

Giacomo Meyerbeer

Giacomo Meyerbeer:

Sacred Works

Introduced and Edited by

Robert Ignatius Letellier

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P U B L I S H I N G

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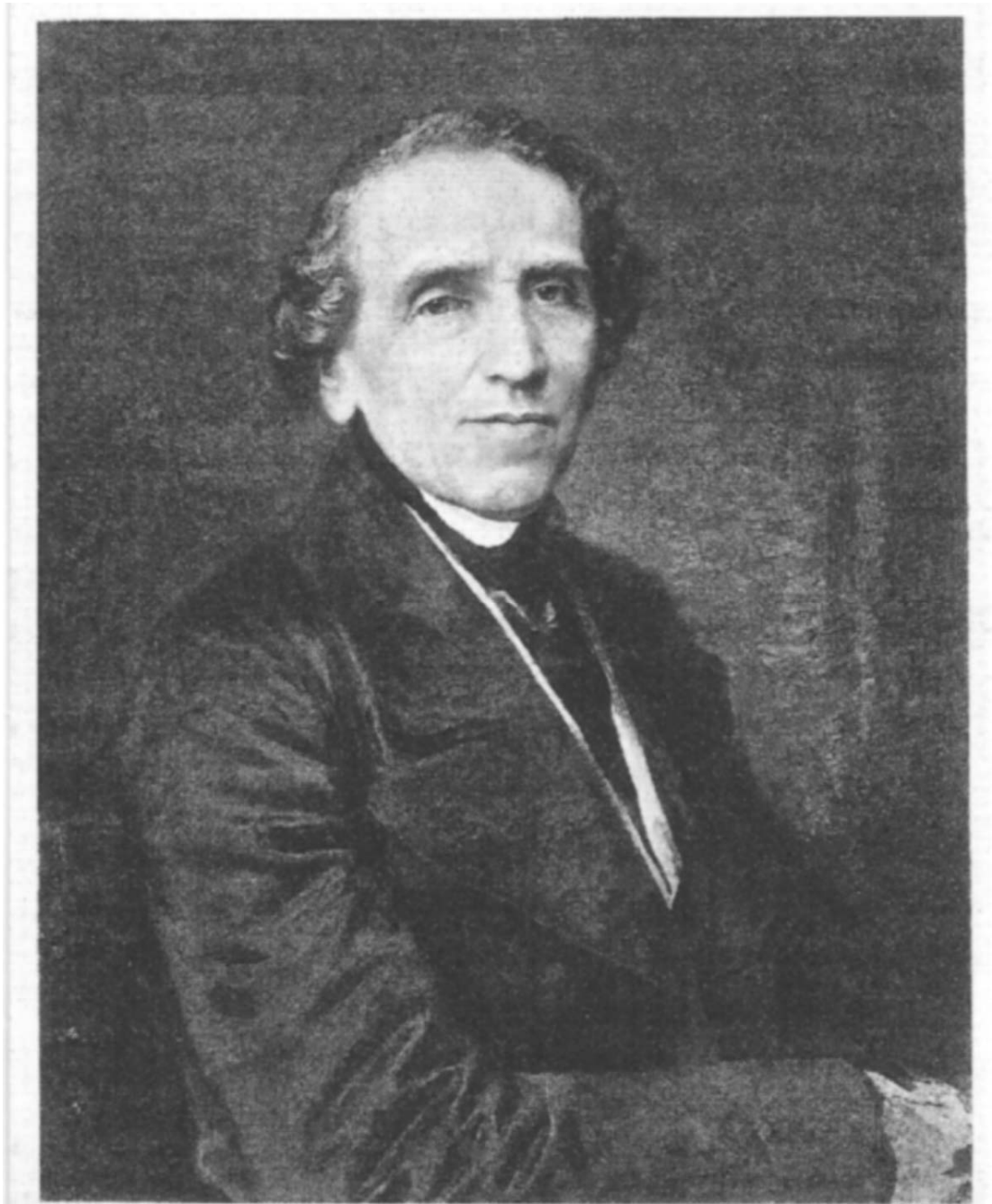
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Giacomo Meyerbeer in later middle age. Portrait by Gustave Richter, the composer's son-in-law

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INTRODUCTION

The fame of Giacomo Meyerbeer is associated preeminently with the operatic stage, but he wrote for the voice extensively in other genres as well.

1. Early Italian Songs and Oratorio

Meyerbeer's first significant work was the ballet *Der Fischer und das Milchmädchen* (1810), with scenario and choreography by the famous French ballet master, Etienne Lauchery. The young composer was then sent to Darmstadt to begin his musical apprenticeship with the renowned theorist and organist, the Abbé Georg Vogler. Here his fellow pupil was Carl Maria von Weber. In the same year Meyerbeer wrote two significant works, a small cycle of songs to texts by the great poet and librettist, Metastasio (*Sei Canzonette italiane*, 1810) and his first large-scale vocal/choral work, the oratorio *Gott und die Natur* to a text by Aloys Wilhelm Schreiber, a Heidelberg professor and theoretician of aesthetics (and produced by Weber in Berlin in 1811).

