



Gallia

Motet

Music

by

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Vocal Score

New York & G. Schirmer



Gallia.

CH. GOUNOD.

Andante molto maestoso.

PIANO.

SOPRANO. *p*

CHORUS. Quo - mo-do se - det
Sol - i - ta - ry li - eth the

ALTO. *p*

TENOR. *p*

CHORUS. Quo - mo-do se - det
Sol - i - ta - ry li - eth the

BASS. *p*

so - la ei - vi-tas ple - na po - pu - lo:
cit - y, she that was full of peo - ple!

so - la ei - vi-tas ple - na po - pu - lo:
cit - y, she that was full of peo - ple!

u *#u* *o*

p
fa - cta est qua - si
How is she wid - ow'd!

p
fa - cta est qua - si
How is she wid - ow'd!

p

Horn. *p*

o *o*

vi - du - a Do - mi - na gen - ti - um:
she that was great a - mong na - tions,

vi - du - a Do - mi - na gen - ti - um:
she that was great a - mong na - tions,

Horn.

ff
Prin - ceptus pro - vin - ci - a - rum,
Prin - cess a - mong the prov - inc - es,

ff
Prin - ceptus pro - vin - ci - a - rum,
Prin - cess a - mong the prov - inc - es,

ff

p

fa - cta est sub tri - bu - to.
How is she put un - der trib - ute!

p

fa - cta est sub tri - bu - to.
How is she put un - der trib - ute!

p

pp

p

p

Plo - rans plo - ra - vit in no - - -
Sore - ly she weep - eth in dark - - -

p

Plo - rans plo - ra - vit in no - - -
Sore - ly she weep - eth in dark - - -

p

Plo - rans plo - ra - vit in
Sore - ly she weep - eth in

ete,
ness,

p

Plo - rans plo - ra - vit in
Sore - ly she weep - eth in

ete,
ness,

The first system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment staves in bass clef. The piano part features a complex, rhythmic accompaniment with many sixteenth notes. Dynamics include a piano (*p*) marking at the beginning of the vocal lines.

cresc.

no - - - ete, et la - cry-mæ
dark - - - ness, Her tears are on her

cresc.

no - - - ete, et la - cry-mæ
dark - - - ness, Her tears are on her

cresc.

dim. *p* *cresc.*

The second system of the musical score consists of four staves. The top two staves are vocal staves in treble clef, with lyrics written below them. The bottom two staves are piano accompaniment staves in bass clef. The piano part continues with a complex, rhythmic accompaniment. Dynamics include *cresc.* (crescendo) markings above the vocal staves and *dim.* (diminuendo) and *p* (piano) markings below the piano staves.

f *cresc.* *f*

e - - jus in ma - xil - lis e - - jus, et
cheeks, _____ are on _____ her cheeks, _____ Her

f *cresc.* *f*

e - - jus in ma - xil - lis e - - jus, et
cheeks, _____ are on _____ her cheeks, _____ Her

f *cresc.* *f*

f *cresc.* *f*

cresc. *f*

la - crymæ e - jus in ma - xil - lis
tears are on her cheeks, _____ are on _____ her

cresc. *f*

la - crymæ e - jus in ma - xil - lis
tears are on her cheeks, _____ are on _____ her

cresc. *f*

cresc. *f*

e - jus:
 cheeks: _____

cresc.
 Non
 And

e - jus:
 cheeks: _____

p *cresc.*
 Non est qui con-so-le-tur e - - am, qui
 And no one off'reth con-so - la - tion, none

e - jus: Non est qui con-so-le-tur e - - am, qui
 cheeks: _____ And no one off'reth con-so - la - tion, none

cresc. *f*
 Non est qui con-so-le-tur e - - am, ex
 And no one off'reth conso - la - tion, yea,

est qui con-so-le-tur e - - am, ex om - ni-bus, ex
 no one off'reth conso - la - tion, con-so - la - - tion, yea,

e - - am, qui con - so - le - tur e - - am, ex
 la - - tion, none of - f'reth con - so - la - - tion, yea,

con - so - le - tur e - - am, ex om - ni-bus, ex
 of - f'reth con - so - la - - tion, con-so - la - - tion, yea,

p *cresc.*

dim. *p*

om - ni - bus cha - ris e - - jus:
all her friends have be - tray'd her,

dim. *p*

om - ni - bus cha - ris e - - jus:
all her friends have be - tray'd her,

dim. *p*

The first system of music features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "om - ni - bus cha - ris e - - jus: all her friends have be - tray'd her,". The piano accompaniment is in bass clef and features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. Dynamic markings include *dim.* and *p*.

