je -

Solo *ff*

O turn thee, O turn thee

ru - sa - lem, O turn thee, O turn thee

ru - sa - lem, O turn thee, O turn thee

ru - sa - lem, O turn thee, O turn thee

to the Lord, thy God! O turn thee, O

to the Lord, thy God! O turn thee, O

to the Lord, thy God! O turn thee, O

to the Lord, thy God! O turn thee, O

ff

turn thee un-to thy God!

turn thee un-to thy God!

turn thee un-to thy God!

turn thee un-to thy God!

rit.

* Divide the Altos here, if possible



