

Des Heilands Kindheit.

Geistliche Trilogie.

Deutsche Uebersetzung von Peter Cornelius und Felix Weingartner.

L'Enfance du Christ.

Trilogie Sacrée.

Paroles de Hector Berlioz.

The Childhood of Christ.

A Sacred Trilogy.

English Translation by John Bernhoff.

1^{re} Partie. Le Songe d'Hérode.

A Mesdemoiselles Joséphine et Nanci Suat, mes nièces.

2^e Partie. La Fuite en Egypte.

A Monsieur Ella, Directeur de l'Union musicale de Londres.

3^e Partie. L'Arrivée à Saïs.

A l'Académie de chant et à la Société des Chanteurs de St. Paul de Leipzig.

Personnages.

Sainte Marie Soprano.
Saint Joseph Baryton.
Hérode Basse.
Polydorus Basse.
Un Centurion Ténor.
Un Récitant Ténor.
Un Père de Famille Basse.

Chœurs.

Nota.

Pendant toute la première partie de la Trilogie, les choristes hommes doivent seuls être en vue du public sur l'un des côtés de la scène. Les femmes, Soprani et Contralti, sont derrière le théâtre, groupées autour de l'orgue-mélodium et du maître de chant. Au commencement de la seconde partie, elles viennent se placer sur la scène au côté opposé à celui qu'occupent les hommes, ne laissant au Post-Scénium que 4 Soprani et 4 Contralti, qui doivent y rester jusqu'à la fin pour l'Alleluia et l'Amen.

Si le chef d'orchestre n'a pas de Métronome Electrique, le maître de chant conduira le chœur invisible du Post-Scénium, et le chef d'orchestre suivra de l'oreille ses mouvements.

H. Berlioz.

1. Theil. Der Traum des Herodes.

Meinen Nichten Josephine und Nanci Suat gewidmet.

2. Theil. Die Flucht nach Ägypten.

Herrn Ella, Direktor der Musik-Vereinigung in London gewidmet.

3. Theil. Die Ankunft in Saïs.

Der Singakademie und dem Universitäts-Sängerverein »Paulus« in Leipzig gewidmet.

Personen.

Heilige Maria Sopran.
Heiliger Joseph Bariton.
Herodes Bass.
Polydor Bass.
Ein Centurio Tenor.
Ein Erzählender Tenor.
Ein Hausvater Bass.

Chöre.

Anmerkung.

Während des ganzen ersten Theils der Trilogie stehen die männlichen Choristen allein auf einer der Seiten der Bühne dem Publikum sichtbar; Sopran und Alt sind hinter der Bühne um den Chordirector am Harmonium oder der Orgel aufgestellt. Zu Anfang des zweiten Theils nehmen sie den Männern gegenüber auf der Bühne Platz, mit Ausnahme von vier von jeder der beiden Stimmen, die bis zu Ende hinten bleiben zum Halleluja und Amen.

Wenn dem Dirigenten kein elektrisches Metronom zur Verfügung steht, so leitet der Chordirector hinter der Bühne den unsichtbaren Chor und der Dirigent folgt ihm mit dem Gehör.

1st Part. Herod's Dream.

Dedicated to my nieces Josephine and Nanci Suat.

2nd Part. The Flight into Egypt.

Dedicated to Mr. Ella, Director of the Musical Union in London.

3rd Part. The Arrival at Saïs.

Dedicated to the Singing Academy and the University Choral Society "Paulus" in Leipzig.

Persons.

The Virgin Soprano.
Joseph Barytone.
Herod Basso.
Polydorus Basso.
A Centurian Tenore.
A Narrator Tenore.
A father Basso.

Choruses.

Remark.

During the whole of the first Part, the male Choristers are to stand alone on one side of the stage in sight of the public, soprani and contralti behind the stage around the Chorus-leader at the harmonium or organ. At the beginning of the second part, they are to take their places on the stage opposite the men, with the exception of four of each of the two voices, which are to remain behind the stage to the end, to sing the Alleluja and Amen.

Should the Conductor of the orchestra not have an electric metronome at his disposal, the Chorus master is to conduct behind the stage the invisible Chorus, and the conductor to follow him by ear.

PREMIÈRE PARTIE. ERSTER THEIL. FIRST PART.

Le Songe d'Hérode. Der Traum des Herodes. Herod's Dream.

H. Berlioz, Op. 25.
Beendigt in Paris am 25. Juli 1854.

Moderato un poco lento. (♩ = 66.)

Flauti. *mf > p*

Clarinetten in B (Sib). *mf > p*

Fagotti. *mf > p*

Moderato un poco lento. (♩ = 66.)

(avec solennité - feierlich - solemn)

Le Récitant.
Ein Erzählender.
Narrator.
(Tenor.)

Dans la crèche, en ce temps, Je - sus ve - nait de naître; Mais nul prodige en -
 In der Krip - pe, zur Zeit, Je - sus war kaum ge - bo - ren. Noch zeigten keine
 At this time Je - sus Christ was born, our Lord and Saviour Yet did no sign re -

Violino I.

Violino II.

Viola.

Violoncello
e Contrabasso.

Moderato un poco lento. (♩ = 66.)

R.

cor ne la - vait fait con - naître. Et dé - ja les puis - sants tremblaient, Dé - ja les fai - bles es - pé -
 Wun - der, wer ihn aus - ge - sen - det. A - ber schon bebte manch stol - zer Thron, doch auch der Schwa - che schau - et
 veal who it was that had sent him. But the kings trembled on their thrones, While in the hearts of the af -

mf *dim.* *pp*

mf *dim.* *pp*

mf *dim.* *pp*

mf *dim.* *pp*

pp *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp* *pp*

R. raient, Tous at - ten - daient. Or, ap - pre - nez, chré - tiens, quel crime é - pou - van -
 jetzt hof - fend em - por. Hö - ret, o Chris - ten nun, welch fürch - ter - lich' Ver -
 flict.ed hope blos - som'd forth. Christians, now list, and hear what crime vile and a -

Vcello. e C. B.

p *I.* *pp*

p *I.* *pp*

p *dolce* *pp*

R. ta - ble Au roi des Juifs a - lors sug - gé - ra la ter - reur, Et le cé - les - te a - vis que,
 bre - chen, von bö - sem Traum entsetzt, Ju - da's Kö - nig er - sann; Hört auch der En - gel Schaar in
 tro - cious Jud - e - a's King re - solv'd, urg'd by fear, to com - mit. Hear how the word of God, from

poco riten.

poco riten.

R. dans leur humble é - ta - ble, Aux pa - rents de Jé - sus en - vo - ya le Sei - gneur.
 nied' - rer Hüt - te sprechen zu des Kindes El - tern dann, so wie Gott es be - fahl.
 Heav'n, bore the mes - sage to the pa - rents of Christ, warn - ing them of the per - il.

Scene I.

Une rue de Jérusalem. Un corps
de garde. Soldats Romains faisant
une ronde de nuit.

Strasse in Jerusalem. Wache.
Römische Soldaten auf nächt-
licher Runde.

A street in Jerusalem. A body-
guard. Roman soldiers on night-
patrol.

Marche nocturne.
Nächtlicher Marsch. Nocturnal March.

Moderato. (♩ = 66.)

Flauti.

Oboe.

Corno inglese.

Clarineti in B (Sib).

Corni in Es (Mib).
ppp

Fagotti.

Timpani
in C (Ut) G (Sol).

Moderato. (♩ = 66.)

Un Centurion.
Ein Centurio.
A Centurion.

Polydorus.
Polydor.
Polydorus.

Violino I.

Violino II.

Viola.

Violoncello.
con sordini
pizz.

Contrabasso.
p
con sordini
pizz.

Moderato. (♩ = 66.)^R

Viol.

1

con sordini

Musical score for the first system, featuring a string quartet. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature. The dynamic marking is *mf*. The notation includes a treble clef for the first two staves and a bass clef for the last two staves. A first ending bracket labeled '1' spans the final two measures of the system.

1

Musical score for the second system, featuring Clarinet (Clar.) and Bassoon (Fag.) parts. The dynamic marking is *mf*. The Clarinet part is in the treble clef, and the Bassoon part is in the bass clef. The notation includes various musical symbols such as slurs and accents. A first ending bracket labeled '1' is present above the Clarinet staff.

Musical score for the third system, featuring Flute (Fl.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Clar.), Bassoon (Fag.), and Violoncello/Double Bass (Vcello. e C.B.) parts. The dynamic marking is *mf*. The Flute, Oboe, and English Horn parts are in the treble clef, while the Clarinet and Bassoon parts are in the bass clef. The Violoncello and Double Bass part is in the bass clef. The notation includes various musical symbols such as slurs and accents. A first ending bracket labeled '1' is present above the Clarinet staff.

2

Fl. $\text{a} \parallel \text{f}$

Ob.

C. ingl.

Clar.

Fag.

Timp. Baguettes d'éponge. Schwammschlägel. Sponge-headed drum-sticks.

mf

f

arco

2

a2.

f

Fl. *cresc.*

Ob. *cresc.*

C.ingl. *cresc.*

Clar. *cresc.*

Fag.

Timp. *p*

Vcello. *mf* *dim.* *p*

C. B. *mf* *dim.* *p*

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

C.ingl. *mf*

Clar. *mf* I.

Cor. *mf*

Timp. *p*

mf *sf*

mf *sf*

mf *sf*

mf *sf*

mf *sf*

Fl. 3

Ob.

C.ingl.

Clar.

Cor.

Timp.

mf *pp*

Vcello.e C.B.

f *p* *f* *f* *pp*

3

Viol.

mf

Fl.

Ob.

Clar.

mf *mf* *mf*

II.

cresc. poco a poco

Ob.
C.ingl.
Clar.
Fag.

mf
mf
mf a.2.
mf

II.

Vcello.
C.B.

mf
cresc.
cresc.
cresc.

4

Fl.
Ob.
C.ingl.
Clar.
Cor.
Fag.
Timp.

mf
cresc. - - f
cresc. - - f
mf
cresc. - - f
cresc. - - f
mf
cresc. - - f

all.
all.
all.

dim. - - -
dim. - - -
dim. - - -
dim. - - -
dim. - - -
dim. - - -
dim. - - -

Vcello. e C.B.

mf cresc. - - f
dim. - - -
dim. - - -
dim. - - -
dim. - - -

Fl. *pp*
Ob. *pp*
C. ingl. *pp*
Clar. *pp*
Cor. *pp*
Fag. *pp*
Timp. *pp*

I. *p* *p* *p* *p* *a 2.* *p* *cresc.* *cresc.*

pp *mf* *mf* *pp* *pp* *pp*

5

Fl. *mf* *cresc.*
Ob. *p*
Clar. *mf*
Cor. *mf* *cresc.*
Fag. *(pp)*

pp *pp* *mf* *pp* *pp*

5

Fl. *p* *cresc.*

Ob. *poco cresc.* *p* *cresc.*

C.ingl. *p* *cresc.*

Clar. *p* *I.* *a 2.* *mf* *poco f* *p*

Cor. *p* *mf* *poco f* *p*

Fag. *p* *a 2.* *mf* *poco f* *p*

Timp. *mf* *poco f* *p* *muta in B (Si \flat).*

Fl. *mf* *p*

Ob. *mf* *p*

C.ingl. *mf* *p*

Clar. *cresc.* *mf* *p*

Cor. *p*

Fag. *p*

6

Fl.
Ob.
C.ingl.
Clar.
Cor. I.
Fag. I.
senza Sord.
senza Sord.
senza Sord.
mf
mf
mf
mf
mf
mf
mf
mf
mf

6

a 2.
f
f
f
f
a 2.
f
senza sordini
Vcello.
C.B.
menof
menof
menof
menof
menof
menof
menof
menof
menof
menof
menof
menof

Fl. *cresc.*

Ob. *cresc.*

C. ingl. *cresc.*

Clar. *cresc.*

Cor.

Fag. *cresc.*

Vcello. e C.B. *cresc.*

7

Fl. *ff*

Ob. *ff*

C. ingl. *ff*

Clar. *ff*

Cor. *ff*

Fag. *ff*

Timp. *ff*

Recit. (a tempo misurato)

mf *f* *ff*

a 2. *f* *ff*

a 2. *f* *ff*

a 2. *f* *ff*

mf *f* *ff*

muta in C(Ut).

Un Centurion. - Ein Centurio. - A Centurion. Recit.

Polydorus. Le commandant de la patrouille. Qui vient? A_van.cez!

Polydor. Der Befehlshaber der Runde. Wer da? Vorwärts denn!

Polydorus. The commander of the patrol. Who's there? Then ad_vance!

Ro.me. Ro.ma. Roman!

7

ff

ff

ff

ff

ff

ff

Recit. (a tempo misurato)

p cresc. *f* *ff*

p cresc. *f* *ff*

p cresc. *f* *ff*

p cresc. *f* *ff*

Recit.

Recit.

Po-ly-do-rus! Je te cro-yais dé-jà, sol-dat, aux bords du Ti-bre.
 Po-ly-do-rus! Ich glaub-te dich in Rom, mein Freund, am Strand der Ti-ber!
 Po-ly-do-rus! I thought thou wert in Rome, my friend! on th' Ti-ber riv-er.

Hal-te!
 Hal-tet!
 Stay there!

J'y se-ra-is en ef-
 Und gewiss wär' ich
 And in troth there I'd

Recit.

fet si Gal-lus, Votre il-lus-tre pré-teur, meût en-fin lais-sé li-bre; Mais il m'a, sans rai-son, Im-po-sé pour pri-
 dort, wenn nicht Gallus, der strenge Herr Prä-tor, ge-hal-ten mich hüt-te. Oh-ne Grund, oh-ne Sinn hält er hier mich zu-
 be, had not Gallus, th' illust-ri-ous pre-tor, re-tain'd me a captive. For no rea-son I know, he compell'd me to

Que fait Hé-
 Was macht He-
 How fare'st with

son Cet-te tris-te ci-té, pour y voir ses fo-li-es, Et d'un roi-te-let juif gar-der les in-som-ni-es.
 rück in der trau-ri-gen Stadt, sei-ne Thorheit zu se-hen und Gei-ster vom La-ger des Kö-nigs zu verscheuchen.
 stay in this woe-begone place just to wit-ness his fol-lies and chase forth the spectres that haunt a mad king's slumbers.

ro-de?
 ro-des?
 He-rod?

Il ré-ve, il tremble, Il voit partout des traî-tres, il as-semble Son conseil chaque jour; Et du soir au ma-
 Er träumet, er zit-tert, spürt ü-ber-all Ver-rath, ruft al-le Ta-ge sei-ne Rü-the her-bei, ja selbst während der
 He dreameth, he trembleth; he ev-er fear-eth trea-son. He assembleth his High Council each day, yea from sun.set to

C. 

P. 

tin Il faut sur lui veil_ler... il nous ob_sè.de enfin. Il le faut
 Nacht verlangt er uns'ren Schutz und quillt uns im_mer.fort. Es muss wohl
 dawn, a.fraid to be a_lone, he bids us guard his sleep. I must be -

Vcello.e C.B. *pp*

8 **Tempo I. misurato**

Cor. 

Timp. 

P. 

La patrouille se remet en marche et s'éloigne.
 Die Runde setzt sich in Bewegung und entfernt sich.
 The patrol marches off.

bien. A_dieu! Ju_pi-ter le con_fon-de! sein. Leb'wohl! Mög' ihm Zeus Un_heil sen_den!
 gone, fare_well! Ju_pi-ter, oh, con_found him!

Viol. 

Vcello.e C.B. *mf* unis. *mf*

8 **Tempo I. misurato**

Ob. 

Clar. 

Cor. 

Fag. 

Timp. 

mf *dim.* *p* *mf* *dim.* *p* *mf* *dim.* *p*

mf *dim.* *p* *mf* *dim.* *p* *mf* *dim.* *p*

mf *dim.* *p* *mf* *dim.* *p* *mf* *dim.* *p*

mf *dim.* *p* *mf* *dim.* *p* *mf* *dim.* *p*

Fl. I. *mf* *dim.*

Ob. *dim.*

Cor. II. *mf*

Fag. *cresc.* *dim.* *p* *mf*

Timp. *mf*

mf *dim.* *p* *mf*

dim. *p* *mf*

cresc. *dim.* *p* *mf*

Fl. *p*

Ob. *p*

C. ingl. *p*

Clar. *p*

Cor. *p*

Fag. *p*

Timp. *p* *dim.*

dim.

pp

pp

pp

pp

pp

pp

con sordini

con sordini

9

9

Fl. *cresc.* *mf* *dim.* *p*

Ob. *cresc.* *mf* *dim.* *p*

Cingl. *cresc.* *mf* *dim.* *p*

Clar. *cresc.* *mf* *dim.* *p*

Cor. *mf* *dim.* *p* I.

Fag. I. *pp*

Timp. *pp*

con sordini *pp*

con sordini *pp*

dim. *pp*

dim. *pp*

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

pp dim. poco a poco

I. *p*

II. *p*

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

p

Fl.
Ob.
C. ingl.
Clar.
Cor.
Fag. I.
Timp.
Vcello.
C.B.

dim. poco a poco

pp

pp

dim. poco a poco

This system contains the first ten measures of the score. It features a woodwind section with Flute, Oboe, English Horn, Clarinet, and Cor Anglais, a string section with Violoncello and Contrabasso, and a Timpani part. The woodwinds and strings play a melodic line that gradually softens, while the timpani provides a steady rhythmic accompaniment. The score includes dynamic markings such as *pp* and *dim. poco a poco*.

Fl.
C. ingl.
Clar.
Timp.

10

10

This system contains measures 11 through 20. The woodwind section continues with Flute, English Horn, and Clarinet, while the string section and timpani remain. A box containing the number '10' is placed above the Flute staff at the beginning of the system. The musical texture continues with the woodwinds and strings playing their respective parts, and the timpani maintaining its rhythmic role.

Fl. *ppp*

Clar. *ppp*

Timp. *ppp*

ppp

ppp

ppp

ppp

ppp

ppp

div.

Cor.

Timp. *ppp*

unis.

pizz.

pizz.

Fag. I. *ppp*

div. *ppp*

arco *pppp*

pizz.

Scene II.

Intérieur du palais d'Hérode.

Im Palaste des Herodes.

Interior of Herod's Palace.

Air d'Hérode.

Arie des Herodes.

Song of Herod.

Allegro non troppo. (♩ = so.)

Flauti.

Oboe.

Corno inglese.

Clarineti in B (Sib).

Corni in Es (Mi^b).

Fagotti.

Tromboni I e II.

Trombone III.

Allegro non troppo. (♩ = so.)

Polydorus.

Herodes.

Violino I.

Violino II.

Viola.

Violoncello e Contrabasso.

Allegro non troppo. (♩ = so.)

Clar.

Fag.

Tromb.

poco cresc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

Fl.
Ob.
C.ingl.
Clar.
Cor.
Fag.
Tromb.

Recit.

Herodes.

Recit.

sotto voce

Toujours ce
Ha, Traum voll
That dream still

Recit.

Fag.
Tromb.

H.

rè - ve!
Schrecken!
haunts me,

en - co - re cèt en - fant...
Schon wie - der die - ses Kind,
re - veals that in - fant fair,

Qui doit me dé - trô - ner!
das mich ent - thro - nen soll!
Which shall unthroner a king.

Fag.

Tromb.

H.