That the young composer's first big work was of a spiritual nature had a profound reason in the overall scheme of his life. Genuine and deep religious sensibility was a principal characteristic of his, a religious quality that did not find its character in the observance of formal practices, but in his deep inner moral convictions and qualities. Even his enemies acknowledged his great personal kindness and acts of philanthropy, as well as his dedicated filial love. In the further development of his artistic life, he showed a fervent interest in religious events of world historical significance, with religious circumstances assuming overwhelming importance in his masterpieces *Les Huguenots* and *Le Prophète* (both capturing stirring and tragic movements in the Reformation Period). The Blessing of the Daggers, the beautiful litanies and church choruses in the former, the Cathedral Scene, Anabaptist chorale and psalmic Triumphant Hymn in the latter, exert an overwhelming effect. For Meyerbeer God was God, regardless of creeds and affiliations. The hymn to the Blessed Virgin in *Le Pardon de Ploërmel*, the invocation to the Hindu Trinity Brahma, Vishnu and Shiva in *L'Africaine*, Marcel's Chorale in *Les Huguenots*, however various and diverse in their musical expression, give a lively attestation to a deep inner sense of religious reverence, just as, conversely, the war-songs of the Anabaptists in *Le Prophète* and the fanatical monks in *Les Huguenots*, in their overall musical characterization, indicate that these men have little truck with true simple faith. Meyerbeer could hardly be thought of as a church composer of the strict school. His specifically religious works always contain a dramatic element, but with a strong perception of the requirements of what might be called the pure church style.

2. The Klopstock Lieder and Other Religious Songs

The young composer's skills and serious endeavours were crowned two years later by the composition of another song cycle, this time using a series of seven religious odes by the influential eighteenth-century poet, Friedrich Gottlieb Klopstock (1724-1803) (*Sieben Geistliche Gesänge*, 1812, revised 1841). The Viennese period saw another religious song, the 1814 setting of Friedrich Wilhelm Gubitz's meditational poem reflecting on the course of the day, "An Gott". This gifted and richly varied

youthful work for four solo voices is characterized by its blooming melody and simple piano accompaniment which shows the influence of Beethoven's well-known hymn "An die Hoffnung" (from Tiedge's *Urania*). The piece is notable for its refrain "Ich danke dir" (I thank you). This is used at the beginning and end of the first four stanzas, sung initially by one voice, and recurs in various gradations for the whole vocal quartet. After the last repetition, the harmony, very clear and simple to this point, rises to a more complex and nuanced utterance, reflecting the overflowing of emotion in the text ("Ich danke dir, O sieh die Tränen fließen"). The closing movement (*Allegro*) also contains interesting intensifications and surprises in the vocal parts, in which the bass part plays a particularly important role.

The *Seven Klopstock Lieder*, also for vocal quartet, are on a higher artistic level. Klopstock, famous for his religious epic *Der Messias* (1745-73) inspired by Virgil and Milton, was regarded as a great religious poet, and, particularly through his highly influential odes, helped to inaugurate the golden age of German literature. The seven poems used by Meyerbeer, both in strict strophe and freely composed verse effusion, capture the essence of Klopstock's vision, the rhetorical and rhapsodic nature of his spiritual fervour, modelled closely as they are on the Psalms. They affirm a life-transforming faith in the resurrection (*Morgenlied*), proclaim a Trinitarian faith in the creator-redeemer (*Dem Dreieinigkeit*), the enthusiasm of a believing community in sacrament and Sabbath (*Vorbereitung zum Gottesdienst*), a prayer of thanksgiving and divine consolation (*Danklied*), a renewal of faith in forgiveness and covenantal promise (*Nach dem Abendmahl*), exhilaration in earthly pilgrimage and the promise of immortality (*Wach' auf, mein Herz*), and praise of Jesus as revelation of the divine light and wisdom, teacher of how to live and how to die (*Jesus Christus wir sind hier*).

The first line of the first ode

"Wenn ich einst von jenem Schlummer,
Welcher Tod heisst, aufersteht"

begins with soft initial tones for all the voices, before being broken by a sudden striking and emphatic figure at the mention of death. This fortissimo leap of an octave for the tenors alone after the soft opening harmonies seeks to dramatize the horror of death, the intention underpinned by the recurrence of this motif only in the first and third stanzas of this strophic composition where death is mentioned. A similar figure is used for analogous purpose in his later dramatic monologue the "Gebet des Trappisten" at the words "Sohn des Staubs, denk an den Tod". Leopold Hirschberg draws a comparison with Wagner's handling of the Death Motif in *Tristan und Isolde* at the words "Tod geweihtes Haupt, Todgeweihtes Herz".

The *Klopstock Lieder* are highly lyrical and melodic, and for all their considerable technical challenges are easily performable, and indeed were later revised for a wider European audience. The most masterfully constructed is the third (*Vorbereitung zum Gottesdienst*). It comprises an imposing introduction in B major, which distinguishes itself in beautiful harmony; and the actual song itself, smooth and softly sustained in G minor. It is the only poem in free verse, without the use of rhyme.

The almost extended, cheerful and childlike Hallelujah refrain of the fifth song, in itself an invitation to joy, coming as it does after the melancholy of the introduction, is both surprising and beneficent in effect.