p

om - nes a - mi - ci e - - jus spre - ve - runt
they are become her en - e - mies, they have be -

p

om - nes a - mi - ci e - - jus spre - ve - runt
they are become her en - e - mies, they have be -

p

The second system of music continues with two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The lyrics are: "om - nes a - mi - ci e - - jus spre - ve - runt they are become her en - e - mies, they have be -". The piano accompaniment is in bass clef and features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. Dynamic markings include *p*.

e - - am, et fa - cti sunt e - i
 tray'd her, be - tray'd her, her friends

e - am, et fa - cti sunt e - i
 tray'd her, be - tray'd her, her friends

The piano accompaniment consists of a right-hand part with a rhythmic pattern of eighth and sixteenth notes, and a left-hand part with a steady bass line.

i - ni - mi - ci, om - nes a - mi - ci
 have be-tray'd her, yea, all her friends be -

i - ni - mi - ci, om - nes a - mi - ci
 have be-tray'd her, yea, all her friends be -

The piano accompaniment continues with a similar rhythmic pattern, including a *p* (piano) dynamic marking and a *stacc* (staccato) marking in the right hand.

p *p*

e - jus spre - ve - runt e - am, et fa - cti sunt e - i
 tray'd her, all friends be - tray'd her, yea, all her friends, her friends

p *p*

e - jus spre - ve - runt e - am, et fa - cti sunt e - i
 tray'd her, all friends be - tray'd her, yea, all her friends, her friends

p *p*

p

i - ni - mi - ei.
 have be - tray'd her.

p

i - ni - mi - ei.
 have be - tray'd her.

p

ff

p

CANTILENE.

Lo stesso tempo.

VOICE.

SOPRANO SOLO. *p*

Vi - æ Si - on lu - gent, vi - æ Si - on
Zi - on's ways do lan - guish, Zi - on's ways do

*cresc.**> dim.*

lu - gent e - o quod non sint qui ve - ni - ant ad so - lemni -
lan - guish, none come to her feasts, her sol - emn feasts, none come to her

*p**cresc.*

ta - - tem, e - o quod non sint qui ve - ni -
feasts, none come to her feasts, her sol - emn

dim.

ant ad so - lem - ni - ta - - - - tem:
feasts, none come to her sol - emn feasts:

p

CHORUS. Vi - æ Si - on
Zi - on's ways do

p

CHORUS. Vi - æ Si - on
Zi - on's ways do

p

The first system of music features a vocal line with a *dim.* marking and a piano accompaniment. The vocal line includes the lyrics 'ant ad so - lem - ni - ta - - - - tem: feasts, none come to her sol - emn feasts:'. The piano accompaniment includes a *p* marking and the word 'CHORUS.' followed by the lyrics 'Vi - æ Si - on Zi - on's ways do'.

dim.

lu - gent, lu - - - gent e - o quod non sint qui
lan - guish, lan - - - guish, none come to her sol - emn

dim.

lu - gent, lu - - - gent e - o quod non sint qui
lan - guish, lan - - - guish, none come to her sol - emn

dim.

p

The second system of music features a vocal line with a *dim.* marking and a piano accompaniment. The vocal line includes the lyrics 'lu - gent, lu - - - gent e - o quod non sint qui lan - guish, lan - - - guish, none come to her sol - emn'. The piano accompaniment includes a *dim.* marking and a *p* marking.

p *pp*

ve - ni - ant ad so - lem - ni - ta - tem:
sol - emn feasts, none come to her sol - emn feasts:

p *pp*

ve - ni - ant ad so - lem - ni - ta - tem:
sol - emn feasts, none come to her sol - emn feasts:

pp *f*

SOLO.

p

Om - nes por - tæ e - - jus de - stru - ctæ
All her gates are des - o - late: her priests sigh,

p

sa - cer - do - tes e - - jus ge -
all her gates are des - o - late: her

p

meu - tes: vir - gi - nes e - jus
priests sigh; yea, her virgins are af -

f *p*

squa - li - dae, et ip - sa op - pres - sa a - ma - ri -
flict - ed, and she is in bit - ter - ness, she is in

cresc. *cresc.* *dim.*

tu - di - ne, ip - sa op - pres - sa
bit - ter - ness, she is in bit - ter - ness,

p

a - ma - ri - tu - di - ne, op - pres - sa
she is in bit - ter - ness; her vir - gins,

cresc. *molto.* *f* *p*
p *cresc.* *f* *p*

dim. *p*

a - ma - ri - tu - di - ne, op - pres - sa, op -
 they are af - flict - ed, af - flict - ed, af -

dim. *pp*

pres - sa, a - ma - ri - tu - di - ne. —
 flict - ed, she is in bit - ter - ness. —

p *pp*

SOLO. *p*

O vos om - nes,
 Is it noth - ing

CHORUS. *p*

O vos om - nes, qui tran - si - tis per vi - am,
 Is it noth - ing to all ye that pass by?