Et ne sa-voir que croi-re
Nicht weiss ich, ob ich glau-be
Must I be-lieve the vi-sion

De ce pré-sa-ge me-na-gant
der ban-gen Ah-nung, die be-droht
which doth fore-tell the time is nigh

Pour ma vie et ma
mei-nen Ruhm und mein
that shall end my life's

pp

pp

pp

pp

Fl.

a 2.

Andante misterioso. (♩ = 60.)

Ob.

C. ingl.

Clar.

a 2.

I.

Cor.

I.

Fag.

ff

ff

ff

ff

ff

Tromb.

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

Vcello.

C. B.

gloire!...
Leben?
glory?

pizz.

mf

p

pizz.

mf

p

pizz.

mf

p

Andante misterioso. (♩ = 60.)

O mi - sè - re des rois!
 O welch trau - ri - ges Loos!
 Sad lot waits on a king:

Ré - gner - et ne pas vi - vre!
 Re - gie - ren, und nicht le - ben!
 To reign, life's joys de - nied me!

A tous don - ner - des lois,
 Für Al - le mächtig und gross,
 De.cree wise laws to all.

Ob. *dim.*
 Clar. *dim.*
 I. *p*
 a 2. *p*
 Tromb.
 H. *poco f*
 Et dé-si-rer de sui-vre Le che-vri-er, le che-vri-er au fond des bois!
 ach, und den Hir-ten nei-den, der einsam weilt, der einsam weilt in Wal-des Schoss!
 Vain-ly I long to rest me; wear-y at eve, en-vy the shepherd boy his lot.

Fl. **12**
 Ob. I. *p* *cresc.*
 Clar. I. *p*
 Cor. *sf*
 Fag. I. *p* *cresc.*
 H. *p*
 O nuit pro-fon-de Qui tiens le mon-de Dans le re-pos plon-gé, A mon sein
 Nacht, du ver-schwieg-ne, die du die Wel-ten in Schweigen tief ver-hüllst, mei-nem ver-
 Night, whose soft si-lence lullst all to slumber, bringst forth sweet dreams of bliss, grant me an

rinf. p *p* *perdendo* - - - *cresc.* *pp*
rinf. p *p* *perdendo* - - - *cresc.* *pp*
rinf. p *p* *perdendo* - - - *cresc.* *pp*
rinf. p *p* *perdendo* - - - *cresc.* *pp*
12 *perdendo* - - - *cresc.* *pp*

Ob.
Clar.
Fag. I
H.

ra - va - gé Don - ne la paix une heu - re, Et que ton voi - leef - fleu - re Mon front d'ennuis char -
 störten Geist gib ei - ne Stun - de Frieden, und dei - nen Schlei - er brei - te um dies kum - mer - vol - le
 hour of rest, peace to mine anguished spir - it, ex - pand thy wings and bid this careworn throbbing heart be

p *p cresc.* *poco f*

p *pp* *pp* *pp* *pp* *pp*

Fl. a 2.
Ob.
C. ingl.
Clar. a 2.
Cor. *p*
Fag. *p*
Tromb. *p*
H.

gé!... A mon sein ra - va - gé
 Herz. Meinem Geist wild ver - stört
 still! Oh, bring peace to my soul,

sf *dim.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp* *pizz.* *pp*

Fl.

Ob.

C.ingl.

Clar.

Cor.

Fag.

Tromb.

H.

Don-ne la paix une heu - re! O mi -
 gib ei-ne Stun-de Frie - den. O welch
 grant me an hour of slum - ber! Sad lot

Fl.

Ob.

C.ingl.

Clar.

Fag.

H.

sè - re des rois! O mi - sè - re des rois! Ré - gner, et ne pas
 trau-ri-ges Loos! O welch trau-ri-ges Loos! Re - gie - ren und nicht
 waits on a king. Sad lot waits on a king. To reign life's joys de -

arco sul D.

H. *vi - vre! A tous donner des lois, Et dé-si-rer de sui-vre Le che-vri-er, le che-vri-er*
le - ben! Für Al - le mächtig gross, ach, und den Hir-ten nei-den, der ein-sam weilt, der einsam
nied me, de - cree - wise laws to all. Vain - ly I long to rest me; wear-y at eve, I en-vy the

14

Fl. *p* *f* *dim.*

Ob. *p* *f* *dim.*

C. ingl. *p* *f* *mf* *dim.*

Clar. *f* *I.* *mf* *dim.*

Cor. *p* *f* *a 2.* *dim.*

Fag. *f* *a 2.* *dim.*

Tromb. *p* *mf* *dim.*

H. *p* *mf* *dim.*

H. *er au fond des bois! weit in Wal-des Schoss! shepherd boy his lot!*

pizz. *sf* *dim.*

pizz. *sf* *dim.*

pizz. *sf* *dim.*

arco *f* *dim.*

14

Un poco rit.

Fl. *p* *sempre smorzando*

C. ingl. *p* *sempre smorzando*

Clar. *p* *sempre smorzando*

Cor. *p* *sempre smorzando*

Fag. *p* *sempre smorzando*

Tromb. *p* *sempre smorzando*

Un poco rit.

H. Effort sté-ri-le! Le sommeil fuit; Et ma plainte inu-ti-le Ne hà-te point ton
 Vergeb-lich Mühen! Der Schlummer entflieht, und mein un-nützes Klagen be-eilt nicht dei-nen
 In vain my longing: sleep-flees mine eyes. Vain my pleading for slumber: God heed-eth not my

Vcello.e C.B. *p* *sempre smorzando*

Un poco rit.

Fl. *ppp* *Un poco rit.* *a tempo* **15**

Clar. *ppp* *Un poco rit.* *a tempo* *a 2.* *p*

Fag. *ppp* *Un poco rit.* *a tempo* *poco sf* *(p)*

Tromb. *ppp* *Un poco rit.* *a tempo* *poco sf* *(p)*

Un poco rit.

a tempo

H. cours, Lauf, prayer, in-ter-mi-na-ble nuit, in-ter-mi-na-ble nuit!
 un-end-lich lan-ge Nacht, un-end-lich lan-ge Nacht!
 oh, ne-ver-end-ing night; oh, ne-ver-end-ing night!

Vcello.e C.B. *ppp* *Un poco rit.* *a tempo* *arco* *poco sf* *(p)* *pp*

Un poco rit.

a tempo

Fl.

Ob.
p

C.ingl.
p

Clar.

Cor.
pp

Fag.
p

pp
Tromb.

H.

Un poco rit. a tempo

Allegro. (♩ = 92.)

a 2.
sf *(p)* *f* *p* *pp* *ff*
sf *(p)* *f* *p* *pp* *ff*
sf *(p)* *f* *p* *pp* *ff*
(p) *f* *p* *pp* *ff*
a 2. *sf* *(p)* *f* *p* *pp* *ff*
a 2. *sf* *(p)* *f* *p* *pp* *ff*
sf *(p)* *pp* *f* *p* *pp*

Polydorus. Un poco rit. a tempo

Allegro. (♩ = 92.)

Sei-gneur!
O Herr!
Oh, Sire!

Herodes.

ff

Lâches, trem.
Weh mir, Ver-
Coward, a -

sf *(p)* *cresc. molto* *f* *p* *pp* *ff*
sf *(p)* *cresc. molto* *f* *p* *pp* *ff*
sf *(p)* *cresc. molto* *f* *p* *pp* *ff*
sf *(p)* *cresc. molto* *f* *p* *pp* *ff*
sf *(p)* *cresc. molto* *f* *p* *pp* *ff*

Un poco rit. a tempo

Allegro. (♩ = 92.)

Fl. **Meno mosso.**

Ob.

C. ingl.

Clar.

Cor.

Fag.

P.

Ar-rè-tez!
Haltet ein!
'Tis no foe!

Meno mosso.
(le reconnaissant)
(ihn erkennend)
(recognizing him)

Sei-
Es
As-

H.

blez! Je sais te_nir en - core Une é - pée...
rath! Noch schaff'ich mit dem Schwerte mir Schutz!
vaunt, else shall my sword re - pay thy foul trea-son!

Ah! c'est toi, Poly - do-re! Que viens-tu m'an-noncer?
Ah, bist du's, Poly-do-rus! Was ver - kündest du mir?
Ah! 'tis thou, Poly - do-rus! Say, what tid-ings dost bring?

Meno mosso.

P.

gneur, les de.vins juifs viennent de s'as - sem - bler Par vos ordres.
nah'n, wie du be-fahlst, Priester und Schriftge - lehr - te des Landes.
sembled at thy command, priests and scholars wait but thine orders.

Ils sont là.
Sie sind hier.
They are here.

H.

Enfin!
Wohlan!
At last!

Qu'ils pa - raissent!
Lass sie kommen.
Let them en - ter!

Scene IV.

Hérode et les Devins.

Herodes und die Wahrsager. Herod and the Sooth-sayers.

17

Andantino maestoso. (♩ = 63.)

Flauti.
(Fl. II. = Flauto piccolo.)

Oboe.

Corno inglese.

Clarineti in B (Si^b).

Corni in Es (Mi^b).

Fagotti.

Trombe in B (Si^b).

Cornetti in B (Si^b).
(Cornets à pistons.)

Tromboni I e II.

Trombone III.

sons bouchés
gestopfte Töne
muffled tones

I.

p

pp

Andantino maestoso. (♩ = 63.)

Herodes.

Tenori I e II.

CORO.

Les Devins.
Die Wahrsager.
The Sooth-sayers.

Bassi I e II.

Violino I.

Violino II.

Viola.

mf

Violoncello e
Contrabasso.

mf

Andantino maestoso. (♩ = 63.)

17

Cor.
Fag.

**Les Devins.
Die Wahrsager.
The Sooth-sayers.**

(5 Bassi I.) *p sotto voce*
(5 Bassi II.)

Les sa-ges de Ju-dé - e, ô roi,
Die Wei-sen von Ju-dä - a, o Herr,
The wise men of Ju-de - a, oh king,

CORO.

Fag.

a 2.

unis.

te re - connaissent Pour un prin - ce sa - vant et gé - né - reux; Ils te sont dé - vou - és.
sind dir er - ge - ben, weil du, mäch - tig und klug, Wei - se ver - ehrst; deinem Ruf folg - ten wir.
to thee are faith - ful thou art gene - rous and wise, and mer - ci - ful. We o - bey thy command.

pp

Fag.

Recit.

Herodes.

Qu'ils veillent m'é - clai - rer. Est - il quelque re - mè - de Au sou - ci dé - vo -
So gebt Er - klä - rung mir, wie ich die Sor - ge wen - de vom schlaf - lo - sen
Ad - vise me what to do, that I may ban - ish from my rest - less

Par - le, qu'attends - tu d'eux?
Sa - ge, was du be - gehrst!
Speak, king! what's thy de - sire?

pizz.
pizz.
pizz.
pizz.

Recit.

H. B. 27.

Andante con moto.
misurato

Andante misterioso. (♩ = 66.)

Clar. *misurato*

H. *sotto voce*

rant qui des long temps m'ob-se-de?
Haupt, die mich bedrängt ohn' En-de.
soul sorrow and care for e-ver.

Chaque nuit, Le mè-me son-ge m'é-pou-
Je-de-Nacht der sel-be Traum ist's, der mich
Ev'ry night, the same foul dream disturbs my

Quel est-il?
Welche Sorg'?
Tell us all!

con sord. arco

Vcello. con sord. arco

C.B. con sord. arco

mf > p

p

ppp

pp

pp

Andante con moto. Andante misterioso. (♩ = 66.)

Clar.

H.

van-te; Tou-jours u-ne voix gra-veet len-te Me ré-pè-te ces mots: «Ton heu-reux
quä-let, die-sel-be Stim-me tief und langsam spricht zu mir die-ses Wort: „Verschwunden
slumber; the self same voice in ac-cents grave speaks to me in these words: “Thy glorious

Clar.

H.

temps s'en-fuit! Un en-fant vient de naî-tre Qui fe-ra dis-pa-raî-tre
ist dein Glück, seit ge-bo-ren ward ein Kind, das bestimmt ist zu rau-ben
days are o'er, for an in-fant fair is born, des-tin'd to o'er-throw thee,

Clar. *poco f* *sf* *p* **Recit.**

H. Ton trô-neet ton pou-voir.» Puis-je de vous sa-voir Si cet-te ter-reur qui m'ac-
 dein Reich und dei - ne Macht.“ Nun sa-get, ob ihr glaubt, das Traumge-sicht, das mich er-
 take from thee throne and power.” Tell me, do you be-lieve the vi-sion fore-tell-eth the

pizz.
p
pizz.
p
pizz.
p
pizz.
p
pizz.
p

H. cable Est fon-dé - e, et com-ment ce dan-ger re-dou - ta-ble Peut ê - tre dé-tour - né?
 schreckt, sei Wahrheit; ob ein Mit-tel viel-leicht ihr ent - de-cket, zu wen-den die Ge - fahr.
 truth, ye wise men? and if true, ad-vise means to ad - vert it I wait your coun-sel wise.

Andante.
Les Devins.
Die Wahrsager.
The Sooth-sayers.

CORO. *p misurato* **18**

Les Es - prits le sau - ront, Et, par nous con-sul - tés, bien-tôt ils ré-pon-dront.
 Nur den Gei - stern ist's kund, drum be-schwör sie so - gleich um Aufschluss un-ser Mund.
 None but the spir - its can tell; these we now must con - sult, they will an-swer us well.

arco
div. pp arco
div. pp arco
pp

Andante. **18**

Les Devins font des évolutions cabalistiques et procèdent à la conjuration.

Kabbalistische Umzüge und Beschwörung der Wahrsager.

Cabalistic processions and exorcism of the sooth-sayers.

Allegretto. (♩ = 152.)

Ob.
Cingl.
Clar. a 2.
Fag. *p*
Viol.
pizz. *p*

The first system of the score includes parts for Oboe, English Horn, Clarinet in A (2nd), Bassoon, Violin, and Piano. The piano part is marked *pizz.* and *p*. The woodwinds and strings play a rhythmic pattern of eighth notes. The bassoon part is marked *p* and the piano part is marked *pizz.* and *p*. The woodwinds and strings play a rhythmic pattern of eighth notes. The bassoon part is marked *p* and the piano part is marked *pizz.* and *p*.

Allegretto. (♩ = 152.)

The second system of the score continues the woodwind and string parts from the first system. The woodwinds and strings play a rhythmic pattern of eighth notes. The bassoon part is marked *p* and the piano part is marked *pizz.* and *p*. The woodwinds and strings play a rhythmic pattern of eighth notes. The bassoon part is marked *p* and the piano part is marked *pizz.* and *p*.

19

Musical score for measures 19-22, first system. It consists of six staves. The top two staves are vocal parts with lyrics, marked *mf*. The middle two staves are piano accompaniment. The bottom two staves are a grand staff (treble and bass clef) with piano accompaniment, marked *sf*. Vertical dotted lines indicate measure boundaries.

19

Musical score for measures 19-22, second system. It consists of six staves. The top two staves are vocal parts with lyrics, marked *mf*. The middle two staves are piano accompaniment. The bottom two staves are a grand staff (treble and bass clef) with piano accompaniment, marked *sf*. Vertical dotted lines indicate measure boundaries.

Musical score for the first system, featuring piano and strings. The score is in 3/4 time and consists of six staves. The top two staves are for the piano, marked *mf*. The bottom two staves are for the strings, marked *sf*. The middle two staves are empty. The music is in a key with one sharp (F#) and a common time signature of 3/4. A vertical dashed line is present in the first measure of the piano part.

Musical score for the second system, featuring woodwinds and strings. The score is in 3/4 time and consists of ten staves. The top five staves are for woodwinds: Fl. (Flute), Fl. picc. (Flute piccolo), Ob. (Oboe), C. ingl. (Clarinet in G), and Clar. (Clarinet in Bb). The bottom five staves are for strings. The woodwinds are marked *poco f* and the strings are marked *pp* and *pizz.*. The music is in a key with one sharp (F#) and a common time signature of 3/4. A vertical dashed line is present in the first measure of the piano part.

Fl. $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$

Fl. picc. $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$

Ob. $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$

C. ingl. $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$

Clar. $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$ a 2. *p*

Fag. $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$ *p sf sf sf*

Tromb. II e III. $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$ a 2. *p*

Viol. *arco* $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$ *pp f*

mf $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$ *p sf sf sf*

arco $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$ *p pizz.*

20

Clar. $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$

Fag. $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$ *sf sf sf sf sf*

Tromb. II e III. $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$

Viol. $7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$ *sf sf sf sf sf*

$7/4 \left(\frac{3}{4} + \frac{4}{4} \right)$ *sf sf sf sf sf*

Ob.

C.ingl.

Clar.

Fag.

Tromb. II e III.

Viol.

Ob.

C.ingl.

Clar.

Fag.

Tromb. II e III.

Viol.

21

Ob.

C.ingl.

Clar.

Cor.

Fag.

Tromb. II e III.

Viol.

in D (Ré). a 2.

mf

sf

p

21

Ob.

C.ingl.

Clar.

Cor.

Fag.

Tromb. II e III.

Viol.

p

sf

Fl.

Fl. picc.

Ob.

C. ingl.

Clar.

Cor.

Fag.

II.

Tromb. III.

Les Devins.
Die Wahrsager.
The Sooth-sayers.

CORO.

22

a tempo

Andante misterioso. (♩ = 66)

Recit. misurato.

Un poco rit.

This system contains the first seven staves of the score. The top two staves are for Flute I and Flute II, both marked *p* and *ff*. The next two staves are for Violin I and Violin II, both marked *p*. The fifth staff is for Viola, marked *pp*. The sixth staff is for Cello, marked *pp*. The seventh staff is for Double Bass, marked *pp*. The eighth staff is for the right hand of the piano, marked *p*. The ninth staff is for the left hand of the piano, marked *p*. The score includes various dynamics such as *p*, *pp*, and *ff*, and markings like *a 2.* and *pp*.

Flauto gr.

a 2.

a 2.

Un poco rit. a tempo

Recit. misurato.

This system contains the eighth through thirteenth staves. The eighth staff is a vocal line starting with the lyrics: "La voix dit vrai, seigneur. Die Wahrheit hör-test du, Now thou hast heard the truth:". The dynamics for the vocal line are *mf* and *pp*. The ninth and tenth staves are for Violin I and Violin II, both marked *pp* and *arco*. The eleventh staff is for Cello, marked *pp*. The twelfth staff is for Double Bass, marked *pp*. The thirteenth staff is for the right hand of the piano, marked *p*. The fourteenth staff is for the left hand of the piano, marked *p*. The score includes various dynamics such as *p*, *pp*, *mf*, and *ff*, and markings like *pizz.* and *(mf)*.

La voix dit vrai, seigneur.
 Die Wahrheit hör-test du,
 Now thou hast heard the truth:

22

a tempo

Andante misterioso. (♩ = 66)

Un poco rit.

Ob.
C. ingl.
Clar.
Fag.
Tromb.
Vello. e C.B.

Un en-fant vient de naî - tre Qui fe - ra dis - pa - raî - tre Ton
denn ge - bo - ren ward ein Kind, das be - stimmt ist zu rau - ben dein
Lo! an in - fant fair is born des - - tined to o'er - throw thee, take

Ob.
C. ingl.
Clar.
Fag.
Tromb.
Herodes.
Moderato. Animato. Animato.

trô - ne et ton pou - voir. Mais nul ne peut sa voir Ni son nom ni sa ra - ce.
Reich und dei - ne Macht. Doch Niemand kennt das Kind noch den Stamm, dem es ei - gen.
from thee throne and power. Yet none may know his name, nor re - veal whence he com - eth.