Meyerbeer's early involvement with religious texts continued intermittently throughout his life. His *Prière des Enfants* for three treble voices *a cappella* (1839)

was originally published in the *Allgemeine musikalische Zeitung* and enjoyed much success in German (as *Kindergebet*, 1841), and then with Hebrew words (*Uv'nukho yomar*) as a three-part choral setting of the prayer for Samuel Naumbourg's *Zemiroth Yisrael* (1850). Other secular songs with an overt religious imagery or intention, include "Le voeu pendant l'orage" (1830) for soprano solo (which is basically a prayer to the Blessed Virgin in time of fear), the two dramatic monologues for male religious "Le Moine" (1834) and the "Cantique du Trappiste" (1842), the baptismal song ("Le baptême") (1841), the devotional "Le Chant du dimanche" (1841), and the penitential effusion "Le pénitent" (1842). All these were included in the *Quarante Mélodies* of 1849, and thus became widely known. There were also *Zwei religiöse Gedichte* (Jakob Neuss) for two sopranos and alto with organ, in 1841 (but published only in Mainz 1891), the same year that saw his *Klopstock Lieder* revised for publication. These small occasional works had their own particular social purposes, and serve as a bridge to Meyerbeer's most encompassing and important religious works.

3. Psalm 91, The Our Father, and Thomas à Kempis

Meyerbeer's two most famous religious works were written late in his life, and within four years of each other. The monumental eight-part setting of *Psalm 91* (known as "Trost in Sterbengefahr"—comfort in danger of death) (for four soloists and double chorus *a cappella*) was composed at the request of King Friedrich Wilhelm IV for the Berlin Cathedral in 1853. The fact that the 62-year-old composer dedicated the composition to his mother Amalia Beer for her 87th birthday, reinforces the feeling that this is a work of the heart in which difficult technical issues recede into the background. The music, for all its monumental vocal disposition, breathes a trusting intimacy akin to that of Mendelssohn's psalm settings that became so popular. It begins most appropriately with an arresting and beautifully gradated *tutti* ("He who dwells in the shelter of the Most High, who abides in the shadow of the Almighty"), followed by a most softly melodious *Andantino con moto* at the words "Er wird dich mit seinen Fittigen decken" ("He will cover you with his pinions"), like a prayer of blessing from the son on his mother's head. For all its delicacy, this movement is not lacking in elements of the composer's characteristic tone painting of a more austere and acerbic sort, as in the setting of the words

"You will not fear the terror of the night,
nor the arrow that flies by day,
nor the pestilence that stalks in darkness,
nor the destruction that wastes at noontide."

The famous passage "A thousand may fall at your side" introduces an arresting 12/8 rhythm. The section rises powerfully to *fortissimo*, and passes into an affecting *Dolce cantabile*, to what is probably the most affecting section of the whole piece: "For he will give his angels charge over you", a refined and richly contrasting solo quartet that is accompanied throughout *pianissimo* by the self-contained choral *tutti*. The conclusion develops a fugal movement in effective polyphony, in the usual manner, trailing off through long sustained notes into silence.

The intimate and beautiful four-part offertorium *Pater Noster* (1857), in the purest of church styles, was also written for the Berlin Domchor, and printed in the musical journal *La Maîtrise* later in the same year. This motet deserves a high place among many settings of this most famous of prayers. Its serene melody operates on a striking

principle of contrast between the *fortissimo* of the emphatic injunction of the phrase “Sicut et nos dimittimus debitoribus nostris” and the contrasting *pianissimo* used to express the anxiety and contrition of the following “Et ne nos inducas in tentationem”.

The success with which Meyerbeer was able to intuitively experience the nuances of ancient literature is evident in his last great sacred work. The same journal *La Maîtrise* published the *Cantique tiré de l'imitation de Jésus Christ* for bass solo, mixed chorus and organ in 1859—a free rewriting by Pierre Corneille of Thomas à Kempis’s “Qui sequitur me, non ambulat in tenebris”. It was called the *Busslied* (or penitential song) when published in the German translation by Ludwig Rellstab with instrumental *praeludium* (1862-3), the year before the composer’s death. This song of world-weariness and hope in the divine mercy and peace is a reflection of his deep religious sensibility. It was perhaps influenced by J. S. Bach’s solo cantata “Ich will den Kreuzstab gerne tragen”, and provides the bass soloist with a wide space, within which he describes the essential philosophical content of the poem, while the chorus responds three times, in the style of a church song, to this long exposition. The effectiveness of this unusual piece is heightened by the fact that the soloist is accompanied by the organ, which is silent in the choral passages, and returns only in the last 14 bars.

4. Texts

An Gott

Für 4 Singstimmen Mit Begleitung

Des Claviers

(F. W. Gubitz) – 1817 ?

1. Ich danke Dir, wenn über nächt’gem Grauen
Die Sonne allbelebend schwebt,
Und wenn der Mensch, im kindlichen Vertrauen,
Zu neuen Thaten sich erhebt,
Ich danke Dir.

2. Ich danke Dir, wenn in des Tages Mitte
Natur die Kinder mild ernährt,
Und wenn der Bruder auf die leise Bitte
Dem Armen deine Kraft bewährt,
Ich danke Dir.

3. Ich danke Dir, wenn zu der Abendfeier
Sich Himmelsfriede niederbeugt
Und wenn aus kühler Luft im Dämmer Schleier
Das All sich frisches Leben zeugt,
Ich danke Dir.

4. Ich danke Dir, wenn in dem sanfter Schlummer
Ein sanftes Herz sich selbst vergißt
Und wunderbar entrückt dem Erdenkummer
Sein Hoffen nur nach Träumen mißt,
Ich danke Dir.

