

DEUS ABRAHAM

C. SAINT - SAËNS .

CHANT *Poco adagio* *p*
De - us A - bra - ham,

ORGUE *Poco adagio* *p*

De us I - sa - ac, et De - us Ja - cob vo - bis - cum sit:

De - us A - braham, De - us I - sa - ac, et De - us Ja - cob vo - bis - cum sit:

cresc.

Et ip - se con - jun - gat vos, Et ip - se con - jun - gat

mf

vos, im - ple - at - que be - ne - dic - ti - o - nem su - am in vo - bis,

mf

p

be - ne - dic - ti - o - nem su - am in vo - bis

p

Ped.

CHEUR

1^{rs} Sop. *p* Be - a - ti om - nes qui ti - ment Do - mi - num,

2^{ds} Sop. *p* Be - a - ti om - nes qui ti - ment Do - mi - num,

Tén. *p* Be - a - ti om - nes qui ti - ment Do - mi - num,

Basses *p* Be - a - ti om - nes qui ti - ment Do - mi - num,

qui am - bu - lant in vi - is e - jus, be - a - ti om - nes,
qui am - bu - lant in vi - is e - jus, be - a - ti om - nes,
qui am - bu - lant in vi - is e - jus, be - a - ti om - nes, be -
qui am - bu - lant in vi - is e - jus, be - a - ti om - nes, be -

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in a soprano, alto, tenor, and bass arrangement. The piano accompaniment is in the right and left hands. The lyrics are: "qui am - bu - lant in vi - is e - jus, be - a - ti om - nes, be -".

be - a - ti om - nes qui am - bu - lant in vi - is e - jus
be - a - ti om - nes qui am - bu - lant in vi - is e - jus
- a - ti om - nes qui am - bu - lant in vi - is e - jus
- a - ti om - nes qui am - bu - lant in vi - is e - jus

The second system continues the vocal and piano parts. It includes a *mf* dynamic marking. The lyrics are: "be - a - ti om - nes qui am - bu - lant in vi - is e - jus".

sotto voce
De - us A - braham, De - us I - sa - ac, et De - us
sotto voce
De - us A - braham, De - us I - sa - ac, et De - us
sotto voce
De - us A - braham, De - us I - sa - ac, et De - us
sotto voce
De - us A - braham, De - us I - sa - ac, et De - us

sotto voce

CHANT
dolce Et ip - se con - jun - gat vos, *cresc.* im - ple - at - que
Ja - cob vo - bis - eum sit:
Ja - cob vo - bis - eum sit:
Ja - cob vo - bis - eum sit:
Ja - cob vo - bis - eum sit:
cresc.

be - ne - dic - ti - o - - nem su - am in vo - bis, be - ne - dic - ti - o - - nem,

Et ip - se con - jun - gat - vos. A -

Et ip - se con - jun - gat vos.

Et ip - se con - jun - gat - vos.

Et ip - se con - jun - gat vos.

be - ne - dic - ti - o - - nem su - am in vo - bis.

men. A - men.

A - men. A - men.

A - men. A - men.

A - men. A - men.

Rit.

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C. SAINT - SAËNS

HARPE
(ad libitum)

Poco adagio

The musical score is divided into two main parts: 'CHANT' and 'HARPE'. The 'CHANT' part begins with a treble clef, a common time signature, and a key signature of one flat. The lyrics 'be-ne-dic-ti-o-nem su-am in vo-' are written below the vocal line. The harp part is written in a grand staff with treble and bass clefs. It includes dynamic markings such as *p*, *mf*, *cresc.*, and *f*. The score is numbered '46' at the beginning of the first system.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of a melodic line in the treble clef and a bass line in the bass clef. The bass line includes several thick, blacked-out segments, likely indicating a specific performance technique or a correction.

Second system of musical notation. The treble clef part shows a melodic line with some rests. The bass clef part continues with a bass line. A dynamic marking *p* (piano) is present in the second measure of the bass line. A triplet of eighth notes is marked with a '3' in the final measure.

Third system of musical notation. The treble clef part features a series of beamed eighth notes. The bass clef part has a bass line with some thick, blacked-out segments. A dynamic marking *pp* (pianissimo) is located in the first measure of the bass line.

Fourth system of musical notation. This system continues the melodic and bass lines from the previous system, with beamed eighth notes in the treble clef and a bass line in the bass clef.

Fifth system of musical notation. The treble clef part has a melodic line with some rests. The bass clef part has a bass line. A dynamic marking *pp* is in the second measure. A *Rit.* (ritardando) marking is in the first measure. The system concludes with a double bar line.

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C. SAINT-SAËNS

Poco adagio

1^{re} SOPRANOS

48

Be-a-ti om-nes
Be-a-ti om-nes

qui ti-ment Do-mi-num, qui am-bu-lant in vi-sis e-jus,
qui ti-ment Do-mi-num, qui am-bu-lant in vi-sis e-jus,

be-a-ti om-nes, be-a-ti om-nes qui am-bu-lant in
be-a-ti om-nes, be-a-ti om-nes qui am-bu-lant in

in vi-sis e-jus. De-us A-braham De-us
in vi-sis e-jus. De-us A-braham De-us

I-saac et De-us Ja-cob vo-bis-cum sit: Et ip-
I-saac et De-us Ja-cob vo-bis-cum sit: Et ip-

se con-jun-gat vos. A-men
se con-jun-gat vos. A-men

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C. SAINT-SAËNS

Poco adagio

TÉNORS

48

Be-a-ti om-nes qui
Be-a-ti om-nes qui

ti-ment Do-mi-num, qui am-bu-lant in vi-sis e-jus,
ti-ment Do-mi-num, qui am-bu-lant in vi-sis e-jus,

be-a-ti om-nes, be-a-ti om-nes qui am-bu-lant in
be-a-ti om-nes, be-a-ti om-nes qui am-bu-lant in

in vi-sis e-jus. De-us A-braham, De-us
in vi-sis e-jus. De-us A-braham, De-us

I-saac, et De-us Ja-cob vo-bis-cum sit: Et ip-
I-saac, et De-us Ja-cob vo-bis-cum sit: Et ip-

se con-jun-gat vos. A-men
se con-jun-gat vos. A-men