Que faut-il que je
Wol - let Rettung mir
Speak then what is your

Moderato. Animato.

Allegro. Andante. (♩ = 66)

Fag. *a 2.*
p

H. *mf* *p*

fas-se?
zeigen?
counsel?

Tu tom-be-ras, à moins que l'on ne sa-tis-fas-se Les noirs Es- prits, et si, pour
Nah ist dein Tod, wenn nicht, ver-söhnend finstre Gei-ster, du dich ent-schliesst, so fort, ab-
Thy doom is seal'd, un-less the spir-its of dark-ness be sat-is-fied, oh king! wouldst

mf f *mf f* *mf f* *mf f* *pizz.*

Allegro. Andante. (♩ = 66)

Fl. *I.*
p

Ob. *II.*
p

Clar. *p*

Fag. *cresc. cresc. f p poco sf p pp* *muta in A (La).*

con-ju-rer le sort, wendend dein Ge-schick, thou a-vert thy doom, Des en-fants nouveaux-nés tu n'or-don-nés la mort. Neu-ge-bor-ne zu weih'n ohn' Er-bar-men dem Tod. thou must put to the sword e-very new-born-babe.

cresc. cresc. f p poco sf p pp *arco*

Allegro agitato. (♩ = 118)

Herodes.

Eh bien!.. eh bien!.. par le fer-qu'ils pé-rissent! Je ne puis hé-si-
Wohl-an! Wohl-an! Mag das Schwert sie ver-derben! Zaudern darfich nicht
They die! They die! By the sword ev'ry one shall perish! I must hast.en the

p cresc. sf *p cresc. sf* *p cresc. sf* *p cresc. sf* *p cresc. sf*

Vcllo. *p*

C. B. *p*

Allegro agitato. (♩ = 118)

Cor. in D (Ré).

I. *mf* (p)

Fag. I. *mf* (p)

H. *mf* (p)

ter. Que dans Jérusalem, A Nazareth, à Bethléem, Sur tous les nouveaux-nés mes
 mehr! weh dir Jeru-sa-lem, dir Nazareth und Bethle-hem: Der Neu-ge-born-nen Blut soll
 deed. Oh, weep, Je-ru-sa-lem, weep Nazareth and Bethle-hem: The blood of in-no-cents shall

Fl. I. II. 24 a 2.

Ob. *f* *mf* *dim.*

C. ingl. *f* *mf* *dim.*

Clar. in A (La) a 2. *f* *mf* *dim.*

Cor. *f* *ff* *dim.*

Fag. I. *f* *ff* *mf* *sf*

H. *f* *ff* *dim.* *mf* *f* *p* *tr*

coups s'ap-pe-san-tis-sent! Mal-gré les cris, mal-gré les pleurs
 eu-ren Bo-den für-ben! Trotz Leid und Weh, trotz Thränen-fluth,
 flow and stain your high-ways! No plead-ing heart, nor tear-ful eye,

f *ff* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.* *mf* *dim.*

24 H. B. 27.

Fl. *p* *poco cresc.*

Ob. *p* *poco cresc.*

Clar. *p* *poco cresc.*

Fag. *p* *poco cresc.*

H. — De tant de mè - res é - per - du - es, Des ri - viè - res de sang vont è -
 — trotz Mut - ter - fluch nach eit - lem Fle - hen soll die schwel - len - de Saat mein Schwert
 — no mother's pray'r or curse shall stay the sword. No es - cape: all shall die, per - ish —

Vello. e C.B. *f* *p* *mf*

Fl. *a 2.* *mf* *cresc. molto*

Ob. *mf* *cresc. molto*

Clar. *mf* *cresc. molto*

Fag. *mf* *cresc. molto*

H. — tre ré - pan - du - es, Des ri - viè - res de sang vont è - tre ré - pan - du - es. Je
 — ver - hee - rend mä - hen, soll die schwel - len - de Saat mein Schwert ver - hee - rend mä - hen. Zer -
 — all with - out mer - cy, un - til riv - ers of blood flow thro' the weep - ing ci - ties; for

poco cresc. *cresc. molto*

poco cresc. *cresc. molto*

poco cresc. *cresc. molto*

p

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

C. ingl. *f* *mf* *f*

Clar. *f* *mf* *f*

Cor. *f* *mf* *f*

Fag. *f* *mf* *f*

H. *f* *mf* *f*

se - rai sourd à ces dou - leurs. La beau - té, la grâ - ce, ni l'â - ge
 stört im Keim sei die - se Brut. We - der Schön - heit, we - der Al - ters Weis - heit
 I'll be deaf, nor heed their cry. Nor shall beau - ty, old age, grace nor wis - dom

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

C. ingl. *f* *mf* *f*

Clar. *f* *mf* *f*

Cor. *f* *mf* *f*

Fag. *f* *mf* *f*

H. *f* *mf* *f*

Ne fe - ront fai - blir mon cou - ra - ge: Il faut un ter - me à mes ter -
 sol - len je - mals er - schüt - tern mei - nen Muth: Des Schick - sals Macht - spruch lö - sche
 turn the cur - rent of my will from ven - geance For blood shall bring - release from

25

Fl.
Ob.
C.ingl.
Clar.
Cor.
Fag.
Tr.
Ctti
Tromb.

H.

reurs!
Blut!
care.

Non, non,
Nein, nein,
Nay, nay,

non, non,
Nein, nein,
nay, nay,

Les Devins.
Die Wahrsager.

Ten. I. The Sooth-sayers.

Ten. I. *f* Oui, oui! par le fer—qu'ils pé-ris-sent! N'hé-si-te pas, n'hé-si-te pas! Que
Ja, ja! mag das Schwert sie ver-der-ben! O, zög-re nicht, o, zög-re nicht! Weh

Ten. II. Yea, yea! by the sword they shall per-ish. No more de-lay, a-way, a-way! Oh,

(Tutti.) *f* Oui, oui! par le fer—qu'ils pé-ris-sent! N'hé-si-te pas, n'hé-si-te pas! Que
Ja, ja! mag das Schwert sie ver-der-ben! O, zög-re nicht, o, zög-re nicht! Weh

Yea, yea! by the sword they shall per-ish. No more de-lay, a-way, a-way! Oh,

Basso I. *f* Oui, oui! par le fer—qu'ils pé-ris-sent! N'hé-si-te pas, n'hé-si-te pas! Que
Ja, ja! mag das Schwert sie ver-der-ben! O, zög-re nicht, o, zög-re nicht! Weh

Yea, yea! by the sword they shall per-ish. No more de-lay, a-way, a-way! Oh,

Basso II. *f* Oui, oui! par le fer—qu'ils pé-ris-sent! N'hé-si-te pas, n'hé-si-te pas! Que
Ja, ja! mag das Schwert sie ver-der-ben! O, zög-re nicht, o, zög-re nicht! Weh

Yea, yea! by the sword they shall per-ish. No more de-lay, a-way, a-way! Oh,

Vello. e C.B.

que dans Jérusalem, A Nazareth, à Bethléem, Sur tous les nouveaux-nés tes
 Weh dir Jerusalem, dir Nazareth und Bethlehem, der Neugeborenen Blut soll
 Oh, weep, Jerusalem, weep, Nazareth and Bethlehem, the blood of innocents shall

dans Jérusalem, A Nazareth, à Bethléem, Sur tous les nouveaux-nés tes
 dir, Jerusalem, dir Nazareth und Bethlehem, der Neugeborenen Blut soll
 weep, Jerusalem, weep, Nazareth and Bethlehem, the blood of innocents shall

dans Jérusalem, A Nazareth, à Bethléem, Sur tous les nouveaux-nés tes
 dir, Jerusalem, dir Nazareth und Bethlehem, der Neugeborenen Blut soll
 weep, Jerusalem, weep, Nazareth and Bethlehem, the blood of innocents shall

dans Jérusalem, A Nazareth, à Bethléem, Sur tous les nouveaux-nés tes
 dir, Jerusalem, dir Nazareth und Bethlehem, der Neugeborenen Blut soll
 weep, Jerusalem, weep, Nazareth and Bethlehem, the blood of innocents shall

a 2.

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a fermata over the first measure. The piano accompaniment consists of several staves with chords and melodic lines. Dynamic markings include *sf* (sforzando) and *p* (piano). The key signature has three sharps (F#, C#, G#).

mes coups s'ap-pe-san-tis-sent! Mal-gré les
 Mag sie das Schwert ver-der-ben! Trotz Leid und
 Then by the sword they per-ish. No pleading

coups s'ap-pe-san-tis-sent! Oui! mal-gré les cris,
 eu-ren Bo-den für-ben. Ja! Trotz Leid und Weh,
 flow and stain thy high-ways. Yea! No pleading heart,

coups s'ap-pe-san-tis-sent! Oui! mal-gré les cris, mal-gré les
 eu-ren Bo-den für-ben. Ja! Trotz Leid und Weh, trotz Mut-ter-
 flow and stain thy high-ways. Yea! No pleading heart, nor mother's

coups s'ap-pe-san-tis-sent! Oui! mal-gré les cris, mal-gré les
 eu-ren Bo-den für-ben. Ja! Trotz Leid und Weh, trotz Mut-ter-
 flow and stain thy high-ways. Yea! No pleading heart, nor mother's

nés tes coups s'ap-pe-san-tis-sent! Oui! mal-gré les cris, mal-gré les
 Blut soll eu-ren Bo-den für-ben. Ja! Trotz Leid und Weh, trotz Mut-ter-
 cents shall flow and stain thy high-ways. Yea! No pleading heart, nor mother's

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a fermata over the first measure. The piano accompaniment includes triplets and other rhythmic patterns. Dynamic markings include *mf* (mezzo-forte) and *f* (forte). The key signature remains three sharps.

The first system of the musical score consists of seven staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) with lyrics underneath. The bottom three staves are piano accompaniment (Right Hand, Left Hand, and Bass). The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The music features a mix of whole, half, and quarter notes, with some passages marked with a forte (*f*) dynamic.

The second system is a vocal line in bass clef, continuing the melody from the previous system. It includes a fermata over a note and is marked with a forte (*f*) dynamic.

cris, mal - gré les pleurs De tant de mè - res é - per - du - -
 Weh, trotz Thränen - fluth, trotz Mut - ter - fluch nach eit - lem Fle - -
 heart, no tear - ful eye. No moth - er's prayer, nor heart - felt plead - -

mal - gré les pleurs De tant de mè - res, Les ri -
 trotz Thränen - fluth, trotz eit - lem Fle - hen muss die
 no tear - ful eye, no mother's plead - ing, nor the

pleurs De tant de mè - res, de tant de mè - res é - per - du - es, Les ri -
 fluch nach eit - lem Fle - hen, trotz Mut - ter - fluch nach eit - lem Fle - hen muss die
 pray'r nor curse shall stay the sword, no mother's prayer nor heart - felt pleading, nor the

pleurs De tant de mè - res é - per - du - es, Les ri - viè - res de sang qui se - ront ré - pan -
 fluch nach eit - lem Fle - hen soll die schwel - len - de Saat eh' sie rei - fe ver - geh'n, ja ver -
 pray'r nor curse shall stay the reeking sword, un - til riv - ers of blood flow thro' the weep - ing

pleurs De tant de mè - res é - per - du - es, Les ri - viè - res de sang qui se - ront ré - pan -
 fluch nach eit - lem Fle - hen soll die schwel - len - de Saat eh' sie rei - fe ver - geh'n, ja ver -
 pray'r nor curse shall stay the reeking sword, un - til riv - ers of blood flow thro' the weep - ing

The third system of the musical score consists of five staves. The top two staves are piano accompaniment (Right Hand and Left Hand). The bottom three staves are piano accompaniment (Right Hand, Left Hand, and Bass). The key signature changes to two sharps (F#, C#) and the time signature remains common time (C). The music features a mix of eighth and sixteenth notes, with some passages marked with a forte (*f*) dynamic.

a 2.

H. es, Les ri-viè-res de sang, Je se-rai
 hen, die-se Brut soll ver-ge-hen! Im Keim zer-
 ing, naught shall move me to pi-ty I shall be-

sotto voce
 viè-res de sang qui se-ront ré-pan-du-es, De-meu-re sourd à ces dou-leurs!
 schwellen.de Saat eh' sie rei-fe ver-ge-hen. Zerstört im Keim sei die-se Brut!
 tear-ful eye naught shall move thee to pi-ty. Thou shalt be deaf un-to their cry!

sotto voce
 viè-res de sang qui se-ront ré-pan-du-es, De-meu-re sourd à ces dou-leurs!
 schwellen.de Saat eh' sie rei-fe ver-ge-hen. Zerstört im Keim sei die-se Brut!
 tear-ful eye naught shall move thee to pi-ty. Thou shalt be deaf un-to their cry!

f *sotto voce*
 du-es, Les ri-viè-res de sang ré-pan-du-es, De-meu-re sourd à ces dou-leurs!
 ge-hen muss die schwellen.de Saat nun ver-ge-hen. Zerstört im Keim sei die-se Brut!
 ci-ties, naught shall move, shall move thee to pi-ty. Thou shalt be deaf un-to their cry!

f *sotto voce*
 du-es, Les ri-viè-res de sang ré-pan-du-es, De-meu-re sourd à ces dou-leurs!
 ge-hen muss die schwellen.de Saat nun ver-ge-hen. Zerstört im Keim sei die-se Brut!
 ci-ties, naught shall move, shall move thee to pi-ty. Thou shalt be deaf un-to their cry!

H. *p* *cresc.* *cresc. molto*

sourd à ces dou - leurs. La grâ - ce, la grâ - ce, la grâ - ce ni
 stört sei die - se Brut. Ich will - es, ich will - es! Nicht Schönheit, noch
 deaf un - to their cry, for mer - cy, for mer - cy, their cry - for

p *cresc.* *cresc.* *cresc.*

Que rien n'é-bran-le ton cou-ra-ge! Et vous, Es - prits, pour at - ti - ser sa
 Lasst Ra-che-gluth sein Herz ver-zeh-ren, steigt Gei - ster auf um sei - ne Pein zu
 nor stay the reeking sword of vengeance and ye, ye spir - its, re - dou - ble ye his

Que rien n'é-bran-le ton cou-ra-ge! Et vous, Es - prits, pour at - ti - ser sa
 Lasst Ra-che-gluth sein Herz ver-zeh-ren, steigt Gei - ster auf um sei - ne Pein zu
 nor stay the reeking sword of vengeance and ye, ye spir - its, re - dou - ble ye his

arco *p* *cresc.* *cresc.* *cresc.* *cresc.*

27

Musical score for the first system, including piano and violin parts. The piano part features a bass line with a *pp* dynamic and a treble line with a *pp* dynamic. The violin part is marked *ff* and includes a *cresc. sf* marking.

H. *sotto voce* *cresc. sf*

Ra - ge Ne fe - ront fai - blir mon cou - ra - ge, Ne fe - ront fai - blir
 Weis - heit sol - len je - mals er - schüttern mei - nen Muth, sol - len je - mals mir den
 mer - cy, un - til riv - ers of in - fants' blood shall flow. I'll be deaf, nor heed their

sotto voce

ra - ge, Re - dou - blez ses ter - reurs, Re - dou -
 meh - ren, zu ver - dop - peln die Wuth, zu ver -

sotto voce

ter - rors that his wrath may in - crease, that his

sotto voce

ra - ge, Re - dou - blez ses ter - reurs, Re - dou -
 meh - ren, zu ver - dop - peln die Wuth, zu ver -

sotto voce

ter - rors that his wrath may in - crease, that his

Musical score for the second system, including piano and violin parts. The piano part features a bass line with a *pp* dynamic and a treble line with a *pp* dynamic. The violin part is marked *ff* and includes a *cresc. sf* marking.

27

Violins I, Violins II, Violas, Cellos, Double Basses

ff, *a 2.*

in B (Sib) basso.

H. mon cou-ra-ge. Il faut un ter-me, il faut un ter-
 Muth er-schüt-tern. Des Schick-sals Macht-spruch, des Schick-sals Macht
 cry for mer-cy. Their blood shall bring peace, their blood shall bring

blez ses ter-reurs! De-meu-re sourd à ces dou-leurs, de-meu-re sourd à ces dou-
 dop-peln die Wuth. Zerstört im Keim sei die-se Brut, zerstört im Keim sei die-se
 wrath may in-crease. Thou shalt be deaf un-to their cry, thou shalt be deaf un-to their

blez ses ter-reurs! De-meu-re sourd à ces dou-leurs, de-meu-re sourd à ces dou-
 dop-peln die Wuth. Zerstört im Keim sei die-se Brut, zerstört im Keim sei die-se
 wrath may in-crease. Thou shalt be deaf un-to their cry, thou shalt be deaf un-to their

Piano

ff, *f*

The piano accompaniment for the first system consists of eight staves. The top four staves are in treble clef, and the bottom four are in bass clef. The music is in a key with three sharps (F#, C#, G#) and a 2/2 time signature. It features a variety of rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, often grouped in beams. There are several instances of triplets and sixteenth-note runs. The texture is dense, with many overlapping lines and frequent changes in harmony.

H.

me, un terme à mes ter - reurs.
 spruch ver - löscht in Strö - men Blut.
 peace, re - lease from sleep - less care.

leurs, de - meu - re sourd _____ à ces dou - leurs!
 Brut, zerstört im Keim _____ sei die - se Brut.

cry, thou shalt be deaf _____ un - to their cry!

leurs, de - meu - re sourd _____ à ces dou - leurs!
 Brut, zerstört im Keim _____ sei die - se Brut.

cry, thou shalt be deaf _____ un - to their cry!

The piano accompaniment for the second system continues with the same key signature and time signature. It is characterized by a heavy use of triplets, particularly in the right hand, creating a driving, rhythmic texture. The left hand provides a steady accompaniment with various rhythmic values. The overall effect is one of intense, repetitive motion.

a 2.

Musical score for the first system, measures 1-6. It features a grand staff with treble and bass clefs, and a piano accompaniment with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The first system includes a 'pizzicato' (pizz.) marking and a 'ritardando' (rit.) marking. The second system includes an 'a 2.' marking.

Musical score for the second system, measures 7-12. It features a grand staff with treble and bass clefs, and a piano accompaniment with treble and bass clefs. The key signature has three sharps (F#, C#, G#). The second system includes a 'Vello.' marking and a 'C. B.' marking.

This musical score is arranged in two systems. The first system consists of ten staves. The top four staves are for strings, each with a large oval above it. The next four staves are for piano, with a forte (*f*) dynamic marking and a melodic line starting with a triplet. The bottom two staves are for bass, also with a forte (*f*) dynamic marking and a melodic line starting with a triplet. The second system consists of five staves, all of which feature dense, repetitive rhythmic patterns of triplets. The notation includes various musical symbols such as clefs, key signatures (three sharps), time signatures, and dynamic markings.

The first system of the musical score consists of eight staves. The top four staves are treble clefs, and the bottom four are bass clefs. The key signature is three sharps (F#, C#, G#). The first five measures of the piano part feature a triplet of eighth notes in both hands. The sixth measure contains a whole note chord. The seventh and eighth measures show a melodic line in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic.

The second system of the musical score consists of eight staves. The top four staves are treble clefs, and the bottom four are bass clefs. The key signature is three sharps (F#, C#, G#). The first five measures are identical to the first system. The sixth measure features a melodic line in the right hand and a bass line in the left hand, both marked with a forte (*f*) dynamic. The seventh and eighth measures feature a melodic line in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic.