5. O sieh die Thränen fließen, o sieh die Thränen fließen
Und nimm die schwachen Laute hin.
Zu würd’gem Ruhm wird sich der Geist erschließen,
Wenn ich einst frei, frei vom Staube bin,
Nach dem nächt’gen Grauen,

In des Tages Mitte, zu der Abendfeier
Ich danke Dir.

6. Wenn in dem sanften Schlummer
Ein leidvoll Herz sich selbst vergißt,
Zu würd'gen Ruhm wird sich der Geist erschließen,
Wenn ich einst frei, frei von Staube bin,
Zu würd'gen Ruhm wird sich der Geist erschließen,
Ich danke Dir.

To God
For Four Voices with Piano
Accompaniment
(F. W. Gubitz) – 1817 ?

1. I thank You, when the life-giving sun
Surmounts the terrors of the night,
And when humanity, with childlike trust,
Rises up to new endeavors,
I thank You.

2. I thank You, when in the midst of the day
Nature charitably nourishes the children,
And when a brother, softly entreating,
Helps a poor man with Your strength,
I thank You.

3. I thank You, when the peace of heaven
Descends upon our daily labors,
And when the world renews itself
Out of a cool breeze of the hazy twilight,
I thank You.

4. I thank You, when a gentle heart
Can lose itself in sweet slumber
And wondrously free its hope from earthly sorrow
After countless dreamless nights,
I thank You.

5. Oh, see my flowing tears, see my flowing tears,
And listen to my feeble groaning,
My spirit will awaken to its deserved glory
Some day when I am free of mortal dust,
After the terrors of the night,
In the midst of the day, at the end of daily labor,
I thank You.

6. When a grief-stricken heart
Can lose itself in sweet slumber,
My spirit will awaken to its deserved glory
Some day when I am free of mortal dust,
My spirit will awaken to its deserved glory,
I thank You.

**Sieben Geistliche Gesänge
(Friedrich Gottlieb Klopstock) –
1812, Rev. 1841**

**Seven Religious Songs
(Friedrich Gottlieb Klopstock) –
1812, Rev. 1841**

1) Morgenlied

1. Wenn ich einst von jenem Schlummer
welcher Tod heisst aufersteh,
Und von Kummer frei den schönen Morgen seh,
O dann wach' ich anders auf,
Schon am Ziel ist dann mein Lauf.
Träume sind des Pilgers Sorgen,
Grosser Tag! am deinem Morgen.

2. Hilf, daß keiner meiner Tage,
Geber der Unsterblichkeit,
Jenem Richtenden einst sage,
Er sey ganz von mir entweicht!
Auch noch heute wach' ich auf!
Dank dir, Herr, zu dir hinauf
Führ' mich jeden meiner Tage
Jede Freude, jede Plage.

3. Daß ich gern sie von mir sehe
Wenn ihr letzter nun erscheint,
Wenn zum dunkeln Thal ich gehe
Und mein Freund nun um mich weint:
Lindre dann des Todes Pein,
Und laß mich den Stärksten sein,
Mich der ihn gen Himmel weise
Und dich Herr des Todes preise.

1) Morning Song

1. When I arise some day from that other slumber
which is called death,
And, free of grief, behold the beautiful morning,
Oh, I'll then wake up differently,
For my journey will have reached its end.
Sorrows will be mere dreams to the pilgrims,
O great day, on your morning!

2. Help me, O Granter of immortality,
That a judge may say sometime
That none of my days
Was entirely profaned by me!
And yet this very day I wake up!
Thank you, Lord, for each of my days,
Each joy, each torment
Leads me up to You.

3. How gladly I shall behold You
When my last hour strikes,
When I walk through the dark valley

And my friend is mourning me:
Soothe then the pain of death,
And let me be the strongest,
You, showing me the path to heaven,
And I praising You, O Lord over death.

2) Dem Dreieinigkeit

1. Preis ihm! Preis ihm!
Er schuf, und er erhüllt
Seine wundervolle Welt,
Da wurden Herr auch wir,
Wir leben und wir sterben dir,
Halleluja.

2. Preis ihm! Preis ihm!
Er führt des Himmels Bahn,
Führt der schmalen Weg hinan,
Geheiligt hast du uns dir,
Dir leben und dir sterben wir,
Halleluja.

2) To the Trinity

1. Praise Him! Praise Him!
He created and He revealed
His magnificent world,
Then we came into being, Lord,
May we live and may we die for You,
Hallelujah!

2. Praise Him! Praise Him!
He points out the way to heaven,
He indicates the narrow path upwards,
You have consecrated us to Yourself,
May we live and may we die for You,
Hallelujah!

3) Vorbereitung zum Gottesdienst

Einleitung:

Erheb' uns zu dir,
Du Ewiger, du Unerforschter Unbekannter,
Du aller Himmel Erstaunen,
Vor dem sein Knie der Cherub beugt,
Und nieder seine Krone wirft!
O du vor dem bald Sünder weinen,
Bald Lobgesang zu stammeln wagen,
Unendlicher!

Das Lied:

1. Entreiß' uns der Welt,
Weck uns auf aus unsrer Eitelkeiten Traum,
Es ruh auf uns des Sabbaths Stille,
Sabbaths Stille ruh auf Traum,
Damit im Himmel wir wandeln.
O sey wie du verheissen hast unter uns,
Denn sich in deinen grossen Namen
Sind wir versammelt anzubeten.

