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AND CANTATAS

CHARLES GOUNOD

Gallia
A Motet for
Women's Voices

NEW YORK: G. SCHIRMER
BOSTON: THE BOSTON MUSIC CO.
Gallia

Andante molto maestoso

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

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Chorus

Soprano I: p

Soprano II: Sol i ta ry li eth the

A lto: Sol i ta ry li eth the

Sol i ta ry li eth the

city, she that was full of people!

city, she that was full of people!

city, she that was full of people!
How is she widow'd!

How is she widow'd!

How is she widow'd!

She that was great among nations,

She that was great among nations,

She that was great among nations,

Princess among the provinces,

Princess among the provinces,

Princess among the provinces,

*) Divide the Altos here, if possible.

how is she put under tribute!

p espressivo

Sorely she weepeth in darkness,
Sore-ly she weep-eth in darkness, her tears are on her cheeks, are...
And no one of freth consolation,
none of freth consolation,
no one of freth consolation,

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

have betray'd her,
have betray'd her,

\[18840\]
they are become her enemies, they have be-
they are become her enemies, they have be-
they are become her enemies, they have be-

tray'd her, betray'd her, her friends
tray'd her, betray'd her, her friends
tray'd her, betray'd her, her friends

have betray'd her, yea, all her friends be-
have betray'd her, yea, all her friends be-
have betray'd her, yea, all her friends be-
tray'd her, all friends betray'd her, yea, all her friends, her friends
have betray'd her.
Lo stesso tempo

Soprano Solo

Zion's ways do languish, Zion's ways do languish, none come to her feasts, her solemn feasts, none come to her feasts, none come to her solemn feasts:

19840
Zion's ways do languish, languish, none come to her solemn feasts.

Zion's ways do languish, languish, none come to her solemn feasts.

Come to her solemn feasts:
Solo

All her gates are desolate: her priests sigh;

all her gates are desolate: her priests sigh; yea, her virgins

are afflicted, and she is in bitterness,

she is in bitterness, she is in bitterness,
cresc. - - molto

she is in bitterness; her virgins,

(dim.)

they are afflicted, afflicted, afflicted,

(dim. pp)

flicted, she is in bitterness.

Solo

Chorus

Is it nothing?

Is it nothing to all ye that pass by?

Is it nothing to all ye that pass by?

Is it nothing to all ye that pass by?

49840
any sorrow that is like unto my sorrow,
sorrow that is like my sorrow, is like unto my sorrow,
sorrow that is like my sorrow, is like unto my sorrow,
sorrow that is like my sorrow, is like unto my sorrow,
like my sorrow, like my sorrow, that is like un-
that is like my sorrow, is like unto my sorrow, like un-
that is like my sorrow, is like unto my sorrow, like un-
that is like my sorrow, is like unto my sorrow, like un-
Now be hold, O Lord, look Thou on my affliction, now be hold, O Lord, look Thou on my affliction:

Now be hold, O Lord, look Thou on my affliction, now be hold, O Lord, look Thou on my affliction:

(*) Divide the Altos here, if possible
See, the foe hath magnified, magnified himself.

Now behold, O Lord, look Thou on my affliction, now behold, O Lord, look Thou on my affliction.
flication; See, the foe hath magnified, magnified him-

ff Maestoso
self. Now behold, O Lord, look Thou on my affliction.
self. Now behold, O Lord, look Thou on my affliction.

Maestoso

Now behold, O Lord, look Thou on my affliction.
Jerusalem, Jerusalem, Jerusalem,

Jerusalem, Jerusalem,

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

con sentimento

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

turn thee, O turn thee unto Thy God!

Jerusalem, Jerusalem, O

Jerusalem, Jerusalem, O

Jerusalem, Jerusalem, 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

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

* Divide the Altos here, if possible