Musical score for the first system, measures 28-31. The score consists of four treble staves and four bass staves. The first four staves are marked with a forte (*f*) dynamic. The fifth and sixth staves are marked with a piano-piano (*pp*) dynamic starting at measure 31, with a "a 2." marking above the notes. The seventh and eighth staves are also marked with a piano-piano (*pp*) dynamic starting at measure 31.

Musical score for the second system, measures 32-35. The score consists of four treble staves and four bass staves. Dynamics include forte (*f*), *dim.*, and *pp*. The bottom two staves include *pizz.* markings and (*pp*) dynamics starting at measure 35.

Après un silence dont la durée devra représenter la valeur d'environ 8 ou 9 mesures, on passera, sans autre interruption, à la «Scène de la Crèche.»

Nach einer Fermate, deren Länge ungefähr 8 bis 9 Takte Pausen beträgt, folgt ohne weitere Unterbrechung die „Scene an der Krippe.“

After a Fermata which extends over about 8 to 9 bars rest, the "Scene at the Manger" follows without further interruption.

div. a 3.
arco

Scene V.

L'étable de Bethléem.

An der Krippe zu Bethlehem.

The Manger at Bethlehem.

Duo. Duett. Duet.

Andante. (♩ = 80.)

Flauti.

Oboe.

Corno inglese.

Clarineti in B (Sib).

La Vierge Marie.
Die Jungfrau Maria.
The Virgin Mary.

Joseph.

Violino I.

Violino II.

Viola.

Violoncello Solo.

Violoncello.

Contrabasso.

Andante. (♩ = 80.)

The musical score for Scene V is written in 6/8 time with a key signature of three flats (B-flat major/D-flat minor). It features a variety of instruments and vocal parts. The woodwind section includes Flutes (I and II), Oboe, English Horn, and Clarinets in B-flat. The string section consists of Violins I and II, Viola, Violoncello Solo, Violoncello, and Contrabasso. The vocal parts are for La Vierge Marie (Soprano), Die Jungfrau Maria (Soprano), The Virgin Mary (Soprano), Joseph (Bass), and two other vocalists (M. and J.). The score includes dynamic markings such as *p*, *poco sf*, and *sf*, and performance instructions like *pizz.* and *a 2.*

M. O mon cher fils, don - ne cette herbe ten - dre A - ces a - gneaux qui vers toi vont bê - lant!
 Mein sü - sses Kind, die - se zar - ten Hal - me gib - dei - nen Schäfchen, hör, wie sanft sie dich bit - ten.
 Sweet, hol - y babe, these sweet herbs so ten - der give the sheep thou lov - est, see they come to thee bleat - ing.

J. *pp* *arco* *pp* *arco* *pp* *arco* *Velli. unis.* *pp* *poco sf* *poco sf* *poco sf* *poco sf*

M. Ils sont si doux! I. *pp*
 Sie schau'n so hold, *pp*
 They are so meek. *pp*

lais - se, I. *pp*
 las - se, las - se sie pren - dre!
 Let them graze on the mead - ow,

J. *(p)* *(p)* *(p)* *(p)* *pp* *pp* *pp* *pp* *pizz.* *pp*

M.
 Ne les fais pas lan-guir, — ô mon en-fant! Mon cher en-fant,
 dass sie nicht hungernd schmachten, mein sü-ses Kind. Mein sü-ses Kind,
 lest they shall suf-fer hun-ger, sweet, hol-y babe! sweet, hol-y babe!

J.

Vocal parts (Soprano and Bass) and piano accompaniment (Right and Left Hand) for the first system.

M.
 don-ne cette herbe ten-dre A ces a-gneaux qui vers toi vont bê-
 die-se zar-ten Hal-me gib deinen Schäfchen, hör, wie sanft sie dich
 these sweet herbs so ten-der give to thy sheep, see they come to thee

J.

Vocal parts (Soprano and Bass) and piano accompaniment (Right and Left Hand) for the second system.

Vello. Solo.
 Vello.
 C. B.

30

senza accelerando

lan! — Ils sont si doux! lais - se, lais - se les pren - dre! Ne les fais pas lan - guir,
 bit - ten. Sie schau'n so hold, las - se, las - se sie gra - sen, dass sie nicht hungernd schmachten,
 bleat - ing! They are so meek. Let them graze on the mead - ow, lest they shall suf - fer hun - ger,

senza accelerando.

senza accelerando

30

II. I.
 poco cresc. p

I. (p)

ô — mon en - fant! Ré - pans en - cor ces fleurs, ces fleurs sur leur li - tiè - re!
 mein — süßes Kind. Und streue Blu - men aus, wo sie zur Ruh sich le - gen.
 sweet - hol - y babe! And scatter these fair flow'rs where they lie down to rest - them

Ré - pans en - cor ces fleurs sur leur li - tiè - re!
 Und streu - e Blu - men aus, wo sie sich le - gen.
 And scat - ter these fair flow'rs where they lie down to rest!

Velli.unis.
 sempre pizz. p

Animando poco assai.

Piano introduction for the first system, featuring treble and bass staves with dynamic markings like *pp* and *mf*.

Animando poco assai.

Vocal and piano accompaniment for the first system, including lyrics in French, German, and English.

M. Ils sont heu-reux de tes dons, ils sont heu-reux de tes dons. Vois leur gai-té!
 Sie freu-en sich dei-ner Gab', sie freu-en sich dei-ner Gab'. wie sind sie froh!
 Glad-ly they take what thou giv'st, glad-ly they take what thou giv'st. See how they leap!

J. Ils sont heureux de tes dons, cher en-fant; ils sont heureux de tes dons, cher en-fant. Vois leurs jeux!
 Sie freu-en sich dei-ner Gab', o mein Kind, sie freu-en sich dei-ner Gab', o mein Kind. Wie spie-len sie!
 Glad-ly they take what thou giv-est, sweet babe! Gladly they take what thou giv-est, sweet babe. They leap and play.

Animando poco assai.

Piano accompaniment for the second system, featuring treble and bass staves with dynamic markings like *mf*.

Tempo I.

Vocal and piano accompaniment for the second system, including lyrics in French, German, and English.

M. Vois leur gai-té!
 Wie sind sie froh!
 See how they leap!

J. Vois leurs jeux! Vois leur gai-té!
 Wie spie-len sie, wie sind sie froh!
 They leap and play, frolic to-and fro.

Vois leur mè-re Tour.
 Dir-ent-ge-gen sieht
 See, the moth-er has

Vois leur mè-re Tour.
 Dir-ent-ge-gen sieht
 See, the mother has

Tempo I.

31

rit. Tempo I. un poco animato.

M.
ner vers toi son re-gard ca-res-sant! Ré-pands en-cor ces fleurs sur leur li-
froh die Mut-ter, weil froh die Klei-nen sind. O streu-e Blumen aus, wo sie sich
turn'd towards thee, well she knows her young are safe. Then scat-ter these fair flow'rs where they lie

J.
ner vers toi son re-gard ca-res-sant! Ré-pands en-cor ces fleurs sur leur li-
froh die Mut-ter, weil froh die Klei-nen sind. O streu-e Blu-men aus, wo sie sich
turn'd towards thee, well she knows her young are safe. Then scat-ter these fair flow'rs where they lie

ppp

rit. Tempo I. un poco animato.

rit. Tempo I. un poco animato.

31

I. *poco f* *meno f*

M.
tiè-re! Ils sont heu-reux de tes dons, cher en-fant. Ils sont heu-reux de tes dons, cher en-fant.
le-gen. Sie freu-en sich dei-ner Gab', o mein Kind, sie freu-en sich dei-ner Gab', o mein Kind,
down to rest! Glad-ly they take what thou giv-est, sweet babe! glad-ly they take what thou giv-est, sweet babe!

J.
tiè-re! Ils sont heu-reux, Ils sont heu-reux,
le-gen. Sie freu-en sich, freu'n sich der Gab',
down to rest! Glad-ly they take what-e'er thou giv-

tr.

Un poco animato.

Tempo I.

Musical score for the first system, featuring vocal lines and piano accompaniment. The piano part includes a Vello Solo line and a C.B. line.

Un poco animato.

Tempo I.

M. Ils sont heu-reux de tes dons. Vois leur gai-té! Vois leurs jeux! Vois leur
 sie freu-en sich dei-ner Gab'. Wie sind sie froh, wie spielen sie. Dir-ent-
 glad-ly they take thy gift, sweet babe! See how they leap, fro-lic a-bout! See the

J. — ils sont heu-reux de tes dons. Vois leur gai-té! Vois leurs jeux! Vois leur
 est, sie freu-en sich dei-ner Gab'. Wie sind sie froh, wie spielen sie. Dir-ent-
 they glad-ly take thy gift. See how they leap, fro-lic a-bout. See the

arco

Un poco animato.

Tempo I.

rit. Tempo I. I.

M. mè-re Tournèr vers toi son re-gard ca-ressant! Oh! sois bé-ni, mon cher en-fant, mon
 ge-gen sieht froh die Mut-ter, weil froh die Klei-nen sind. Dich seg-ne Gott, mein sü-sses Kind! Dich
 moth-er has turn'd towards thee, well she knows her young are safe. May God in Heav-en bless thee, sweet babe, and

J. mè-re Tournèr vers toi son re-gard ca-ressant! Oh! sois bé-ni, di- vin-en-
 ge-gen sieht froh die Mut-ter, weil froh die Klei-nen sind. Dich seg-ne Gott, du heil'-ges
 mother has turn'd towards thee, well she knows her young are safe. God bless thee sweet, thou hol-ly

Vello. Solo.
 Vello.
 C.B.

rit. Tempo I.

rit. a tempo

M.
cher en - fant, sois bé - ni, mon cher et tendre enfant, cher et tendre enfant!
seg - ne Gott, o mein Kind, mein Kind, o mein Kind, sü - sses, lie - bes Kind!
keep thee safe — from harm, may God bless and keep thee, my babe, from harm!

J.
fant, oh! sois bé - ni di - vin, en - fant, di - vin enfant!
Kind! Dich seg - ne Gott, du heil - ges — Kind, hei - ligen Kind!
babe, God bless thee, sweet, thou be - loved, hol - y babe, thou holy babe!

rit. a tempo

32

rall. a tempo

M.
rall. a tempo

J.
rall. a tempo

pp rall. a tempo

H. B. 27.

Scene VI.

Les anges invisibles.
Sainte Marie. Saint Joseph.

Unsichtbare Engel.
Maria. Joseph.

Invisible Angels.
Mary. Joseph.

33

Lento con solennità. (♩ = 63.)

Flauti.

Oboe.

Corno inglese.

Clarineti in B (Sib).

La Vierge Marie.
Die Jungfrau Maria.
The Virgin Mary.

Joseph.

5 Soprani I.

5 Soprani II.

5 Alti I.

5 Alti II.

Chœur d'anges.
Chor der Engel.
Chorus of Angels.

Organo ossia
armonicordo.

p Jeu de flûtes.
Flötenregister.
Registers of Flutes.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Lento con solennità. (♩ = 63.)

33

Derrière la Scène, dans une salle voisine de l'orchestre et dont la porte est ouverte.
Hinter der Scene, in einem dem Orchester nahen Saale bei offener Thür.
Behind the scenes, in a room close to the orchestra, and with the doors open.

Maria.

Es-prits de vi - e, Est - ce bien vous?
Ihr Himmels-bo - ten, wir lauschen euch.
What message bring ye from a - bove?

Joseph.

Es-prits de vi - e, Est - ce bien vous?
Ihr Himmels-bo - ten, wir lauschen euch.
What message bring ye from a - bove?

Sopr. I. II. unis.

E - cou - tez - nous! Il faut sau - ver ton
Hö - ret uns an! Er - ret - te dei - nen
Hear what we say! A - rise and save thy

Alti I. II. unis.

Org.

Viol.

Vcllo. e C. B.

con sord.
div. *pp*
con sord.
div. *pp*

M.

O ciel, mon fils!
O Gott, mein Sohn!
Mine in - fant boy!

J.

fils qu'un grand pé - ril me - na - ce, Ma - ri - e!
Sohn vor dro - henden Ge - fah - ren, Ma - ri - a!
son from per - ils that surround him, Ma - ry!

Oui, vous de - vez par - tir, Et de vos
Ja, mit ihm sollt ihr flieh'n, kein Au - ge
Yea! ye must hence de - part! And none must

Fl.

Clar.

pas bien dé-ro-ber la tra-ce; Dès ce soir au dé-sert vers l'E-gypte il faut fuir.
 darf des Fu-sses Spur ge-wah-ren, durch die Wüste zieht da-rum nach Ä-gyp-ten so-gleich!
 know the road by which ye jour-ney. E'en this eve ye shall go, un-to E-gypt flee!

Org.

Viol.

34

Fl. Un poco animato. (♩ = 84.)

Clar.

Un poco animato. (♩ = 84.)

Maria.

Joseph.

A vos or-dres sou-mis, purs es-prits de lu-mière, A-vec Jé-sus au dé-
 Wie Ihr sagt— sei's ge-than! Bo-ten himm-li-scher Sphären, mit Je-sus heu-te noch
 We shall do— as ye bid, hol-y An-gels from Heaven, this day we all to the

A vos or-dres sou-mis, es-prits de lu-mière, A-vec Jé-sus au dé-
 Wie Ihr sagt— sei's ge-than! Ihr Bo-ten der Sphären, mit Je-sus heu-te noch
 We shall do— as ye bid. Oh An-gels from Heaven, this day we all to the

senza sord. unis.

unis. senza sord.

Vello.

C. B.

Un poco animato. (♩ = 84.)

34

Allegretto. (♩ = 144.)

I.

Fl. *pp* I.

Clar. *pp* I.

Allegretto. (♩ = 144.)

M. *Allegretto. (♩ = 144.)*

J. *Allegretto. (♩ = 144.)*

sert nous fui-rons. Mais ac - cor - dez à notre hum-ble pri - è - re La pru -
 zieh'n wir da-hin. Doch uns' - rem Fleh'n wollt Er - hö - rung ge - wöh - ren, gebt uns
 de - sert shall flee. Yet grant us what we ask; hear our pe - ti - tion: Grant us

Viol.

Allegretto. (♩ = 144.)

Silence.
G. P.

Fl. *pp*

Clar. *pp*

M. *Allegretto. (♩ = 144.)*

J. *Allegretto. (♩ = 144.)*

den - ce, la for - - ce, et nous le sau - ve - rons.
 Weis - heit und Stär - - ke, so er - ret - ten wir ihn.
 wis - dom, and strength - en us, thus we'll save him from harm.

Silence.
G. P.

Lento. (♩ = 63.)

Anges.
Engel.
Angels.

35

CORO.

La puis-san - ce cé - les - te Sau - ra de vos pas é - car - ter Toute en -
 Got - tes hei - li - ge Stär - ke wird wen - den von eu - e - rem Pfad al - les,
 Lo! the strength of the Lord shall turn from your pathway all harm. He will

Org.

Lento. (♩ = 63.)

35

36

Allegretto. (♩ = 132.)

Fl.
Ob.
C. ingl.
Clar.

Maria.

Allegretto. (♩ = 132.)

En hâte, allons tout pré - pa - rer! En hâ - te, en hâte allons tout pré - pa -
 In Ei - le wir rü - sten die Fahrt, in Ei - le, in Ei - le wir rü - sten die
 In haste we prepare for the journey, in haste then, in haste we pre - pare for the

Joseph.

En hâte, allons tout pré - pa - rer! En hâ - te, en hâte allons tout pré - pa -
 In Ei - le wir rü - sten die Fahrt, in Ei - le, in Ei - le wir rü - sten die
 In haste we prepare for the journey, in haste then, in haste we pre - pare for the

con - tre fu - nes - te. was euch be - dro - het.
 guard and protect you.

Viol.

mf *mf* *mf* *mf*

p *mf* (arco)

Allegretto. (♩ = 132.)

36

Lento. (♩ = 56.)

Lento. (♩ = 56.)

M.
J.

rer!
Fahrt!
journey.

rer!
Fahrt!
journey.

Voix des Femmes et Enfants.
Frauen- und Knabenstimmen.
Voices of women and boys.

Sopr. I. Tutti. *mf*

Sopr. II. Tutti. *mf*

Alti I. Tutti. *mf*

Alti II. Tutti. *mf*

Ho - san - - - na! Ho - san - - - na! Ho - - -

Ho - san - - - na! Ho - - -

Ho - san - - - na! Ho - - -

Ho - san - - - na! Ho - - -

Ho - san - na! Ho - - -

pp

pp

pp

pizz.

Lento. (♩ = 56.)

I.
ppp

I.
pp

san - na! Ho - san - na! Ho - san - na! Ho - san -

san - na! Ho - san - na! Ho - san - na! Ho - san -

san - na! Ho - san - na! Ho - san - na! Ho - san -

san - na! Ho - san - na! Ho - san - na! Ho - san -

p

ppp

pp

pp

pp

On ferme ici la porte de la salle communiquant avec l'orchestre.*)
 Hier wird die Thür des Saales geschlossen.
 Here the door of the hall to be shut.

un poco rit.

un poco rit.

sempre dimin. *pppp*

na! Ho-san - na!

sempre dimin. *pppp*

na! Ho-san - na!

sempre dimin. *pppp*

na! Hosan - na!

sempre dimin. *pppp*

na! Hosan - na! Ho-san - na!

mf *ppp*

un poco rit.

*) S'il n'y a pas de salle assez voisine de l'orchestre, et si cet ouvrage est exécuté dans un théâtre, les Choristes étant placées derrière la Scène, on baissera ici une toile de fond devant elles. Le rideau devra être baissé jusqu'à la hauteur de leur tête dès le commencement du morceau; de manière à ce qu'en le laissant tomber tout-à-fait, il serve immédiatement de sourdine. En outre, les Choristes devront faire subitement volte-face et chanter ces cinq dernières mesures en tournant le dos à la salle. (Sourdine vocale.) Note de H. Berlioz.

Sollte bei einer Aufführung im Theater kein Zimmer in der Nähe des Orchesters vorhanden sein, so haben sich die Choristen im Hintergrunde hinter einem Vorhange aufzustellen. Von Anfang dieser Nummer an wird derselbe nur bis zur Kopfeshöhe, hier aber ganz herabgelassen. Überdies müssen die Choristen sich hier rasch umkehren und dem Publikum den Rücken wendend diese letzten fünf Takte singen. (Dämpfung der Singstimmen.)

When performed in a theatre, where there should not happen to be a room sufficiently near the orchestra, the Choristers singing behind the scene, must stand behind a curtain. At the beginning of this part the curtain must be lowered to the heads of the singers; so however, that when lowered entirely the curtain shall serve as a sordine. In singing these five last bars, the Choristers must turn their backs quickly to the audience. (Voices damped.)

DEUXIÈME PARTIE. ZWEITER THEIL. SECOND PART.

La Fuite en Egypte.

Die Flucht nach Ägypten.

The Flight into Egypt.

Les bergers se rassemblent
devant l'étable de Bethléem.

Die Hirten versammeln sich
vor der Krippe zu Bethlehem.

The shepherds assemble
before the manger of Bethlehem.

OUVERTURE.

Moderato un poco lento. (♩ = 96.)

Componirt zu Paris
im Oktober 1850.

Flauto I.

Flauto II.

Oboe.