O du! o du! o du!
Der uns bei Gott vertritt

Die welt nur angeht und nicht ewig ist,
Zu Klein sey hier im Heiligthume,
Uns jeder Erdegedanke,
Hier fühl' es unser Herze ganz,
Daß es im Staub ein Fremdling sey,
Laß Herr zu unserem Vater Vaterlande,
Die hohe Seele steigen hinauf,
Hinauf zu Gott!

3) Preparation for the Divine Service

Introduction:

Raise us up to You,
You the Eternal, the Inexplicable, the Unknown,
You the miracle of all heaven,
Before whom the cherub bends his knee
And tears off his crown!
O You, before whom sinners now weep
And now dare to stammer a hymn of praise,
O Infinite One!

Hymn:

1. Tear us away from the world,
Waken us from our futile dream,
The Sabbath's stillness is upon us,
The Sabbath's stillness is like a dream,
Because of it we turn to heaven.
Oh, be as You have promised unto us,
For we are gathered here
In Your great name to worship.
O You! O You! O You!
Who pleads to God on our behalf.

2. Let us rid ourselves of all
That is worldly and impermanent,
Let all of our earthly thoughts shrink
To insignificance in this sanctuary,
Our hearts feel complete here,
Though we be strangers in the dust;
O Lord, let our noble souls ascend
To our Father's heavenly home,
Up to God!

4) Danklied

1. Auf ewig ist der Herr mein Theil,
Mein Führer und mein Tröster!
Mein Gott ist Gott!
Mein Licht, mein Heil,
Und ich bein sein Erlöster.
Du verwirfst mich nicht selbst im Gericht!
Mit jenes Lebens Ruh
Erquickst, beschattest du mich
Schon in diesem Leben hier.

2. Fern von der Welt mit dir allein,
O du der Wesen nie ist,

Von aller seiner Pein
 Durch dich mein Herz genesen,
 Der die Welt schuf,
 Der, der seyn wird.
 Er half mir und war mein Gott,
 Allmächtig half mein Gott,
 Und gab mir seinen Frieden.

3. Des Glaubens war ich immer voll.
 Laß stets sein Licht mir scheinen,
 Gerettet aus der Trübsal
 Soll der Treue Freude weinen.
 Der mich leiden sah,
 Halleluja,
 Durch den siegt ich,
 Der meiner Seele Flehn
 Selbst mein Verstammen hörte,
 Durch den Halleluja,
 Halleluja.

4) Song of Thanksgiving

1. Forever is the Lord my advocate,
 My guide and my comforter!
 My God is God!
 My light, my salvation,
 And I am His redeemed.
 You do not judge and condemn me!
 You will revive me with the peace
 Of the life to come, for you already protect me
 In this present life.

2. Far from the world alone with You,
 O You who are not corporeal,
 Through You my heart is healed
 From all its pain,
 You who created the world,
 Who shall be forever.
 He helped me and was my God,
 Almighty God helped me
 And gave me his peace.

3. I have ever been filled with faith,
 May His light always shine upon me,
 Freed from misery,
 I shall weep tears of joy.
 To Him who saw me suffer,
 Hallelujah,
 He through whom I triumphed,
 He whom my soul beseeches,
 He who listened to my stammering,
 He to whom be hallelujah,
 Hallelujah!

5) Nach dem Abendmahl

1. Müde, sündenvolle Seele,
 Mach' dich auf, erlöste Seele!
 Komm Vergebung zu empfangen,
 Denn dein Licht ist aufgegangen,

Denn der Herr voll Heil und Gnaden
Deinen Bund sollst du erneuen
Und dich deines Todes freuen.
Halleluja.

2. Eil' wie Gottverlobte pflegen
Glaubensvoll dem Herrn entgegen,
Daß er dich der Sünd' entlade,
Giebt er heute Gnad' um Gnade!
Komm, es ist des Mittlers Wille,
Komm, und schöft aus seiner Fülle,
Daß er dich der Sünd' entlade,
Giebt er heute Gnad' um Gnade!
Halleluja.

3. Herr, ich freue mich mit Beben,
Laß' mich Gnad' empfang und Leben,
Mit der glaubenden Gemeinde;
Daß mit ihr sich Gott vereine
Durch des neuen Bundes Speise
Auf so wunderbare Weise
O! wer darf sich unterwinden
Dies Geheimnis zu ergründen!
Halleluja.

5) After Holy Communion

1. Weary, sinful soul,
Rise up, redeemed soul!
Come to receive forgiveness,
For your sun has risen,
For the Lord, filled with healing and mercy,
Shall renew His covenant with you,
And you shall rejoice in your death.
Hallelujah!

2. Hasten to attend like a handmaiden of God,
Filled with faith in the Lord,
For He will forgive your sins,
And grant you endless mercies!
Come, it is the will of our Intercessor,
Come, and draw from His abundance,
For He will forgive your sins,
And grant you endless mercies!
Hallelujah!

3. Lord, I rejoice with trembling,
Let me receive mercy and life
With the faithful congregation;
For God unites Himself with them
Through the meal of the New Covenant
In a miraculous way,
Oh, who may presume
To fathom this mystery!
Hallelujah!

