

« CHORAL TREASURY »

Giacomo Meyerbeer

Sieben geistliche Gesänge

Sept chants religieux

für Soli (SATB) und gemischten Chor (SATB), Tenor und Lib.
for soloists (SATB) and mixed choir (SATB), Tenor and lib.

Partitur / Score

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PREVIEW
Low Resolution

Preface

Giacomo Meyerbeer (1791-1864) was one of the most successful opera composers in the 19th Century. His father was the Berlin banker Jakob Herz Beer; his mother, Amalie Liepmann Meyer Wulff, gave birth to her son at the post station *Deutsches Haus* in Tasdorf while travelling on the way to Frankfurt. His name was entered in the register of births in the Jewish community in Berlin as Meyer Beer, with *Meyer* as a forename. In 1810 the musician combined the names Meyer and Beer into a single word and called himself *Meyerbeer*, which was not officially approved until 1822. In 1819 he signed the oath of allegiance on his behalf for his father with the forename *Jakob*, though this name was not officially registered. After spending years in Italy, Meyerbeer adopted the Italianate form *Giacomo Meyerbeer*. Meyerbeer's teachers included Muzio Clementi, Carl Friedrich Zelter and Franz Anton Vogler in Darmstadt, where Carl Maria von Weber was a fellow student. His early works were religious pieces. As one of Zelter's students he became a member of the *Singschule-Akademie*, as did Mendelssohn later on; he may have found inspiration for his early pieces of church music. Extensive periods of study with Weber had a significant influence on his operatic compositions.

Later on Meyerbeer lived at various times in Berlin and Paris. He died suddenly in 1864. After the funeral procession he was buried in the Protestant cemetery on Schönhauser Allee in Berlin.

These *Seven Sacred Songs* were completed in 1812. They are based on the work of Gotlieb Klopstock (1724-1803), the respected poet and philosopher, a forerunner of German Romanticism and creator of the epic poem *Der Messias*, which was published in 1773. Meyerbeer's publisher Maurice Schlesinger issued an edition with the French text in Paris in 1841: the French version was written by the poet and librettist Louis Legrand (1804-1812).

At the beginning of the 19th century it was thought that the organ accompaniment should be used solely in places where the organ was available. The original score is for 'pure intonation'.

The edition here is based on the version published by Maurice Schlesinger in Paris and Berlin in 1841. The organ part may also be performed a *capella* and with the organ part omitted. Instead of piano, for Meyerbeer was open to variations in the number of voices used in his music, as indicated in a comment at the beginning of the score: *Les chants ont été composés dans l'origine pour quatre voix et peuvent être exécutés avec un nombre quelconque de voix ajoutée que pour le cas ou le nombre des exécutants est différent.* (The songs were originally composed for four solo voices. They may be performed with any number of voices added in case the number of performers should be different.)

The edition here is based on the version published by Maurice Schlesinger in Paris and Berlin in 1841. The phrasing marked in the 1841 edition does not appear to follow any recognizable pattern. The frequent pairing of notes has been omitted for the sake of easier legibility; the placing of beams should suffice to indicate the allocation of syllables. Where allocation of syllables differs between the German and French text the editor has used notation that sometimes differs from the score on which this edition is based.

Hermann Max

Translation: Julia Rushworth

Sieben geistliche Gesänge

mit dem deutschen Text von Friedrich Gottlieb Klopstock
nach dem Druck von Maurice Schlesinger, Paris 1841

No. 1

Die gesamte erste Strophe wird vom Chor gesungen.
Toute la 1re strophe doit être chantée par le Chœur

1. Strophe

von Meyerbeer
1791–1864

Poco Andante

Soprano
Wenn ich einst vom Schlu-
Sur ma cou - che - ni

Alto
Wenn Du ein - mal we -
Du - nier - ein - lit

Tenore
von der - mer
de la tom - be

Bass
vom Schlu - mer
der - ni - lit

Piano

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p *mf*

auf - - - er - - - steh, und von
 quand de - - - haut, je von

p *mf*

auf - - - er - - - steh,
 me le - - - vant

p *mf*

auf - - - er - - - steh,
 me le - - - vant

p *mf*

auf - - - er - - - steh,
 me le - - - vant

p *mf*

auf - - - er - - - steh,
 me le - - - vant

10

du den schön-ern
 du jour

mit frei, ich den
 les, fois, du jour

mit frei, ich den
 les, fois, du jour

19

Ziel, schon am Ziel ist dann mein Lauf!
 mort, par la mort ré - gé - né - ré.

schon am Ziel, am Ziel ist dann mein Lau
 par la mort, par la mort é - gé - né - ré.

schon par am la Ziel ist dann mein Lau

am la Ziel mort

23

Piano

Treu sind des Pil - gers Sor - - gen,
 car nous les maux sont des Sor - - gen,

Treu sind des Pil - gers Sor - - gen,
 car nous les maux sont des Sor - - gen,

Treu sind des Pil - gers Sor - - gen,
 car nous les maux sont des Sor - - gen,

P