Corno inglese.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Moderato un poco lento. (♩ = 96.)

p

Mi ♯ non ♯
E nicht ♯ E
E not E ♯

p

Si ♯ non ♯
H nicht ♯ H
B ♯ not B ♯

p

Si ♯ non ♯
H nicht ♯ H
B ♯ not B ♯

37

37

musical score for the first system, featuring piano, violin, and cello parts. The piano part includes dynamic markings such as *cresc.*, *p*, *mf*, *sf*, and *f*. The violin and cello parts include *tr* (trills) and dynamic markings like *mf* and *sf*.

un poco rit. - - Tempo I.

musical score for the second system, featuring piano, violin, and cello parts. The piano part includes dynamic markings such as *dim.*, *perdendosi*, and *pp*. The violin and cello parts include *dim.*, *perdendosi*, and *pp*. The system concludes with the tempo marking *un poco rit. - - Tempo I.*

38

Fa # non x
 # F nicht x F
 F # not F x

38

39

Musical score for measures 39-46. The score is written for a grand piano with four staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The dynamics are marked as *sf*, *mf*, *dim.*, and *pp*. The first four staves contain the main melodic and harmonic material, while the last two staves are mostly empty, with some notes appearing in the final measure of measure 46.

39

un poco rit. Tempo I.

Musical score for measures 47-54. The score is written for a grand piano with four staves. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo marking is *un poco rit. Tempo I.* The dynamics are marked as *pp* and *p*. The score includes trills (*tr*) in measures 47 and 48. The first two staves contain the main melodic and harmonic material, while the last two staves are mostly empty, with some notes appearing in the final measure of measure 54.

un poco rit. Tempo I.

40

Musical score for measures 39 and 40. The score is written for piano and bass. The key signature has three sharps (F#, C#, G#). The time signature is 3/4. The music features a variety of textures and dynamics. In measure 39, the piano part has a melodic line with a crescendo leading to a mezzo-forte (mf) dynamic, followed by a decrescendo (dim.) to a pianissimo (pp) dynamic. The bass part has a similar dynamic contour. In measure 40, the piano part returns to a mezzo-forte (mf) dynamic with a crescendo. The bass part also has a mezzo-forte (mf) dynamic with a crescendo. The score includes various articulations such as slurs and accents.

40

Musical score for measures 41 through 44. The score continues with piano and bass parts. The piano part features triplet figures in measures 41 and 42, followed by a decrescendo (dim.) to a piano (p) dynamic in measure 43, and a further decrescendo to a pianissimo (ppp) dynamic in measure 44. The bass part has a mezzo-forte (mf) dynamic in measure 41, followed by a decrescendo to a piano (p) dynamic in measure 43, and a further decrescendo to a pianissimo (ppp) dynamic in measure 44. The score includes various articulations such as slurs, accents, and pizzicato (pizz.) markings.

Musical score for measures 40 and 41. The score is written for a string quartet (Violin I, Violin II, Viola, and Cello/Double Bass) in the key of D major. Measure 40 begins with a piano (*p*) dynamic and includes a triplet of eighth notes in the first violin part. The music builds through a crescendo (*cresc.*) to a forte (*f*) dynamic by the end of the measure. Measure 41 continues with the forte dynamic and includes the instruction *arco* (arco) for the first violin and first cello parts. The score concludes with a final measure of measure 41, marked with a box containing the number 41.

Musical score for measures 42 and 43. The score continues from the previous page. Measure 42 begins with a forte (*f*) dynamic. The music features a variety of rhythmic patterns, including sixteenth and thirty-second notes. Measure 43 concludes with a decrescendo (*dim.*) dynamic. The score concludes with a final measure of measure 43, marked with a box containing the number 41.

Tempo I.

poco riten.

42

Musical score for the first system, measures 41-48. The score is in A major (three sharps) and 3/4 time. It consists of two systems of staves. The first system has four staves of chords, with dynamics *pp* in measures 41-42 and *poco f* in measures 43-44. The second system has six staves of piano accompaniment, with dynamics *p*, *sf dim.*, *pp*, and *tr* (trills) throughout. The tempo changes from *poco riten.* to *Tempo I.* at measure 42. The number 42 is boxed in the top right of the system.

poco riten.

Tempo I.

42

Musical score for the second system, measures 49-56. The score continues from the first system. It consists of two systems of staves. The first system has four staves of chords, with dynamics *poco f* and *pp* alternating. The second system has six staves of piano accompaniment, with dynamics *poco f* and *pp* alternating. The tempo remains *Tempo I.*

43

Musical score for measures 43-48. The score is written for piano and includes staves for the right and left hands. Dynamics range from *sf* (sforzando) to *p* (piano). The key signature has three sharps (F#, C#, G#). The music features melodic lines with slurs and arpeggiated accompaniment.

43

Musical score for measures 49-54. The score continues with dynamic markings including *f*, *dim.*, *ppp*, and *p*. It includes performance instructions such as *un poco rit.* (un poco ritardando) and *pizz.* (pizzicato). The key signature remains three sharps. The music features melodic lines with slurs and arpeggiated accompaniment.

L'Adieu des Bergers à la Sainte Famille.

Abschiedsgesang der Hirten
beim Scheiden der heiligen Familie.

The shepherds
bid farewell to the Holy Family.

Allegretto. (♩ = 50.)

Oboi.
Clarineti in A (La).

Soprani.

Alti.

Tenori.

Bassi.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Il s'en va loin de la ter-re OÙ dans l'é-table il vit le jour.
Du ent-fliest der Hei-mat Hainen, entfliest der dunklen Krip-pe Hut;
Must thou bid fare-well, sweet in-fant, to the crib where thou wast born;

Il s'en va loin de la ter-re OÙ dans l'é-table il vit le jour.
Du ent-fliest der Hei-mat Hainen, entfliest der dunklen Krip-pe Hut;
Must thou bid fare-well, sweet in-fant, to the crib where thou wast born;

Allegretto. (♩ = 50.) *p*

De son père et de sa mè-re Qu'il res-te le constant a-mour! Qu'il gran-dis-se, qu'il pros-
mag der El-tern Lieb' sich ei-nen, zu schir-men dich mit from-mem Muth. Wach-se, blü-he! Sei den
comfort thou thy moth-er weeping, oh, cheer her heart of hope for-lorn! Grow in strength, till man-hood

De son père et de sa mè-re Qu'il res-te le constant a-mour! Qu'il gran-dis-se, qu'il pros-
mag der El-tern Lieb' sich ei-nen, zu schir-men dich mit from-mem Muth. Sei den
com-fort thy moth-er weeping, oh, cheer her heart of hope for-lorn! Till man-hood

poco f *p*

H. B. 27.

père, Et qu'il soit bon père à son tour! Qu'il gran-dis-se, qu'il pros-père, Et qu'il soit bon père à son
 Deinen Va-ter einstauch mil-de und gut. Wach-se, blü-he! Sei den Dei-nen Va-ter einst auch mil-de und

bids thee gladly greet thy life's fair-est morn! Grow in strength, till man-hood bids thee glad-ly greet thy life's fair-est

père, Et qu'il soit bon père à son tour! Qu'il gran-dis-se, qu'il pros-père, Et qu'il soit bon père à son
 Deinen Va-ter einstauch mil-de und gut. Wach-se, blü-he! Sei den Dei-nen Va-ter einst auch mil-de und

bids thee glad-ly greet thy life's fair-est morn! Grow in strength, till man-hood bids thee glad-ly greet thy life's fair-est

44

Poco rit.

Tempo I.

tour, Et qu'il soit bon père à son tour! Onc-ques si, chez l'i-do-lâ-tre, Il vient à
 gut, Va-ter einstauch mil-de und gut. Droht je Un-heil dir im Lan-de, wo fal-sche

morn; glad-ly greet thy life's fair-est morn! Should in heath-en lands dire perils and dangers

tour, Et qu'il soit bon père à son tour! Onc-ques si, chez l'i-do-lâ-tre, Il vient à
 gut, Va-ter einst auch mil-de und gut. Droht je Un-heil dir im Lan-de, wo fal-sche

morn; glad-ly greet thy life's fair-est morn! Should in heath-en lands dire perils and dangers

Poco rit.

44

Tempo I. H. B. 27.

poco f

sen_tir le mal-heur, Fuy-ant la ter-re ma-rà-tre, Chez nous qu'il re-vienne au bon-heur!
 Götter blind man ehrt, sei dir fern vom Ni-les-stran-de bei uns auf's Neu-e Glück be-scheert.
 e-ver vex thee sore; come re-turn to us, thy home be with us, where thou shalt grieve no more!

poco f

sen_tir le mal-heur, Fuyant la ter-re ma-rà-tre, Chez nous qu'il re-vien-ne au bon-heur!
 Götter blind man ehrt, sei dir fern vom Ni-les-stran-de bei uns auf's Neu-e Glück be-scheert.
 e-ver vex thee sore; comethen to us, let thy home be with us, where thou shalt grieve no more!

poco f

sen_tir le mal-heur, Fuyant la ter-re ma-rà-tre, Chez nous qu'il re-vienne au bon-heur!
 Götter blind man ehrt, sei dir fern vom Ni-les-stran-de bei uns auf's Neu-e Glück be-scheert.
 e-ver vex thee sore; come then to us, let thy home be with us, where thou shalt grieve no more!

poco f

sen_tir le mal-heur, Fuy-ant la ter-re ma-rà-tre, Chez nous qu'il re-vien-ne au bon-heur!
 Götter blind man ehrt, sei dir fern vom Ni-les-stran-de bei uns auf's Neu-e Glück be-scheert.
 e-ver vex thee sore; come then to us, thy home be with us, where thou shalt grieve no more!

poco f

p *f* *mf*

Que la pau-vre-té du pâ-tre Res-te toujours chère à son cœur! Que la pau-vre-té du
 Blei-be hold dem Hir-ten-stan-de, sei-ne Ar-muth sei stets dir werth. Blei-be hold dem Hir-ten-

p *f* *mf*

Ne'er for-get un-to thy call-ing we will ope' our cot-tage-door. Ne'er for-get! un-to thy

p *f* *mf*

Que la pau-vre-té du pâ-tre Reste toujours chère à son cœur! Que la pau-vre-té du
 Blei-be hold dem Hirten-stan-de, sei-ne Ar-muth sei stets dir werth. Blei-be hold dem Hir-ten-

p *f* *mf*

Ne'er for-get, un-to thy call-ing we will ope' our cot-tage-door. Ne'er for-get! un-to thy

p *f* *mf*

Poco rit.

45 Tempo I.

dim. *p*
 pa - tre Res - te tou - jours chère à son cœur, Rés - te toujours chère à son cœur!
 stan - de, sei - ne Ar - muth sei stets dir werth, sei - ne Ar - muth sei stets dir werth.
dim. *p*
 call - ing we will ope' our cot - tage - door! We will ope' our cot - tage - door!
dim. *p*
 pa - tre Res - te tou - jours chère à son cœur, Res - te toujours chère à son cœur!
 stan - de, sei - ne Ar - muth sei stets dir werth, sei - ne Ar - muth sei stets dir werth.
dim. *p*
 call - ing we will ope' our cot - tage - door! We will ope' our cot - tage - door!

Poco rit.

45 Tempo I.

Un poco più lento. *mf*
 Un poco più lento. *mf*
pppp
 Cher - en - fant, Dieu te bé - nis - se! Dieu vous bé - nisse, heureux é - poux! Que ja - mais de l'injus - ti - ce Vous ne puis -
 Schirmten doch des Him - mels Mächte dies Kind und dich, du glücklich Paar, dass der Bö - sen ü - ble Ränke Euch drei ver -
 Sweetest babe, God grant thee his blessing; God bless thy parents sore - ly tried! May his goodness e'er protect you, turn e - vil
pppp
 Cher en - fant, Dieu te bé - nis - se! Dieu vous bé - nisse, heureux é - poux! Que ja - mais de l'injus - ti - ce Vous ne puis -
 Schirmten doch des Him - mels Mächte dies Kind und dich, du glücklich Paar, dass der Bö - sen ü - ble Ränke Euch drei ver -
 Sweetest babe, God grant his blessing; God bless thy parents sore - ly tried! May his goodness e'er protect you, turn e - vil
pppp
 Cher en - fant, Dieu te bé - nis - se! Dieu vous bé - nisse, heureux é - poux! Que ja - mais de l'injus - ti - ce Vous ne puis -
 Schirmten doch des Him - mels Mächte dies Kind und dich, du glücklich Paar, dass der Bö - sen ü - ble Rän - ke Euch drei ver -
 Sweetest babe, God grant thee his blessing; God bless thy parents sore - ly tried! May his goodness e'er pro - tect you, turn e - vil
pppp
 Un poco più lento.

siez sen - tir les coups! Qu'un bon an - ge vous a - ver - tis - se Des dan - gers pla - nant sur vous! Qu'un bon an - ge vous a - ver -
 schonten im - mer - dar! Dass ein Engel Warnung brächte, wenn Euch drohend naht Ge - fahr! Dass ein En - gel War - nung
 from your path a - side! May his Angels hov - er o'er you, all your footsteps guard and guide! May his An - gels hov - er
 siez sen - tir les coups! Qu'un bon an - ge vous a - ver - tis - se Des dan - gers pla - nant sur vous! Qu'un bon an - ge vous a - ver -
 schonten im - mer - dar! Dass ein Engel War - nung brächte, wenn Euch drohend naht Ge - fahr! Dass ein En - gel War - nung
 from your path a - side! May his Angels hov - er o'er you, all your footsteps guard and guide! May his An - gels hov - er

Poco rit.

tis - se Des dan - gers pla - nant sur vous, Des dan - gers pla - nant sur - vous!
 bräch - te, wenn Euch dro - hend naht Ge - fahr, wenn Euch drohend naht Ge - fahr!
 o'er you, all your footsteps guard and guide, all your footsteps guard and - guide!
 tis - se Des dan - gers pla - nant sur vous, Des dan - gers pla - nant sur - vous!
 bräch - te, wenn Euch dro - hend naht Ge - fahr, wenn Euch dro - hend naht Ge - fahr!
 o'er you, all your footsteps guard and guide, all your footsteps guard and - guide!

Poco rit.

Le Repos de la Sainte Famille.

Die Ruhe der heiligen Familie.

The Holy Family resting at the way-side.

Allegretto grazioso. (♩ = 52.)

Flauti. *I.*
 Oboe. *p*
 Corno inglese.
 Clarinetti in A (La). *II.*
 Le Récitant.
 Ein Erzählender.
 A Narrator.
 (Tenor.)
 4 Soprani.
 4 Alti.
 Violino I. *p*
 Violino II. *p*
 Viola. *p*
 Violoncello e Contrabasso. *p*

Allegretto grazioso. (♩ = 52.)

Fl. *I.*
 Ob. *p*
 C. ingl. *p*
 I. Clar. *p*

Allegretto grazioso. (♩ = 52.)

Fl.
C. ingl.
poco f *p*
poco f

Fl.
Ob.
C. ingl.
Clar. I.
p *pp* *poco f* *p*
poco f *poco f* *poco f* *poco f*
Vcello.
C. B.
poco f *poco f*

Clar.
p *p* *p* *p*

Fl. I. 47

Ob.

C. ingl.

Clar.

sf *p* *pp* *poco f* *p*

sf *p* *pp* *pp* *pizz.* *p*

sf *p* *pp* *pizz.* *p*

sf *p* *pp*

sf *p* *pp*

sf *p* *pp*

47

Ob.

C. ingl.

p

p

I.

Fl. *pp*

Ob. *pp*

C. ingl.

poco f
arco

poco f
arco

poco f

poco f

p

poco f

Viol.

p

p

p

p

p

48

Fl. I.

p

Ob. *pp*

Clar. *sf* *pp*

pp

pp

pp

pp

pp

48

Fl.

Ob.

C. ingl.

Clar.

Ten. Solo.

R.

Les pé-le-rins é-tant ve-nus En un lieu de bel-le ap-pa-ren-ce,
 Als nun die Pil-ger auf dem Zug' nah am Weg ein lieb-lich Plätzchen tra-fen an,
 Now when the pilgrims, tired and faint, halt-ed at the way-side in a pleasant place,

Vcello. e C. B.

Fl.

C. ingl.

Clar.

R.

Ou se trouvaient ar.bres touffus Et de l'eau pu.re en a-bon-dan-ce,
 wo Bäu-me stan-den dicht be-laubt, und Was-ser reichlich war zu fin-den,
 where trees af-ford-ed shelt'er-ing shade and cool, clear wat-er flowed in a-bundance,

Vcello. e C. B.

R. Saint Jo - seph dit: Ar - rè - tez - vous! Près de cet - te clai - re fon - tai -
 sprach Sankt Jo - seph: Blei - bet nun steh'n! Hier an die - sem kla - ren, küh - len
 thus spake Jos - eph: Here let us stay! near this cool re - fresh - ing de - sert -

49 I.

Fl. *p*

Clar. *p*

R. ne, A - près si lon - gue peine, I - ci re - po - sons nous! L'en - fant Je - sus dor -
 Quell nach We - ges Müh'n und La - sten wol - len nun wir ruh'n. Das Je - sus - kindlein
 spring, faint after a wear - y, jour - ney; here then let us rest. The in - fant Je - sus

49

Fl. *p*

Ob. *p*

Clar. *p*

R. mait.... Pour lors Sain - te Ma - ri - e, ar - rê - tant l'à - ne, ré - pon - dit: «Voy - ez ce beau ta -
 schlief. In - dess hielt Ma - ri - a am Zaume das Maul - thier und sprach: „O - seht den schö - nen
 slept. And Ma - ry, while she held the ass's bri - dle spake and said: “Lo! now be - hold this

Vcello. *pp* *poco f*

C. B. *pp*

Fl.
Ob.
C. ingl.
Clar.
R.

pis d'her-be dou-ce et fleu-ri-e, Le Sei-gneur pour mon fils au dé-sert l'é-ten-
 Tep-pich von Blu-men und Gräsern, den der Herr für mein Kind in der Wü-ste er-
 car-pet of flowers and sweet grasses, 'tis the Lord hathspread it here for my son in the

50

I.

dit, au dé- sert l'é-ten-dit.»
 schuf, in der Wü- ste er-schuf.“
 de- sert spread it here for my son.”

poco f
poco f
poco f
pp
ppp
poco f
pizz.
poco f
pizz.
poco f
pizz.
ppp
poco f
pizz.
poco f

51

pp

pp

pp

pp

pp

pp

pp

arco

arco

arco

arco

51

rit. un poco

pp

pp

pp

rit. un poco

Puis, s'é - tant as - sis sous l'om - bra - ge De trois pal -
 Und sie sassen nie - der im Schatten, von drei be -
 And they lay them down and rest - ed con sord. beneath the

con sord.

rit. un poco

Fl. *senza accel.* *Poco rit.*

Ob.

R. *senza accel.* *Poco rit.*

miers au vert feuil - la - ge, L'à - ne pais - sant, l'en - fant dor - mant, Les sa - crés - - vo - ya -
 laub - ten Pal - men - bäu - men, da - - grast das Thier, da schläft das Kind. Von dem Him - - mel ge -
 shade of sheltering palmtrees, the ass did graze; the in - fant slept and the par - - ents re -

dim.

con sord.
pp

con sord.
pp

1 Solo, con sord.
pp

senza accel. *Poco rit.*

R. *senza accel.* *Poco rit.*

geurs quelque temps som - meil - lè - rent, Ber - - cés par des son - ges heu -
 weiht ru - hen sanft auch die El - tern, ge - - wie - get von se - li - gem
 posed with the bless - ing of Heav - en, dreams peace - ful and jo - yous they

pp

Fl. I.