6) “Wach’ auf, mein Herz”

1. Wach’ auf, mein Herz,
Und singe dem Schöpfer aller Dinge,
Den Geber aller Güter
Des Menschen treuer Hüter!
Mit göttlichem Erbarmen
Bedenkest du mich Armen.
Schlaf sprachst du ohne Grauen,
Die Sonne sollst du schauen.

2. Dein Wort ist Herr geschehen,
Ich kann das Licht sehen,
Du machst, daß ich aufs neue
Mich meines Lebens freue.
Steig’ auf mein Dank zum Throne!
Dem Vater und dem Sohne,
Den Geist des Herrn sei Ehre,
Angehung, Preis und Ehre.

3. Hör’ meinen Dank, mein Flehen,
Du kannst in Herze sehen!
Ach, möchte dir gefallen
Herr, meines Herzens Lallen.
An mir wollst du vollenden
Dein Werk, Herr! Vater wollst senden
Der mich an diesem Tage
Auf seinen Händen trage.
Du selber wollst mir rathen
In allen meinen Thaten
Mich selbst zum besten leiten,
Mich stets mehr vorbereiten.
Gott dein Wort ist meine Speise
Auf dieser Pilgerreise.
Begleite mich mit Segen
Auf allen meinem Wegen

6) “Wake up, my Heart”

1. Wake up, my heart,
And praise the Creator of all things,
The Giver of all blessings,
The Faithful Shepherd of mankind!
With heavenly compassion
You think of me, a poor wretch.
Sleep without fear, You said,
You shall behold the sun again.

2. Lord, Your word has come to pass,
I can see the light,
You cause me to enjoy
My life once again.
Rise up to His throne, O my thanks!
To the Father and the Son,
To the Holy Spirit be glory,
Devotion, praise and glory!

3. Hear my thanks, my supplication,
You can see into my heart!

O Lord, may the stammering
 Of my heart be pleasing unto You.
 May You want to accomplish Your work
 On me, Lord! Father, may You send
 Me on this day
 What He holds in His hands.
 That You should want to save me
 A poor wretch that I am,
 To lead me to what is good,
 To cause me to better myself.
 God, Your word is my nourishment
 On this pilgrimage.
 Be with me and bless me
 On all my journeys.

7) “Jesus Christus wir sind hier”

1. Jesus Christus wir sind hier
 Deine Weisheit anzuhören,
 Lenke Sinnen und Begier
 Nach des Himmels süßen Lehren
 Daß die Herzen dieser Erden
 Ganz zu dir gezogen werden.

2. Dieses Lebens Wissenschaft
 Bleibt mit Finsternis umhüllet,
 Wenn nicht Geistes Kraft
 Uns mit Licht von Gott erfüllet!
 Glaubend lehr aufs Wort uns merken
 Laß es uns zum Leben stärken.

3. O du Glanz der Herrlichkeit!
 Licht vom Licht aus Gott geboren,
 Heiligster von Ewigkeit,
 Hast du uns auserkohren,
 Lehre deiner Himmels Erben,
 Lehr’ uns leben,
 Lehr’ uns sterben.

7) “Jesus Christ, We Are Here”

1. Jesus Christ, we are here
 To hearken to Your wisdom;
 Let us turn our thoughts and desires
 To the sweet teachings of heaven,
 So that our earthly hearts
 Will draw closer to You.

2. Knowledge of this life
 Remains veiled in darkness
 Unless the power of the Spirit
 Fills us with the light of God!
 Belief teaches us to see clearly,
 Let it strengthen us in lif

3. O You radiant splendor!
 Light of Light, begotten of God,
 Holiest of all eternity,
 You have chosen us,

Teach the inheritors of Your heaven,
 Teach us to live,
 Teach us to die.

Der 91. Psalm
(Trost in Sterbensgefahr)
Für Sopran, Alt, Tenor, Bass
Und Chor – 1853

Wer unter dem Schirm des Höchsten sitzt,
 und unter dem Schatten des Allmächtigen bleibet,
 Der spricht zu dem Herrn: meine Zuversicht
 und meine Burg, mein Gott, auf den ich hoffe,
 Denn er errettet mich vom Strick des Jägers,
 und von der schädlichen Pestilenz;
 Er wird dich mit seinen Fittigen decken,
 und deine Zuversicht wird sein unter seinen Flügeln.
 Seine Wahrheit ist Schirm und Schild.
 Daß du nicht erschrecken müsset vor dem Grauen
 des Nachts, vor den Pfeilen, die des Tages fliegen,
 Die im Finstern schleichet,
 vor der Seuche, die im Mittag verderbet.
 Ob tausend fallen zu deiner Seiten,
 und zehn tausend zu deiner Rechten,
 so wird es doch dich nicht treffen.
 Ja, du wirst mit deinen Augen deine Lust sehen,
 und schauen, wie es den Gottlosen vergolten.
 Denn der Herr ist deine Zuversicht,
 der Höchste ist deine Zuflucht.
 Es wird dir kein Übels begegnen,
 und keine Plage wird zu deiner Hütte sich nahen.
 Denn er hat seinen Engeln befohlen über dir,
 daß sie dich behüten auf allen deinen Wegen,
 daß sie dich auf den Händen tragen,
 daß du deinen Fuß nicht stossest.
 Löwen und Ottern wirst du gehen,
 und treten auf den jungen Löwen und Drachen.
 Er begehret meiner, so will ich ihm aushelfen;
 er kennet meinen Namen,
 darum will ich ihn schützen.
 Er ruft mich an, so will ich ihn erhören;
 ich bin bei ihm in der Not,
 ich will ihn herausreißen, und zu Ehren bringen.
 Ich will ihn sättigen mit langem Leben,
 und will ihm zeigen mein Heil.