CHORUS. *p*

O vos om - nes, qui tran - si - tis per vi - am,
 Is it noth - ing to all ye that pass by?

p *p*

cresc.

O vos om - nes,
Is it noth - ing

p O vos om - nes, qui tran - si - tis per vi - am, At -
Is it noth - ing to all ye that pass by? Be -

p O vos om - nes, qui tran - si - tis per vi - am, At -
Is it noth - ing to all ye that pass by? Be -

p *p* *cresc.*

cresc. *cresc.* *f*

At - ten - di - te, et vi - de - te,
Be - hold, and see if there be — cre -

mf *f* *cre* -

ten - di - te, et vi - de - te, si est
hold, and see if there be — an - y

mf *f* *cre* -

ten - di - te, et vi - de - te, si est
hold, and see if there be an - y

mf *f* *cre* -

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

cre - scen - do molto. ff

si est do - lor, do - lor si - cut do - lor me - us,
 an - y sor - row that is like un - to my sor - row,
scen - do molto. ff

do - lor, si - cut do - lor me - us, vi - de - te si est do - lor,
 sor - row that is like my sor - row, is like un - to my sor - row,

scen - do molto. ff

do - lor, si - cut do - lor me - us, vi - de - te si est do - lor,
 sor - row that is like my sor - row, is like un - to my sor - row,

do - lor me - us, si est do - lor, do - lor si - cut
 like my sor - row, like my sor - row, that is like un -

si - cut do - lor me - us, vi - de - te si est do - lor, si - cut
 that is like my sor - row, is like un - to my sor - row, like un -

si - cut do - lor me - us, vi - de - te si est do - lor, si - cut
 that is like my sor - row, is like un - to my sor - row, like un -

dim. *p*
 do - lor me - us, si - cut do - lor me - us,
 to my sor - row, like un - to my sor - row,
dim. *p*
 do - lor me - us, si - cut do - lor me - us,
 to my sor - row, like un - to my sor - row,
dim. *p*
 do - lor me - us, si - cut do - lor me - us,
 to my sor - row, like un - to my sor - row,
dim. *p*

cresc. *f*
 si - cut do - lor me - - - us.
 like un - to my sor - - - row.
cresc. *f*
 si - cut do - lor me - - - us.
 like un - to my sor - - - row.
cresc. *f*
 si - cut do - lor me - - - us.
 like un - to my sor - - - row.
cresc. *f*
ff

Ped.

ff sempre.

Vi - de,
Now be -

ff sempre.

Vi - de, Do - mi - ne, af - fli - cti - o - nem me - am, Vi - de,
Now be - hold, O Lord, look Thou on my af - flic - tion, Now be -

ff sempre.

ff sempre.

Do - mi - ne, af - fli - cti - o - nem me - am,
hold, O Lord, look Thou on my af - flic - tion:

Do - mi - ne, af - fli - cti - o - nem me - am, Quo - ni - am e - re - ctus est,
hold, O Lord, look Thou on my af - flic - tion: See the foe hath magni - fied,

Quo-ni-am e - re-ctus est i - ni-mi -
 See the foe hath mag-ni - fied, mag-ni-fied him-

i - ni - mi - cus, Quo-ni-am e - re-ctus est i - ni-mi -
 mag-ni-fied him - self. See the foe hath mag-ni - fied, mag-ni-fied him-

cus, — Vi - de, Do - mi - ne, af - fli - cti - o - nem
 self. — Now be - hold, O Lord, look Thou on my af -

cus, — Vi - de, Do - mi - ne, af - fli - cti - o - nem
 self. — Now be - hold, O Lord, look Thou on my af -

me - am, Vi - de Do - mi - ne, af - fli - cti - o - nem
 flic - tion, now be - hold, O Lord, look Thou on my af -

me - am, Vi - de Do - mi - ne, af - fli - cti - o - nem
 flic - tion, now be - hold, O Lord, look Thou on my af -

The first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

me - am, Quo - ni - am e - re - ctus est i - ni - mi -
 flic - tion. See the foe hath mag - ni - fied, mag - ni - fied him -

me - am, Quo - ni - am e - re - ctus est i - ni - mi -
 flic - tion. See the foe hath mag - ni - fied, mag - ni - fied him -

The second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

ff

cus, ——— Vi - de, Do - mi - ne, af - fli - cti - o - nem me - am,
 self, ——— Now be - hold, O Lord, look Thou on my af - flic - tion

ff

cus, ——— Vi - de, Do - mi - ne, af - fli - cti - o - nem me - am,
 self, ——— Now be - hold, O Lord, look Thou on my af - flic - tion.

ff

Vi - de, Do - mi - ne, af - fli - cti - o - nem me - am.
 Now be - hold, O Lord, look Thou on my af - flic - tion.

ff

Vi - de, Do - mi - ne, af - fli - cti - o - nem me - am.
 Now be - hold, O Lord, look Thou on my af - flic - tion.