Clar. *pp*

ppp sotto voce

R. reux; Et les an-ges du ciel, à ge-noux au-tour d'eux, Le di-vin en-fant a-do-
 Traum, und die En-gel des Lichts knie-ten nie-der um sie, be-te-ten zum hei-li-gen
 dream while An-gels from Heav'n o'er them vig-il keep, wor-shipping on bend-ed knee the

pp

pp

pp

pp

pp

Fl. *pp*

C. ingl. *pp*

Clar. *pp*

R. re- - rent.
 Kin- - de.
 ho - ly babe.

4 Soprani. *pp perdendo* - - - *ppp*

Le Chœur doit être placé au loin derrière la Scène.
 Der Chor muss weit hinter dem Orchester aufgestellt sein.

Al - le - lu - ia! Al - le - lu - ia!
 Hal - le - lu - ja! Hal - le - lu - ja!
 Hal - le - lu - ja! Hal - le - lu - ja!

2 Alti I. *pp perdendo* - - - *ppp*

The Chorus must be placed far behind the orchestra.

Al - le - lu - ia! Al - le - lu - ia!
 Hal - le - lu - ja! Hal - le - lu - ja!
 Hal - le - lu - ja! Hal - le - lu - ja!

2 Alti II. *pp perdendo* - - - *ppp*

A défaut de Chœur, le Ténor chante les dix mesures du Soprano I.
 Wenn kein Chor vorhanden singt der Tenor die zehn Takte des I. Soprans.
 In the absence of a chorus the tenor sings the ten bars of the first soprano.

Al - le - lu - ia! Al - le - lu - ia!
 Hal - le - lu - ja! Hal - le - lu - ja!
 Hal - le - lu - ja! Hal - le - lu - ja!

div. *ppp*

div. *ppp*

div. *ppp*

pizz. *pp*

pizz. *p*

TROISIÈME PARTIE. DRITTER THEIL. THIRD PART.

L'arrivée à Saïs.
Die Ankunft in Saïs. The Arrival at Saïs.

Allegro non troppo. (♩ = 72.)

Flauti. *mf* *dim.* *p*

Oboe. *mf* *dim.* *p*

Corno inglese. *p*

Clarineti in A (La). *mf* *dim.* *p*

Le Récitant.
Ein Erzählender.
A Narrator.
(Tenor.)

Allegro non troppo. (♩ = 72.)

De - puis trois jours, malgré l'ar - deur du vent,
Drei Ta - ge so in heissen Win - des Weh'n
Now three whole days in spite of storming winds,

Violino I. *p*

Violino II.

Viola.

Violoncello.

Contrabasso.

*Fa # et non x
F nicht x F
F # not F x*

Allegro non troppo. (♩ = 72.)

R. Ils che - mi - naient dans le sa - ble mou - vant.
weit wandern sie nun durch das sand - ge Meer.
they wander'd on - ward thro' the de - sert plain.

Piano accompaniment for the first system, featuring treble and bass staves with various musical notations including notes, rests, and dynamic markings.

52

R.

Le pauvre ser - vi -
 Das ar - me, treu - e
 The faith-ful beast that

Second system of the score, including a vocal line with lyrics and piano accompaniment. The lyrics are: "Le pauvre ser - vi - / Das ar - me, treu - e / The faith-ful beast that".

52

R.

teur de la fa - mil - le sain - te, Là - - ne, dans le dé - sert,
 Thier, das trug die heil - gen Wan - d'rer, matt vor Durst und Son - nen - brand
 bore the wand'ers, o - ver burd - en'd, tired and faint, and parched with thirst

Third system of the score, including a vocal line with lyrics and piano accompaniment. The lyrics are: "teur de la fa - mil - le sain - te, Là - - ne, dans le dé - sert, / Thier, das trug die heil - gen Wan - d'rer, matt vor Durst und Son - nen - brand / bore the wand'ers, o - ver burd - en'd, tired and faint, and parched with thirst".

Fl. a 2. sf

Ob. sf

C. ingl. sf

Clar. sf a 2.

R. é - tait dé - ja tom - bé; Et, bien a - vant de
 er - lag dem wei - ten Ritt. Lang; eh'noch ei - ne
 had died a long the road. Long ere a town was

tr

p

sf

R. voir d'u - ne ci - té l'en - cein - te, De fa - ti - gue et de soif son maître eût suc - com -
 Stadt er - schien auf ih - rem We - ge, wä - re Jo - seph ver - schmach - tet auch vor Mü - dig -
 seen, to end the wear - y jour - ney, e - ven Jos - eph him - self would have died of thirst and

R. bé Sans le secours de Dieu.
keit, wenn nicht der Herr ihm half.
heat with out the help of God.

dim.

53

R. Seu - le Sain - te Ma - ri - e Marchait cal - me et se -
Nur die heil' - ge Ma - ri - a ging still, ru - hig und
On - ly Ma - ry complain - ed not; she bore, calm and re -

mf *p*

cresc. *mf* *p*

dolce

53

I.

p

p

R.

rei - ne, et de son doux en - fant La blon - de che - ve - lu - re et la tê - te bé - ni - e
 hei - ter mit ih - rem sü - ssen Kind. Die blon - den gold - nen Lo - cken, um - wal - lend sein An - tli - z,
 sign - ed, her infant in her arms, his gol - den locks en - cir - cling his beau - te - ous face di - vine

54

poco f

f > p

poco f

f > p

poco f

f > p

poco f

f > p

poco f

f > p

poco f

f > p

R.

Sem - blaient la - ra - ni - mer, sur son cœur re - po - sant. Mais bien - tôt
 ruh'n sanft ihr - an der Brust und be - le - ben den Muth. End - lich doch
 her babe, close at her bos - om she nursed him to sleep. Yet at last

54

a 2.

f *p* *f* *p* *f* *p* *f* *p*

R. ses pas chan - ce - lè - rent. Com - bien de fois les é - poux s'ar - rê - tè - rent!...
 schwanken ih - re Schrit - te. Wie oft wohl müs - sen uns' - re Wand' - rer ra - sten...
 she grew faint and wear - y, and sat her down to rest be - side her hus - band!

f *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p* *sf* *p*

R. En - fin, pour - tant, ils ar - ri - vè - rent
 bis end - lich doch Saïs sie er - rei - chen,
 At length, how - e'er, they came un - to Sa - is

un poco riten.

I.

un poco riten.

R. A Sa - is, ha - le - tants, Pres - que mourants.
 müd und matt, a - them - los, dem To - de nah.
 faint and tired out of breath faint un - to death.

tr

un poco riten.

Recit.

Recit.

R. C'é-tait u - ne ci - té dès longtemps ré - u - ni - e A l'em - pi - re ro - main, Plei - ne de gens cru -
 Es war dies ei - ne Stadt, die dem rö - mi - schen Rei - che schon längst un - ter - than. Grausam war dort das
 This was a ci - ty which long a - go had been joined to the Ro - man empire; 'twas full of cru - el

f - p

Recit.

Allegro.

Four staves of piano accompaniment. The first three staves are in treble clef, and the fourth is in bass clef. Dynamic markings include *f* and *pp* with hairpins.

Allegro.

Recit.

R.

els, au vi - sa - ge hau - tain.
 Volk und von hoch - müth'gem Sinn.
 peo - ple with haught - y minds.

O - yez com - bien du - ra la na - vran - te a - go -
 O hört, welch' her - be Noth, wel - che fürcht - ba - re
 Now hear, what terri - ble hard - ships our pil - grims

Vocal line and piano accompaniment for the second system. The vocal line is on a single staff with lyrics. The piano accompaniment consists of four staves. Dynamic markings include *f* and *pp*.

Allegro.

Four staves of piano accompaniment. Dynamic markings include *mf* and *p*.

R.

ni - e Des pé - le - rins cher - chant un a - si - le et du pain!
 Pein der Pil - ger nun harrt, eh' Ob - dach und Brot sie em - pfah'n.
 suf - fered, ere they found food, and shel - ter to rest them and sleep.

Vocal line and piano accompaniment for the fourth system. The vocal line is on a single staff with lyrics. The piano accompaniment consists of four staves. Dynamic markings include *pizz.*

Scene I.

L'intérieur de la ville de Saïs.

Inneres der Stadt Saïs.

Interior of the town of Saïs.

Duo. Duett. Duet.

Moderato. (♩ = 50.)

Flauti.

Oboe.

Corno inglese.

Clarineti in A (La).

Fagotti.

Timpani
in D (Ré) Es (Mi♭).

La Vierge Marie.
Die Jungfrau Maria.
The Virgin Mary.

Dans cet - te vil - le im - men -
In die - ser un - ge - heu - ren
In this e - norm - ous ci -

Joseph.

Le Père de Famille.
Hausvater.
The father.

6 Bassi I.

6 Bassi II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Moderato. (♩ = 50.)

I.

Fl.

C.ingl.

Clar.

Maria.

se
Stadt,
ty

Où le
wo des
where the

peu-ple en
Vol - kes
peo - ple

en fou - le s'é - lan - ce,
Men - ge sich drän - get,
crowd to - geth - er

arco

M.

Quel - le ru - meur! Jo - seph - j'ai peur...
wel - ches Ge - tös! Mir ist so bang!
midst all the noise, I fear to stay!

55

I.

p *sf*

p *sf*

M.
 Je n'en puis plus... las!... je suis mor - te... Al - lez frap - per à cet - te
 Die Kräf - te flieh'n, ach, ich ver - ge - he... An je - - ner Thür um Ob - dach
 Gone is my strength, ah! I am dy - ing. Go, knock at yon - der door and

p

55

Fl.

Ob.

mf

M.
 por - te! - te!
 fle - he!
 ask for help!

dim. *ppp*

dim. *p* *ppp*

dim. *ppp*

Ob.
C. ingl.
Clar.
Fag.
Timp.

Joseph.

Ouvrez, ou - vrez, se - cou - rez - nous! Lais - sez - nous - re - po - ser chez vous!
 Öffnet die Thür, erbarmt euch mein, gön - net uns Ob - dach, o las - set uns
 O - pen the door, oh let us in! wear - y pilgrims we long for

C. ingl.
Clar. a 2.
Fag.

J. Que l'hospi - ta - li - té sain - te soit ac - cor - dée A la mère, à l'en - fant!
 ein! Hei - li - ge Gastfreundschaft schen - ket, schenket sie gnä - dig der Mut - ter, dem Kind,
 rest! Pit - y us, wear - y and fam - ished, o - pen your doors to a moth - er and babe,

Allegro. (♩ = 63.)

Fl.
Ob.
C. ingl.
Clar. *cresc.*
Fag. *cresc.*
Timp. *cresc.*
p *ff*

Allegro. (♩ = 63.)

cresc.
Hé - las! de la Ju - dé - e Nous ar - ri - vons à pied.
weh mir! weit von Ju - dä - a kommen wir her zu Fuss.
far, far, e'en from Ju - de - a hith - er we came on foot.

6 Bassi I.
6 Bassi II.

Ar - riè - re, vils Hé - breux!
He - brä - er, packteuch fort!
Ye He - brews, get ye hence!

p cresc.
ff
unis.
ff

Allegro. (♩ = 63.)

C. ingl.
Clar.
Tempo I. *p* *sf*

Les gens de Ro - me n'ont que fai - re De - va - ga - bonds et de lé - preux!
Der röm - sche Bür - gersmann ver - ach - tet euch - heimat - los und räu - dig' Volk.
The Ro - man cit - i - zen des - pis - es your - va - ga - bond and homeless race.

mf
mf
mf
mf
p
div.
p

Fl. I. *p*

C.ingl. *p*

Clar. *a 2. p sf*

Maria

Mes pieds de sang teignent la terre.
 Schon fñrht des Fu-sses Blut die Erde.
 Foot-sore, my bleeding feet do stain the ground.

Joseph.

Sei-gneur!
 O Herr!
 Good man!

Fl. I. *p*

Ob. *poco f*

C.ingl. *perdendo*

Clar. *a 2. p sf*

Fag. I. *pb. sf*

M. *poco f*

J. *perdendo*

Jé-sus va mou-
 Und Je-sus er-
 And Je-sus, my

ma femme est pres-que mor-te.
 Lass nicht mein Weib ver-ge-hen!
 Let not my wife here per-ish!

Fl.
Ob.
C. ingl. *pp*
Clar. *p a 2.*
Fag. *p* I.

M.
rir... c'en est fait: Mon sein ta - ri n'a plus de lait.
liegt, ach, er stirbt, da mei - ner Brust Nah - rung ver - siegt.
babe, lo! he dies, dies at my breast seek.ing his food.

J.
Frap - pons en - co - re à
Ich will an die - ser
I'll try once more, and

cresc.

Ob.
C. ingl. *p*
Clar.
Fag.

Joseph.

cet - te por - - tel
Thür noch po - - chen.
knock at the neigh - bour's door.

poco f
mf (*dim.*) *p*

58

Ob. *tr*

C. ingl.

Clar.

Fag.

Timp.

Joseph.

mf

Oh! par pi - tié, se - cou - rez.
 Öff - net die Thür, erbarmt euch
 O - pen the door, pit - y the

58

C. ingl.

Clar.

Fag.

J.

nous! Laissez - nous re - po - ser chez vous! Que l'hospi - ta - li - té sainte soit ac - cor -
 mein, gön - net uns Obdach, o las - set uns ein! Hei - li - ge Gastfreundschaft schenket, schenket sie
 poor! Grant a night's shelter, oh let us come in! Pit - y us, wear - y and famish'd o - pen your

60 Tempo I.

Fag. *(mf espressivo)*

J. Sei - gneur! sau - vez la mè - re! Ma - rie ex - pi - re... c'en est
 O Herr! ret - te die Mut - ter! Ach, sie er - lie - get... ach, sie
 Good man! let not a moth - er die! Wear - y, she faint - eth, ah! she

preux.
Volk.

race!

60 Tempo I.

Fl. a 2.

Ob. *p sf*

C. ingl. *p sf*

Clar. *p sf*

Fag. a 2. *p sf*

Allegro non troppo. (♩ = 52.)

J. fait... Et son en - fant n'a plus de lait.
 stirbt... Des Kindes Nah - rung ist ver - siegt.
 dies, dies with the babe e'en at her breast.

mf dim.

Allegro non troppo. (♩ = 52.)

Silence. **61**
G.P. Recit.

Fl. Clar. J.

Vo-tre mai-son, cru-els, res-te fer-mé-e. Vos cœurs sont durs...
Grausa-me, eu-er Haus bleibt uns ver-schlossen! Hart ist eu'r Herz!
Cru-el ones, ye whose door re-main-eth clos-ed hard-heart-ed ones!

Silence. **61**
G.P. Recit.

Fl. Ob. C.ingl. Clar. Fag. J.

Sous la ra-mé-e De ces sy-co-mo-res, l'on voit Tout à l'écart un humble toit... Frappons en-
Dort un-ter'm Schatten je-ner Sy-co-mo-ren winkt uns noch ein be-schei-den, niedrig' Haus. Dort klopf'ich
There, in the shel-ter of dark sy-co-mo-res, you cot-tage would af-ford a wel-come home... There will I

Fl. **Allegro non troppo.** (♩ = 52.) **Recit.**

Clar. *mf* *cresc.* *f* *p*

Fag. *mf* *cresc.* *f* *p*

Allegro non troppo. (♩ = 52.) **Recit.**

J. cor... an. knock. Mais qu'à ma voix u - ni - e, Vo - tre voix si dou - ce, Ma - ri - e, Tente aus. Doch, mei - nem Fleh'n ver - ei - ne dei - ne sü - sse Stim - me, Ma - ri - a, sie zu Thy voice with mine u - nit - ing, plead with me for food and shelter, Mar - y

mf *cresc.* *f* *p*

mf *cresc.* *f* *p*

mf *cresc.* *f* *p*

mf *pizz.* *cresc.* *f* *p*

mf *cresc.* *f* *p*

Fl. **Allegro non troppo.** **62**

Clar. *(p)*

Marie. **Allegro non troppo.**

Hé - las! nous au - rons à souf - frir Par - tout l'in - sulte et l'a - va -
 Weh' uns, wir ern - ten grimmen Spott, Hohn und Ver - wün - - schung hier al -
 In vain! they mock at our dis - tress, here we shall die; none here to

J. si de les at - ten - drir! rüh - ren su - che auch du. dear, lest they should re - fuse.

p *poco f*

p *poco f*

p *poco f*

p *poco f* *pizz.* *poco f*

Fag. **Tempo I.**

Timp. **Tempo I.** *mf*

M. **Tempo I.**

J. **Tempo I.**

ni - e. Je vais tom - ber...
 lei - ne. Ich sin - ke hin...
 help us. I'm faint to death...

Oh! par pi - tié, —
 Öff - net die Thür!
 O - pen the door!

mf *p* *div.* *pizz.* *arco* *p*

Ob. **Tempo I.**

Fag. *p*

M. **Tempo I.**

J. **Tempo I.**

Oh! par pi - tié, se - cou - rez - nous! Lais - sez - nous re - po - ser chez vous! —
 Öff - net die Thür, er - barmteuch mein, gön - net uns Ob - dach, o las - set uns ein! —
 O - pen the door! oh, let us in! — Oh grant us shel - ter, and let us in! —

p *mf* *p*

Fl.
Ob.
C.ingl.
Clar.
Fag.

M.
J.

Que l'hospi - ta - li - té sain - te soit ac - cor - dée Aux pa - rents, a l'en - fant! Hé - las!
 Hei - li - ge Gastfreundschaft schen - ket, schenket sie gnä - dig den El - tern, dem Kind! Weh' uns!
 Pit - y us, wear - y and fam - ish'd, o - pen your door to a moth - er and babe! Far, far,

Que l'hospi - ta - li - té sain - te soit ac - cor - dée A la mère, à l'enfant! Hé - las!
 Hei - li - ge Gastfreundschaft schen - ket, schenket sie gnä - dig den El - tern, dem Kind! Weh' uns!
 Pit - y us, wear - y and fam - ish'd, o - pen your door to a moth - er and babe! Far, far,

cresc.
cresc.
cresc.
cresc.
non cresc. e sempre p
non cresc. e sempre p

63

64

Ob.
Fag.

M.
J.

de la Ju - dé - e Nous ar - ri - vons à pied. Que l'hos - pi - ta - li - té
 weit von Ju - dä - a kom - men wir her zu Fuss. Hei - li - ge Gastfreundschaft
 e'en from Ju - de - a, hith - er we came on foot. Pit - y us, wear - y and

de la Ju - dé - e Nous ar - ri - vons à pied. Que l'hos - pi - ta - li - té
 weit von Ju - dä - a kom - men wir her zu Fuss. Hei - li - ge Gastfreundschaft
 e'en from Ju - de - a, hith - er we came on foot. Pit - y us, wear - y and

f
mf
f
mf
dim.
mf
dim.
mf
poco f
p

64

Fl. a 2. mf
Ob. mf
C. ingl. cresc.
Clar. a 2. mf
Fag. mf cresc.
I. poco f

M.
sain - te soit ac - cor - dée Aux pa - rents, à l'en - fant! Hé - las! de la Ju - dé -
schen - ket, schenket sie gnä - dig den El - tern, dem Kind! Weh' uns! weit von Ju - dä -
fam - ish'd, o - pen your door to a moth - er and babe! Far, far, e'en from Ju - de -

J.
sain - te soit ac - cor - dée A la mère, à l'en - fant! Hé - las! de la Ju - dé -
schen - ket, schenket sie gnä - dig den El - tern, dem Kind! Weh' uns! weit von Ju - dä -
fam - ish'd, o - pen your door to a moth - er and babe! Far, far, e'en from Ju - de -

cresc. cresc.