The 91st Psalm
(Comfort in Time of Danger)
For Soprano, Alto, Tenor, Bass
And Chorus – 1853

He that dwelleth in the secret place of the most High
 shall abide under the shadow of the Almighty.
 I will say of the Lord, He is my refuge
 and my fortress: my God; in him will I trust.

Surely he shall deliver thee from the snare of the fowler,
and from the noisome pestilence.
He shall cover thee with his feathers,
and under his wings shalt thou trust:
his truth shall be thy shield and buckler.
Thou shalt not be afraid for the terror by night;
nor for the arrow that flieth by day;
Nor for the pestilence that walketh in darkness;
nor for the destruction that wasteth at noonday.
A thousand shall fall at thy side,
and ten thousand at thy right hand;
but it shall not come nigh thee.
Only with thine eyes shalt thou behold
and see the reward of the wicked.
Because thou has made the Lord, which is my refuge,
even the most High thy habitation;
There shall no evil befall thee,
neither shall any plague come nigh thy dwelling.
For he shall give his angels charge over thee,
to keep thee in all thy ways;
they shall bear thee up in their hands,
lest thou dash thy foot against a stone.
Thou shalt tread upon the lion and adder; the young lion
and the dragon shalt thou trample under feet.
Because he hath set his love upon me,
therefore will I deliver him: I will set him on high,
because he hath known my name.
He shall call upon me, and I will answer him:
I will be with him in trouble;
I will deliver him, and honor him.
With long life will I satisfy him,
and shew him my salvation.

Pater Noster
Motette Für Vierstimmigen
Gemischten Chor – 1857

Pater noster qui es in coelis,
sanctificetur nomen tuum,
Adveniat regnum tuum,
fiat voluntas tua,
sicut in coelo et in terra.
Pater noster qui es in coelis,
sanctificetur nomen tuum.
Panem quotidianum da nobis hodie.
Et dimitte nobis debita nostra
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem,
sed libera nos a malo.
Pater noster qui es in coelis,
sanctificetur nomen tuum.
Amen, amen, amen.

Our Father
Motet for Four-part
Mixed Chorus – 1857

Our Father who art in heaven,
 hallowed be Thy name.
 Thy kingdom come,
 Thy will be done in earth,
 as it is in heaven.
 Our Father who art in heaven,
 hallowed be Thy name.
 Give us this day our daily bread.
 And forgive us our debts,
 as we forgive our debtors.
 And lead us not into temptation,
 but deliver us from evil.
 Our Father who art in heaven,
 hallowed be Thy name.
 Amen, amen, amen.

Ineffable Splendeur
De La Gloire Éternelle
Cantique À 6 Voix Avec
Récitatif – 1859
Tiré De *L'imitation De Jésus-christ*
(Pierre Corneille, 1651)
Fondé Sur *De Imitatione Christi*
(Thomas À Kempis, Ca. 1418)
Liber Iii, Caput Xxi

*O, Jesu splendor aeternae gloriae,
 solamen peregrinationis animae meae,
 apud te est os meum sine voce,
 et silentium meum loquitur tibi.
 Usquequo tardat Deus meus venire?
 Veniat ad me pauperculum suum,
 et laetum faciat, mittat manum suam,
 et miserum eripiat de omni angustia.
 Veni, veni, quia nulla erit sine te
 quieta dies aut hora, quia tu laetitia mea,
 et sine te vacua est mensa mea.
 Miser sum, et quodammodo incarceratus,
 et compeditus ac gravatus, donec luce
 praesentiae tuae me reficias, ac libertati dones,
 et vultum amicabilem reddas ac demonstres.
 Nunc autem frequenter gemo,
 et infelicitatem meam cum dolore porto,
 quia multa mala in hac valle miseriarum occurrunt,
 quae me saepius conturbant, et contristant
 et obnubilant, saepius impediunt,
 et distrahunt, alliciunt et implicant,
 ne liberum accessum habeam ad te,
 et ne jucundis fruar amplexibus,
 praesto semper cum beatissimis spiritibus.
 Moveat te suspirium meum,
 et desolatio multiplex in terra.*

RECITATIF (basse solo):

Ineffable splendeur de la gloire éternelle,
 Consolateur de l'âme en sa prison mortelle,
 En ce pèlerinage où le céleste amour
 Lui montrant son pays la presse du retour
 Si ma bouche est muette, écoute mon silence.
 Écoute dans mon cœur une voix qui s'élance.
 Là, d'un ton que jamais nul que toi n'entendit,
 Cette voix sans parler te dit et te redit:

CANTIQUE (choeur):

Combien dois-je encor attendre
 Jusques à quand tardes-tu,
 Ô Dieu tout bon, à descendre
 Dans mon courage abattu?
 Mon besoin t'en sollicite,
 Toi qui, de tous biens auteur,
 Peux d'une seule visite
 Enrichir ton serviteur.
 Viens donc, Seigneur, et déploie
 Tous tes trésors à mes yeux;
 Remplis-moi de cette joie
 Que tu fais régner aux cieux.