SOLO. *p*

Je -
 Je -

dim. *p*

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

p

ru - sa - lem, Je - ru - sa - lem! Con - ver - te - re ad
 ru - sa - lem, Je - ru - sa - lem! O turn thee to the

p

Do - - - minum, Con - ver - te - re ad Do - - - minum De -
 Lord thy God, O turn thee, O turn thee un -

p

- - - um tu - - - um, Je - ru - sa - lem! Con -
 - - - to thy God, Je - ru - sa - lem! O

p

cresc.

ver - te-re, Con - ver - te-re ad Do - - - - - minum, Con -
 turn _____ thee, O turn thee to the Lord thy God, O

f *dim.*

ver - te-re ad Do - - - - - minum De - - - - - um tu - - -
 turn _____ thee, O turn _____ thee un - - - - - to thy

um!
 God!

ff

CHORUS. Je - ru - sa-lem, Je - ru - sa-lem, Con -
 Je - ru - sa-lem, Je - ru - sa-lem, O

ff

CHORUS. Je - ru - sa-lem, Je - ru - sa-lem, Con -
 Je - ru - sa-lem, Je - ru - sa-lem, O

p *ff*

ver - te-re ad Do - - minum, Con - ver - te-re ad
 turn thee to the Lord thy God, O turn _____ thee, O

ver - te-re ad Do - - minum, Con - ver - te-re ad
 turn thee to the Lord thy God, O turn _____ thee, O

The first system of the musical score consists of four staves. The top two staves are vocal lines in treble clef, with lyrics underneath. The bottom two staves are piano accompaniment in treble and bass clefs, featuring dense chordal textures.

Do - minum De - - um tu - - um, Je -
 turn _____ thee un - - to thy God! Je -

Do - minum De - - um tu - - um, Je -
 turn _____ thee un - - to thy God! Je -

Do - minum De - um
 turn _____ thee un - to

The second system of the musical score also consists of four staves. It continues the vocal lines and piano accompaniment from the first system. The piano part continues with similar dense chordal patterns.

ru - - sa-lem! Con-ver - te-re! Je - ru - - sa-lem! Con-
 ru - sa-lem, O turn_____ thee, Je - ru - sa-lem, O

ru - - sa-lem! Con-ver - te-re! Je - ru - - sa-lem! Con-
 ru - sa-lem, O turn_____ thee, Je - ru - sa-lem, O

The piano accompaniment features a complex texture with multiple chords and triplets in both the right and left hands.

ver - - te-re! Con-ver - te-re! ad Do - mi-num
 turn_____ thee, O turn_____ thee, O turn_____ thee

ver - - te-re! Con-ver - te-re! ad Do - mi-num
 turn_____ thee, O turn_____ thee, O turn_____ thee

The piano accompaniment continues with similar complex textures, including triplets and dense chordal structures.

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

De - - um tu - um,
un - to thy Lord God!

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

De - - um tu - um,
un - to thy Lord God!

The piano accompaniment consists of two staves (treble and bass clef) with a key signature of two sharps (F# and C#). It features a steady eighth-note accompaniment in the bass and a more complex, rhythmic accompaniment in the treble, including triplets and sixteenth-note patterns.

SOLO. *ff*

Con - ver - te - re ad Do - - minum,
O turn - - thee, O turn - - thee

ru - sa - lem, Con - ver - te - re ad Do - - minum,
ru - sa - lem, O turn - - thee, O turn - - thee

ru - sa - lem, Con - ver - te - re ad Do - - minum,
ru - sa - lem, O turn - - thee, O turn - - thee

The piano accompaniment continues with the same eighth-note bass line and treble accompaniment as the first system. It includes a *ff* (fortissimo) dynamic marking and features triplets and sixteenth-note patterns.

Do - mi-num De - - - um, — Con - ver - te - re ad
to the Lord thy God! — O turn thee, O

De - - um tu - - um, — Con - ver - te - re ad
to the Lord thy God! — O turn thee, O

De - - um tu - - um, — Con - ver - te - re ad
to the Lord thy God! — O turn thee, O

rit.
Do - minum De - um tu - um. —
turn thee un - to thy God. —

rit.
Do - minum De - um tu - um. —
turn thee un - to thy God. —

rit.
Do - minum De - um tu - um. —
turn thee un - to thy God. —

rit.