65

M.
e Nous ar - ri - vons à pied, Nous ar - ri - vons à pied.
a kom - men wir her zu Fuss, kom - men wir her zu Fuss.
a hith - er we came on foot, hith - er we came on foot!

J.
e Nous ar - ri - vons à pied, Nous ar - ri - vons à pied.
a kom - men wir her zu Fuss, kom - men wir her zu Fuss.
a hith - er we came on foot, hith - er we came on foot!

f sempre cresc. ff
f sempre cresc. ff
(pif) ppp
poco f ppp
poco f ppp

H. B. 27. 65

Scene II.

L'intérieur de la maison des
Ismaélites.

Das Innere des Hauses der
Ismaëlitin.

The interior of the house of
the Ishmaelites.

Poco meno mosso. (♩ = 80.)

Le Père de Famille.

Hausvater.
The father.

Poco meno mosso. (♩ = 80.)

Entrez, en - trez, pau-vres Hé-breux! La por-te n'est ja - mais fer - mé - e, Chez nous,
Tritt ein, tritt ein, du ar - mes Paar. Gast-lich ge - öff - net ist die Thü-re dem Un -
Come in, come in! poor wandrers come! Glad-ly we take you in here; ne'er is this door

Poco meno mosso. (♩ = 80.)

riten.

Joseph et Marie entrent.
Joseph und Maria treten ein.
Joseph and Mary enter.

riten.

aux mal-heu-reux. Pau - vres Hé-breux, en-trez, en - trez, en - trez!
glück-immer-dar. Ar - mes ju - dä-sches Paar, tritt ein, tritt ein!
lock'd to the poor. Poor Hebrews, en - ter in! Fear naught, enter in!

riten.

66

Fl. Allegro. (♩ = 120.)

Allegro. (♩ = 120.)

Le P. Grand Dieu! quel-le dé-tres-se! Qu'autour d'eux on s'empresse!
 Mein Gott! was muss ich se-hen! Eilt, o eilt bei-zu-stehen!
 Oh sor-row! how have ye suffered! Haste to save the dy-ing mother!

66

Fag. Fil-les et fils, et ser-vi-teurs, Mon-trez la bon-té de vos cœurs!
 Kommt Söh-ne, Töch-ter, Magd und Knecht, nun zeigt eu-rer Her-zen Gü-te recht,
 Haste, children all, my words now heed, and show ye are kind to those in need!

67

Que de leurs pieds meur-tris on la-ve les bles-su-res! Don-nez de l'eau, don-nez du lait, des
 dass man den wun-den Fuss in lin-de Sal-ben hül-le, bringt fri-sches Was-ser, Milch und sü-sser
 Come, lave their bleeding feet, nor spare the healing ointments; bring cooling wa-ter, bring sweet milk, and

67

Le P.
 grap-pes mü-res! Don-nez de l'eau, donnez du lait! Pré-pa-rez à l'in-stant U-ne cou-chet-te pour l'en-
 Trau-ben Fül-le. bringt frisches Was-ser, brin-get Milch, und das Kindlein im Nu bettet es weich zu sü-sser
 fruit of the grapevine; bring cooling wat-er, bring sweet milk, and the cra-dle pre-pare for the in-fant babe so

Clar.
 Fag. a 2. mf

Le P.
 fant! Que de leurs pieds meur-tris on la-ve les bles-su-res!
 Ruh, dass man den wun-den Fuss in lin-de Sal-ben hül-le.
 fair! and lave the bleed-ing feet, nor spare the heal-ing oint-ments!

Chœur d'Ismaélites.
Chor der Ismaëliter.
Chorus of Ishmaelites.

Soprani.
 Alt.
 Tenori. p
 Bassi. (Tutti.) p
 Que de leurs
 Dass man den
 Come, lave their
 Que de leurs
 Dass man den
 Come, lave their bleed-ing feet, on la-ve les bles-su-res! Don-nons, don-
 in lin-de Sal-ben hül-le, bringt Was-ser, nor spare the heal-ing ointments. Bring wat-er,

Vcello. pizz. mf
 C. B. mf p pizz.

68

Fl. *p* *mf*

Ob. *mf*

C. ingl. *mf*

Clar.

Fag.

p

Donnons, donnons de l'eau! Don - nons de l'eau, donnons du
 Bringt Wasser, bringet Milch. Bringt fri - sches Was - ser, brin - get
 Bring wat - er, brings sweet milk! Bring cooling wat - er, bring sweet

p

Que de leurs pieds meur - tris on la - ve les bles -
 Dass man den wun - den Fuss in lin - de Sal - ben
 Come, lave their bleed - ing feet, nor spare the healing

pieds meur - tris on la - ve les bles - su - res! Donnons de l'eau, don - nons du
 wun - den Fuss in lin - de Sal - ben hül - le, bringt fri - sches Was - ser, brin - get
 bleeding feet, nor spare the heal - ing oint - ments, bring cooling wat - er, bring sweet

nons de l'eau! Donnons de l'eau, donnons du lait! Pré - pa - rons à l'instant U - ne cou -
 brin - get Milch, bringt Wasser her und brin - get Milch, und das Kindlein im Nu bet - tet: es
 bring sweet milk, bring cooling wat - er, brings sweet milk, and the cra - dle prepare for that sweet

pizz. *p* *mf*

pizz. *mf* (*p*)

68

First system of musical notation, featuring a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs.

lait! Pré - pa - rons à l'in - tant U - ne cou - chet - te pour l'en - fant!
Milch, und das Kindlein im Nu, wir bet - ten's weich zu sü - sser Ruh.
 milk! and the cra - dle pre - pare for the in - fant boy so fair!

su - res! Donnons de l'eau, donnons du lait! Pré - pa - rons à l'instant U - ne cou -
hül - le. Bringt frisches Was - ser, brin - get Milch, und das Kindlein im Nu bet - tet es
 oint - ments! Bring cooling wat - er, bring sweet milk! and the cra - dle pre - pare, for that sweet

lait! Que de leurs pieds meur - tris on la - ve les bles -
Milch, dass man den wun - den Fuss in lin - de Sal - ben
 milk! Come, lave their bleed - ing feet, nor spare the heal - ing

chet - te pour l'en - fant! Don - nons de l'eau, donnons du
weich zu sü - sser Ruh. Bringt fri - sches Was - ser, brin - get
 in - fant boy so fair! Bring cooling wat - er, bring sweet

Second system of musical notation, continuing the vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. Dynamics markings like (mf) and (p) are present.

First system of musical notation, including piano accompaniment and vocal line. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line is in the soprano register.

Donnons de l'eau, donnons du lait! Pré-pa-rons à l'instant U - ne cou-
 Bringt frisches Was-ser, brin-get Milch, und das Kindlein im Nu legt es zu
 Bring cooling wat-er, bring sweet milk, and the cra-dle prepare for that sweet

chet-te pour l'en-fant! Don-nons de l'eau, don-nons du lait! Pré-pa-rons à l'in-s-tant U - ne cou-
 weich zu sü-sser Ruh! Bringt fri-sches Was-ser, brin-get Milch und dann das Kind im Nu bet-tet es
 in-fant boy so fair! Bring cool-ing wat-er, bring sweet milk! the cra-dle then pre-pare for that sweet

su - - res! Don-nons de l'eau, Don-nons de l'eau, donnons du
 hül - - le, be - ei - let euch. Bringt frisches Was-ser, brin-get
 oint - - ment, fresh wat-er bring! Bring cooling wat-er, bring sweet

lait! Que de leurs pieds meur-tris on la-ve les bles-
 Milch, dass man den wun-den Fuss in lin-de Sal-ben
 milk, come, lave their bleed-ing feet, nor spare the heal-ing

Second system of musical notation, including piano accompaniment and vocal line. The piano part continues with the same melodic and bass lines. The vocal line continues with the lyrics. A dynamic marking '(mf)' is present in the piano part.

allegro

chet - te! Que de leurs pieds meur - tris on la - ve les bles -
sü - sser Ruh. *Dass* *man* *den* *wun - den* *Fuss* *in* *lin - de* *Sal - ben*
 in - fant fair! Come, lave their bleed - ing feet, nor spare the healing

chet - te pour l'en - fant! Don - nons, don - nons de l'eau! Don - nons de l'eau, donnons du
weich zu sü - sser Ruh! *Bringt Was - ser, brin - get Milch!* *Bringt fri - sches Was - ser, brin - get*
 in - fant boy so fair! Bring wat - er, bring sweet milk! Bring cooling wat - er, bring sweet

lait! Donnons de l'eau, donnons du lait! Pré - pa - rons à l'instant U - ne cou -
Milch! *Bringt fri - sches Was - ser, brin - get Milch und das Kindlein im Nu* *bet - - tet es*
 milk! Bring cooling wat - er, bring sweet milk and the cra - dle pre - pare for that sweet

su - res! Don - nons de l'eau, don - nons du lait!
hül - le, bringt fri - sche Milch, *bringt Was - - ser her,*
 oint - ment; bring fresh sweet milk! Bring wat - - er clear!

(mf)

div.

First system of musical notation with vocal lines and piano accompaniment. The piano part includes a 'a 2.' marking.

su - res!	Donnons de l'eau!	Que
hül - le,	bringt fri - sche Milch,	dass
oint - ment!	and bring sweet milk!	Come,

lait!	Que de leurs pieds on la - ve les bles - su - res!	Donnons du lait!
Milch,	dass man den wun - den Fuss in Sal - ben hül - le.	Bringt fri - sche Milch,
milk!	Come, lave their bleed - ing feet, nor spare the ointment!	and bring sweet milk!

chet - te pour l'en - fant!	De leurs pieds meur - tris	qu'on la - ve les bles - su - res!	Don -
weich zu sü - sser Ruh,	dass den wun - den Fuss	man lind in Salben	hül - le. Bringt
in - fant boy so fair!	Lave their bleed - ing feet,	nor spare the healing	ointment. Bring

Que	de leurs pieds meur - tris	on la - ve les bles - su - res!	Don -
dass	man den wun - den Fuss	in lin - de Salben	hül - le. Bringt
Come,	lave their bleed - ing feet,	nor spare the healing	ointment. Bring

Second system of musical notation with vocal lines and piano accompaniment. The piano part includes 'unis.' and '(p)' markings.

The first system of the musical score consists of five staves. The top two staves are vocal lines in treble clef. The bottom three staves are piano accompaniment, including a treble clef staff with a key signature change to two flats and a bass clef staff. The piano part features a triplet of eighth notes marked 'a 2.' and '3'.

de leurs pieds meur - tris on la - ve les bles - su - res! Don-nons des grappes
 man den wun - den Fuss in lin - de Salben hül - le, und brin - get rei - fer
 lave their bleed - ing feet, nor spare the healing oint - ment! and bring the clust'ring

De leurs pieds meur - tris qu'on la - ve les bles - su - res! Don-nons des grappes
 dass den wun - den Fuss in lin - de Salben hül - le, und bringt der Trauben
 Lave their bleed - ing feet, nor spare the healing oint - ment! and bring the purple

nons de l'eau, don-nons du lait! Don-nons du lait, don - nons des grappes mù - res. Donnons, donnons de
 frisches Was - ser, brin - get Milch! Bringt fri - sche Milch und sü - sser Trauben Fül - le, o bringet Wasser
 cooling wat - er, bring sweet milk! Bring fresh sweet milk, the vine's sweet purple fruit, oh, bring cooling wat - er

nons, don-nons du lait! Don-nons du lait, don - nons des grappes mù - res. Donnons, donnons de
 Was - ser, brin - get Milch! Bringt fri - sche Milch und rei - fer Trauben Fül - le, o bringet Wasser
 wat - er, bring sweet milk! Bring fresh sweet milk, the vine's sweet purple fruit, oh, bring cooling wat - er

The second system of the musical score consists of five staves. The top two staves are vocal lines in treble clef. The bottom three staves are piano accompaniment, including a treble clef staff and two bass clef staves. The piano part features a triplet of eighth notes marked '3' and a dynamic marking '(p)' in the vocal lines.

mù - res, don - nons des - grap - pes! Don - nons,
Trau - ben Fül - le! *Bringt Trau - ben!* *Bringt Milch!*
 ripe - ned purple grape, bring the vine's fruit! Bring sweet milk!

mù - res, don - nons des - grap - pes! Don -
Fül - le! *Bringt Milch!* *Bringt Trau - ben!* *Bringt*
 grape! Bring sweet milk and the vine's fruit! Bring

l'eau, don - nons de l'eau, don - nons du lait, don - nons de l'eau,
her, bringt Was - ser her, bringt Was - ser her und sü - sse Milch.
 hith - er, bring sweet milk, bring wat - er hith - er, bring sweet milk!

l'eau, don - nons de l'eau, don - nons du lait, des grap - pes mù -
her, bringt Was - ser her, bringt Was - ser her und rei - fe Trau -
 hith - er, bring sweet milk, bring wat - er hith - er, bring the vine's

a 2.

poco cresc. *mf*

poco cresc. *mf*

poco cresc. *mf*

poco cresc. *mf*

poco cresc. *mf*

poco cresc. *mf*

don - nons de l'eau, don - nons du lait, des grap - pes mû - - res! Don - nons de
 Bringt Was - ser her und sü - sse Milch und Trau - ben Fül - - le. Bringt Was - ser
 Bring wat - er hith - er, bring sweet milk and bring the vine's - fruit. Fresh wat - er

poco cresc. *mf*

nons, don - nons de l'eau, don - nons du lait, des grap - pes mû - - res! Don - nons de
 Was - ser, brin - get sü - sse Milch und rei - fer Trau - ben Fül - - le. Bringt Was - ser
 wat - er, bring sweet milk, bring wat - er, bring the vine's sweet rip - ened fruit. Fresh wat - er

poco cresc. *mf*

don - nons de l'eau, don - nons du lait, donnons des grap - pes mû - res! Don - nons
 Bringt Was - ser her, bringt sü - sse Milch und rei - fer Trau - ben Fül - le. Bringt Was -
 Fresh wat - er bring, bring sweetest milk, bring the vine's sweet ripen'd fruit. Fresh wat -

poco cresc. *mf*

res! Don - nons de l'eau, donnons du lait! Que
 ben. Bringt Wasser her und sü - sse Milch, dass
 fruit! Fresh wat - er bring, and sweetest milk. Come,

poco cresc. *mf*

poco cresc. *mf*

poco cresc. *mf*

poco cresc. *mf*

poco cresc. *mf*

l'eau, don-nons de lait! Pré - - pa - rons à l'instant U - - ne cou - chet - te pour l'en -
her und sü - sse Milch und das Kindlein im Nu bet - - - ten wir weich zu sü - sser
 bring and sweet-est milk, then, the cra-dle pre-pare for that sweet in - fant boy so

l'eau, des grap-pes mù - - - - res! Pré - pa - rons à l'instant U - ne cou-chet - - -
her, bringt sü - sse Trau - - - - ben, und das Kindlein im Nu bringt es zur Ru - - -
 bring, the vine's sweet fruit bring; then the cra-dle pre-pare for that in - fant

- de l'eau, don-nons du lait! Don-nons, don-nons de l'eau, donnons du
- ser her! Bringt sü - sse Milch! O brin - get Was - ser her und sü - sse
 - er bring! Bring sweetest milk! bring wat - er fresh and clear and sweetest

de leurs pieds meur - - - tris on la - ve les bles - su - - - -
man den wun - den Fuss in lin - de Sal-ben hül - - - -
 lave their bleed - ing feet, nor spare the healing oint - - - -

f *p* *dim.* *pp*
mf *p* *dim.* *pp*
mf *p* *dim.* *pp*
mf *p* *dim.* *pp*
mf *p* *dim.* *pp*

fant! Oui, pré - pa - rons - à l'ins - tant U - ne cou - chet - te pour l'en -
 Ruh! Ja, ja das Kind - lein im Nu wir bet - ten's weich zu sü - sser
 fair! Come! now his cra - dle we'll pre - pare - for that in - fant boy so

te! Ah! pré - pa - rons - à l'ins - tant U - ne cou - chet - te pour l'en -
 he! Ach! ja, das Kind - lein im Nu wir bet - ten's weich zu sü - sser
 fair! Come! now his cra - dle we'll pre - pare - for that in - fant boy so

lait! Ah! pré - pa - rons, pré - pa - rons - à l'ins - tant U - ne cou - chet - te pour l'en -
 Milch! Ach! ja, das Kind - lein, das Kind - lein im Nu wir bet - ten's weich zu sü - sser
 milk! Come! now his cra - dle, now his cra - dle we'll pre - pare - for that in - fant boy so

res! Ah! pré - pa - rons, pré - pa - rons - à l'ins - tant U - ne cou - chet - te pour l'en -
 le. Ach! ja, das Kind - lein, das Kind - lein im Nu wir bet - ten's weich zu sü - sser
 ment! Come! now his cra - dle, now his cra - dle we'll pre - paré - for that in - fant boy so

f *f* *f* *f* *f*

70

Le mouvement a dû s'animer un peu graduellement.
Das Zeitmaass ist allmählig etwas gesteigert worden.
The time has gradually been somewhat accelerated.

The first system consists of five staves. The top two staves are in treble clef, the middle two in alto clef, and the bottom one in bass clef. The music is written in a common time signature (C) and features a variety of note values and rests.

The second system contains three vocal parts with lyrics in three languages. Each part includes a line for the lyrics and a line for musical notation (likely a vocal line). The lyrics describe the dispersing of the young Ishmaelites and their servants.

French:
fant! _____
Ruh. _____
fair! _____
Les jeunes Ismaélites et leurs serviteurs se dispersent dans la maison, exécutant les ordres divers du père de famille.

German:
fant! _____
Ruh. _____
fair! _____
Die jungen Ismaeliten und ihre Diener zerstreuen sich nach allen Richtungen, um des Hausvaters Befehle auszuführen.

English:
fant! _____
Ruh. _____
fair! _____
The young Ishmaelites and their servants disperse about the house, to carry out the orders of the father.

The third system shows the piano accompaniment for the vocal parts. It includes detailed performance instructions such as 'con sordini arco' and 'pizz.' (pizzicato). The music is written in a common time signature and features complex rhythmic patterns.

70

con sordini
arco

p

tr

tr

tr

tr

String quartet score with five staves. The top two staves are violins, and the bottom three are violas and cellos. The music is marked *p* and includes trills (*tr*) in the upper staves.

Fl.

Ob.

C.ingl.

Clar.

Fag. I.

I.

p

Woodwind and string section score. It includes staves for Flute (Fl.), Oboe (Ob.), Clarinet in G (C.ingl.), Clarinet in Bb (Clar.), and Bassoon I (Fag. I.). Below these are the string staves. The woodwinds are marked *p* and include first endings (*I.*).

Fl.

Fag.

cresc.

sf

p

arco

Continuation of the woodwind and string section score. It includes staves for Flute (Fl.) and Bassoon (Fag.). The woodwinds are marked *p* and include first endings (*I.*). The strings are marked *p* and include *cresc.* (crescendo) and *sf* (sforzando) markings. The bottom right of the page is marked *arco*.

Fl.
Ob.
C.ingl.
Fag.

p
sf
p
pp
pizz.