RECITATIF (basse solo):

Je ne fais que gémir, et porte avec douleur,
 Attendant ce beau jour, l'excès de mon malheur;
 Mille sortes de maux dans ce val de misères
 Troublent incessamment ces élans salutaires,
 Jusqu'à ce qu'après l'orage,
 La nuit faisant place au jour,
 Tu me montres un visage
 Qui soit pour moi tout d'amour.

**Ineffable Splendor
 Of Eternal Glory
 Canticle for Six Voices with
 Recitative – 1859
 Taken From *L'imitation De Jésus-christ*
 (Pierre Corneille, 1651)
 Based on *De Imitatione Christi*
 (Thomas À Kempis, Ca. 1418)
 Book Iii, Chapter Xxi**

*O Jesus, Light of Eternal Glory,
 solace of the wandering soul,
 before Thee my mouth is without speech,
 and my silence speaketh to Thee.
 How long will my Lord delay to come?
 Let Him come unto me, His poor one,
 and make me glad. Let him put forth His hand,
 and deliver His holy one from every snare.
 Come, Oh come; for without Thee shall be
 no joyful day or hour, for Thou art my joy,
 and without Thee is my table empty.
 I am miserable, and in a manner imprisoned
 and loaded with fetters, until Thou*

*refresh me by the light of Thy presence, and give
me liberty, and show Thy loving countenance.
But now I oftentimes groan,
and bear my sad estate with sorrow;
because many evils befall me in this vale of miseries
which continually disturb and fill me with sorrow,
and encloud me, continually hinder
and fill me with care, allure and entangle me,
that I cannot have free access to Thee,
nor enjoy that sweet intercourse
which is always near to the blessed spirits.
Let my deep sighing come before Thee,
and my manifold desolation on the earth.
Translated by Rev. William Benham*

RECITATIVE (bass solo):

Ineffable splendor of eternal glory,
Comforter of my soul in its mortal prison,
On this grueling pilgrimage heavenly love,
Pointing the way home, entreats it to make haste.
Though my lips are mute, hear my silence.
Listen to a voice that rises up from my heart,
There, in a tone which no one has ever heard but You,
That speechless voice says to You and repeats:

CANTICLE (chorus):

How long must I still wait,
Till when will You delay,
O God of goodness, to descend
Into my discouraged heart?
My suffering entreats You,
You, the author of all that is good,
Who can with a single visit
Enrich Your servant.
Come then, Lord, and spread out
All Your treasures before my eyes;
Fill me with that joy
Which, at Your will, reigns in heaven.

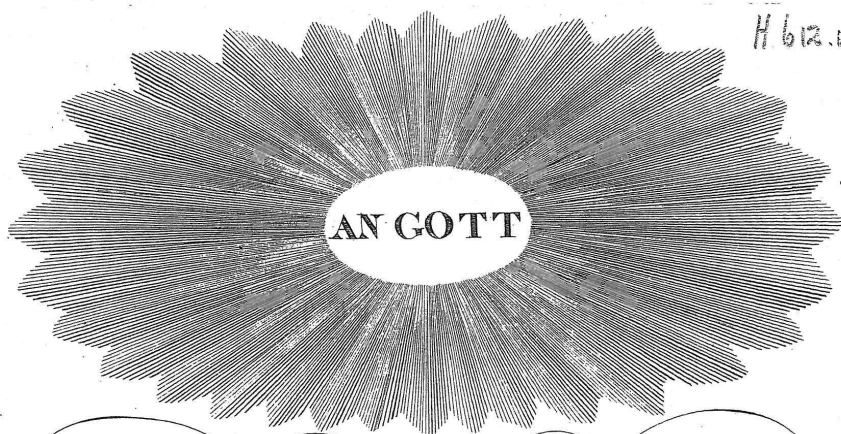
RECITATIVE (bass solo):

All I do is groan, and bear with sorrow
My boundless misfortune, awaiting that day of relief;
A thousand kinds of woes in this vale of miseries
Unceasingly overwhelm
Until the storm has ceased its raging,
And night has yielded to the day,
May Your face shine upon me,
And may You look at me with love

(Compilation and translations by Robert Ignatius Letellier and Richard Arsenty)

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H Y M N E

von

J. W. Gubitz

für 4 Singstimmen mit Begleitung des Claviers

in Musik gesetzt

von

I. MEYERBEER.

Leipzig.

Bei C. F. Peters.

Der Madame
Henriette Gubitz
geb. Fleck
gewidmet
vom
Dichter und Componisten.

1

Molto moderato. *dolce*

Soprano. *f* Ich dan-ke Dir. Ich

Alto. *f* Ich dan-ke Dir.

Tenore. *f* Ich dan-ke Dir.

Basso. *f* Ich dan-ke Dir.

Pianof. *f* *p*

danke Dir, wenn über nächt'gem Grauen die Sonne allbele-bend schwebt, und wenn der

p

2

dim. pp

Mensch, im kindlichen Vertrauen, zu neuen, neuen Thaten sich erhebt, — ich

f *p*

dan - ke Dir, ich dan - ke Dir.

f *p*

Ich dan - ke Dir.

f *p*

Ich dan - ke Dir. Ich danke Dir, wenn in des Tages Mitte Na -

f *p*

Ich dan - ke Dir.

pp *f* *p*

Mit aufgehobner Dämpfung.

pp *f* *p*

1318