Fl.
Ob.
C.ingl.
Clar.
Fag.

p
p
p
p
sf
div.
unis.

Viol.

71
71

Fl. I. *p*

Ob. *p*

Clar. I. *p*

Fag. I. *p*

Fag. *p*

Viol. *v*

Recit.

Le père de famille.

Hausvater.

The father.

Moderato.

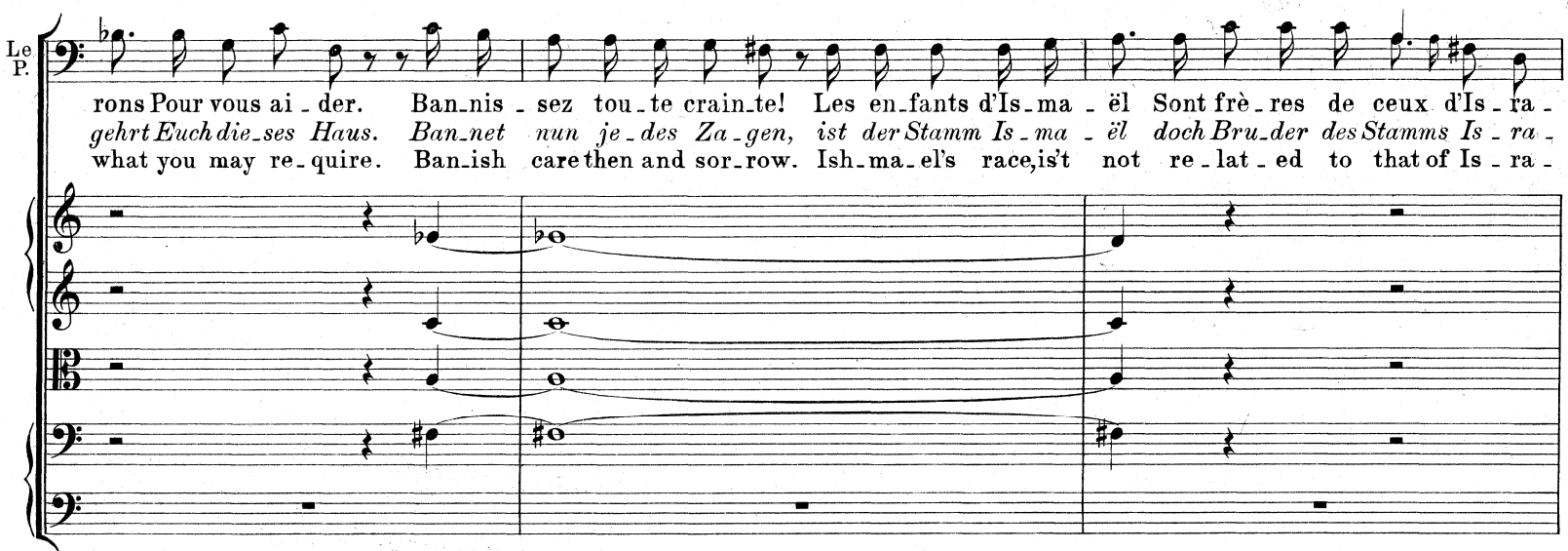
Le P. 

Sur vos traits fa - ti - gués la tris - tesse est em - prein - te. Ay - ez cou - ra - ge! nous fe - rons Ce que nous pour -
 Aus er - mü - de - tem Blick re - det laut éu - re Trau - er! Fasst Muth auf's Neu - e, es ge - währt, was ihr nur be -
 From your looks, I can tell plainly what you have suf - fered. But lose not courage! for this house shall af - ford you

senza sordini
 senza sordini
 senza sordini
 senza sordini

Recit.

Moderato.

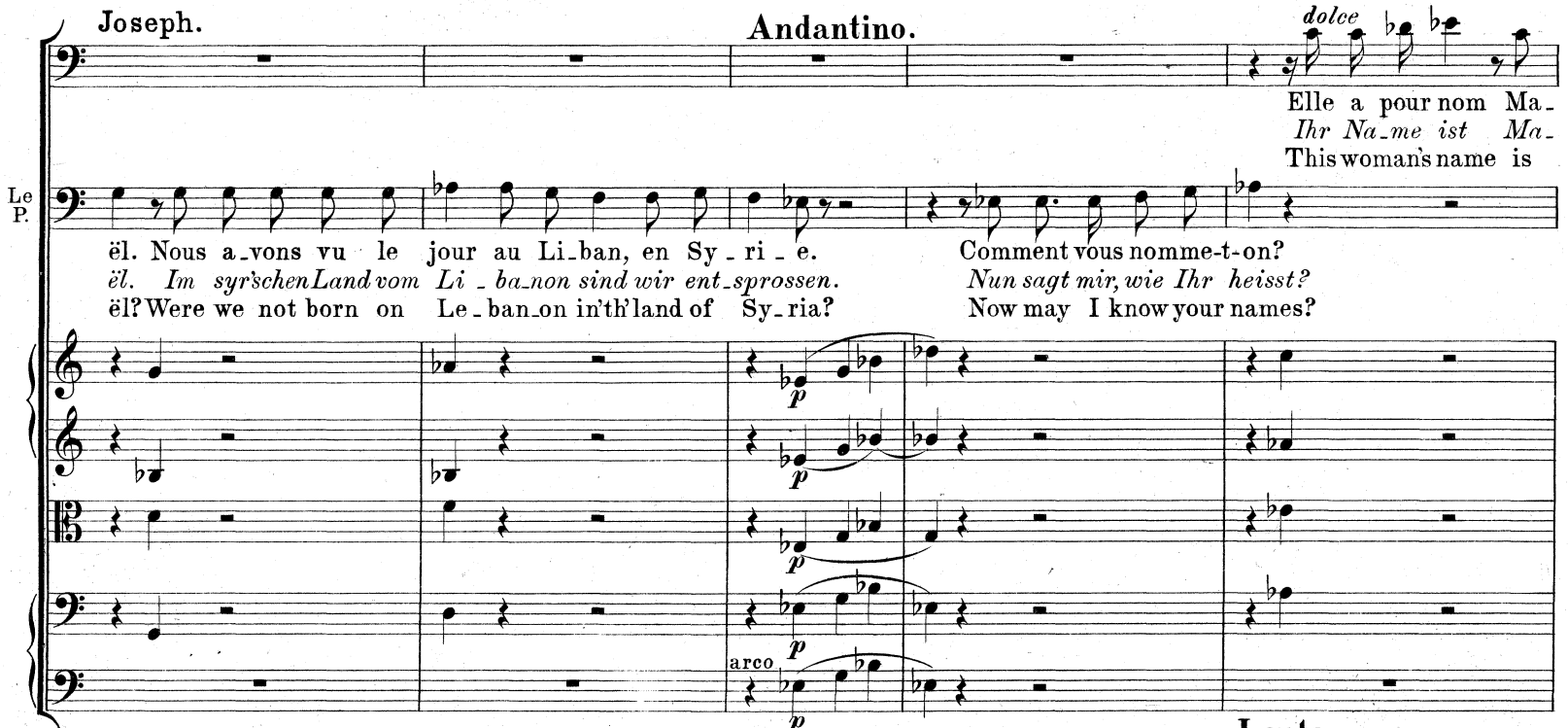
Le P. 

rons Pour vous ai - der. Ban - nis - sez tou - te crain - te! Les en - fans d'Is - ma - ël Sont frè - res de ceux d'Is - ra -
 gehrt Euch die - ses Haus. Ban - net nun je - des Za - gen, ist der Stamm Is - ma - ël doch Bru - der des Stamms Is - ra -
 what you may re - quire. Ban - ish care then and sor - row. Ish - ma - el's race, ist not re - lat - ed to that of Is - ra -

Joseph.

Andantino.

Lento.

Le P. 

él. Nous a - vons vu le jour au Li - ban, en Sy - ri - e. Comment vous nomme - t - on?
 él. Im syr'schen Land vom Li - ba - non sind wir ent - sprossen. Nun sagt mir, wie Ihr heisst?
 él? Were we not born on Le - ban - on in th'land of Sy - ria? Now may I know your names?

Elle a pour nom Ma -
 Ihr Na - me ist Ma -
 This woman's name is

arco
 p

Andantino. (♩ = 48.)

Fl. C. ingl. Clar. Fag.

Andantino. (♩ = 48.)
misurato

J.

ri - e; Je m'ap - pel - le Jo - seph, et nous nommons l'en - fant: Jé - sus.
 ri - a, Jo - seph nen - net man mich und un - ser Kind heisst Je - - sus.
 Ma - ry; Jo - seph is my name, our in - fant we call Je - - sus.

Recit.

Le P.

Jé - sus! quel nom char -
 Je - sus! welch hol - der
 Je - sus! what love - ly

Andantino. (♩ = 48.)

72

Allegretto.

Le P.

mant! Di - tes, que fai - tes - vous pour ga - gner vo - tre vi - e? Oui, quel est votre é - tat?
 Nam?! Sa - ge, durch wel - che Ar - beit dein Brot du ge - win - nest, sprich, wess Stan - des du bist?
 name! Tell me! I pray thee how earn - est thou thy liv - ing? say what is thy trade?

Allegretto.

72

Andantino. *misurato*

Allegretto.

J. *Misurato*
 Moi, je suis charpentier.
 Ich, ich bin Zimmermann.
 Car-pent-er I am.

Le P. *Recit.*
 Eh bien, c'est mon mé-tier; Vous è - tes mon com - pè - re. En - sem - ble nous tra - vil - le -
 Ei was, das bin auch ich, wir bei - de sind Ge - nos - sen. Zu - sam - men ar - bei - ten wir
 Well done, that is my trade as well, we'll work to - geth-er. Thus hand in hand we'll share our

poco f

Andantino. *p* Allegretto. *poco f*

73

Moderato. (♩ = 80.)

Clar. in A.
 Fag.

Le P. *Misurato*
 rons, Bien des de-niers nous ga-gne-rons. Lais-sez fai-re! Près de nous Jé - sus grandi - ra; Puis bien-
 dann, und den Gewinnst, den thei-len wir. S'wird sich fin-den. Hier bei uns wächst Je - sus her - an, bald die
 dai - ly work and pro - fit when 'tis o'er. 'Tis ar-rang'd then! Here your in - fant Je - sus will learn soon to

mf *Moderato* (♩ = 80.)
mf *Moderato* (♩ = 80.)
p *div.* *p*

73 *Moderato* (♩ = 80.)

a 2.

a 2.

Le P.
 tôt il vous ai - de - ra, Et la sa - gesse il ap - pren - dra, Et la sa - gesse il ap - pren - dra. Laissez, laissez
 Ar - beit für - dert er dir und wird ein - frommer, wei - ser Sohn, und wird ein - frommer, wei - ser Sohn. Alles wird sich
 join - us in our work, and be a wise, o - be - dient son, and be a wise, o - be - dient son. Thus all is ar -

unis. *div.*

Fl. *mf*

Ob. *mf*

C. ingl. *mf*

Clar. *mf*

Fag. *mf*

Le P.

fai - re!
fin - den.
rang'd now.

CORO.

Soprani. *p*

Laissez, laissez fai - re! Près de nous Jé - sus gran - di - ra,
Al - les wird sich fin - den. Hier bei uns wächst Je - sus her - an,
All is now ar - rang - ed. Je - sus shall grow up with us here.

Alti. *p*

Laissez, laissez fai - re!
Al - les wird sich fin - den.
All is now ar - rang - ed.

Puis bien - tôt il vous ai - de -
bald die Ar - beit för - dert er
Soon he'll help - us in our

Tenori. *p*

Laissez, laissez fai - re! Près de nous Jé - sus gran - di - ra,
Al - les wird sich fin - den. Hier bei uns wächst Je - sus her - an,
All is now ar - rang - ed. Je - sus shall grow up with us here.

Bassi. *p*

Laissez, laissez fai - re!
Al - les wird sich fin - den.
All is now ar - rang - ed.

Puis bien - tôt il vous ai - de -
bald die Ar - beit för - dert er
Soon he'll help - us in our

p

unis. *p*

unis. *p*

pizz.

p

74

un poco rit.

Violin I: *(p)*

Violin II: *(p)*

Viola: *(p)*

Violoncello: *a 2. (p)*

Bass: *a 2. (p)*

un poco rit.

Et la sa - ges - se il ap - pren - dra.
 und wird ein from - mer, wei - ser Sohn.
 And be a wise, o - be - dient son.

Et la sa - ges - se il ap - pren - dra.
 und wird ein from - mer, wei - ser Sohn.
 And be a wise, o - be - dient son.

ra, Et la sa - ges - se il ap - pren - dra, Et la sa - ges - se il ap - pren - dra.
 dir, und wird ein from - mer, wei - ser Sohn, und wird ein from - mer, wei - ser Sohn.
 work and be a wise, o - be - dient son. And be a wise, o - be - dient son.

Et la sa - ges - se il ap - pren - dra.
 und wird ein from - mer, wei - ser Sohn.
 And be a wise, o - be - dient son.

ra, Et la sa - ges - se il ap - pren - dra, Et la sa - ges - se il ap - pren - dra.
 dir, und wird ein from - mer, wei - ser Sohn, und wird ein from - mer, wei - ser Sohn.
 work and be a wise, o - be - dient son. And be a wise, o - be - dient son.

Violin I: *(p)*

Violin II: *(p)*

Viola: *(p)*

Violoncello: *arco (p)*

Bass: *arco (p)*

Violoncello: *div.*

Bass: *unis.*

74

un poco rit.

Recit.

Le père du famille. — *Hausvater*. — The father.

Le P.

Pour bien fi - nir cet - te soi - ré - e Et ré - jou - ir nos hô - tes, em - ploy - ons La sci - en - ce sa -
 Dass die - ser Tag fröh - lich sich en - de, zur Freu - de uns'rer Gä - ste, la - be nun heil - ge Kunst sü - sser
 Now shall this day end with re - joic - ing. We'll wel - come our fair guests here let us all join in song — and

The first system of music consists of a vocal line in bass clef and a piano accompaniment in grand staff (treble and bass clefs). The vocal line begins with a fermata and a dynamic marking of *p*. The piano accompaniment features a simple harmonic accompaniment with a dynamic marking of *p*.

Le P.

cré - e, Le pou - voir des doux sons! Pre - nez vos ins - tru - ments, mes en - fants! tou - te
 Tö - ne un - ser Ohr, eh' wir ruh'n. So nehmt die In - stru - men - te zur Hand, al - le
 mus - ic, ere we go to our rest. Then take your in - stru - ments, each his own and all

The second system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The piano accompaniment continues with a simple harmonic accompaniment.

Le P.

pei - ne Cè - de à la flû - te u - ni - e à la har - pe thé - bai - ne.
 Schmer - zen scheucht die the - ban' - sche Har - fe, ver - eint mit der Flö - te.
 sor - row flee at the sound of harp with the flute sweet - ly blend.ed.

The third system of music continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *p*. The piano accompaniment features a simple harmonic accompaniment with a dynamic marking of *f*.

Trio pour deux Flûtes et Harpe.
Exécuté par les jeunes Israélites.

Trio für zwei Flöten und Harfe.
Ausgeführt von den jungen Ismaéliten.

Trio for two Flutes and a Harp.
Performed by the young Ishmaelites.

Allegro moderato. (♩ = 72.)

Flauto I. *mf*

Flauto II. *mf*

Arpa. *mf*

Andante espressivo. (♩ = 42.)

f

p

mf

mf

p

sf

sf

First system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features flowing eighth-note patterns in the upper staves and a steady accompaniment in the lower staves.

Second system of musical notation, consisting of four staves. The tempo marking "Un poco rit." is placed above the first staff. A trill is indicated in the first staff. The dynamic marking "poco f" is placed in the bass staff.

Third system of musical notation, consisting of four staves. The tempo marking "a tempo" is placed above the first staff. The dynamic marking "p" is placed in the first and second staves.

Fourth system of musical notation, consisting of four staves. The music continues with similar patterns to the previous systems, featuring eighth-note runs and accompaniment.

Fifth system of musical notation, consisting of four staves. This system includes dynamic markings: "f" in the first and second staves, "dim." in the second and third staves, and "p" with "cresc." in the third and fourth staves.

f *cresc.* *cresc.* *poco f* *(dim.)* *mf*

dim. *p* *pp* *mf* *un poco rall.* *Allegro vivo. (♩ = 144.)* *mf* *p*

mf *p* *mf* *p*

1. 2. *p* *p*

sf *sf* *Etouffez le son* *abdämpfen* *muted*

75

Musical score for measures 75-80. The system consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music features a complex texture with sixteenth-note runs in the upper staves and a steady bass line in the lower staves.

Musical score for measures 81-86. The system consists of four staves. The music continues with intricate sixteenth-note patterns in the upper staves and a more active bass line. Measure 85 features a triplet of eighth notes in the upper right staff.

Musical score for measures 87-92. The system consists of four staves. The music shows a shift in dynamics, with a forte (*sf*) marking appearing in the upper right staff at measure 91. The bass line remains active with eighth-note patterns.

Musical score for measures 93-98. The system consists of four staves. The music concludes with a *sf* marking in the upper right staff at measure 97. The bass line continues with eighth-note patterns.

Etouffez le son
 abdämpfen
 muted

76

Musical score for measures 99-104. The system consists of four staves. The music begins with a mezzo-forte (*mf*) marking in the upper right staff at measure 99. The piece concludes with a piano (*p*) marking in the upper right staff at measure 104. The bass line features a mix of eighth and sixteenth notes.

First system of musical notation, measures 1-6. It features a treble and bass staff with piano accompaniment. Dynamics include *mf* and *p*.

Second system of musical notation, measures 7-12. It continues the piano accompaniment with various rhythmic patterns.

Third system of musical notation, measures 13-18. Includes dynamic markings *sf* and *mf*. A text instruction is present: *Etouffez le son*, *abdämpfen*, *muted*.

Fourth system of musical notation, measures 19-24. Includes dynamic marking *pp* and a text instruction: *Etouffez le son*, *abdämpfen*, *muted*.

Fifth system of musical notation, measures 25-30. Includes the instruction *tenuto* above the final notes.

Andante.

First system of musical notation, measures 1-4. Treble and bass staves with piano (*p*) dynamics.

Second system of musical notation, measures 5-8. Treble and bass staves.

Third system of musical notation, measures 9-16. Treble and bass staves with forte (*f*) and crescendo (*cresc.*) dynamics.

Fourth system of musical notation, measures 17-24. Treble and bass staves with decrescendo (*dim.*) and piano (*p*) dynamics, and tempo markings *rallent.* and *a tempo*.

Fifth system of musical notation, measures 25-32. Treble and bass staves with decrescendo (*perdendo*) and mezzo-forte (*mf*) dynamics.

Andantino. (♩ = 84.)

77

Recit.

Flauti.

Oboe.

Corno inglese.

Clarineti in A (La).

Fagotti.

Recit.

Andantino. (♩ = 84.)

La Vierge Marie.
Die Jungfrau Maria.
The Virgin Mary.

Joseph.

(s'adressant à Marie)
sich an Maria wendend
turning to Mary

Le Père de Famille.
Hausvater.
The father.

Vous pleurez, jeu - ne mè-re.... Douces lar - mes, tant mieux!
Jun - ge Mutter, du weinst? Süsse Thränen, wohl dir!
Thou art weeping, young mother? An't re - lieve thee, weep on!

Soprani.

Alti.

Tenori.

Bassi.

CORO.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Recit.

77

Andantino. (♩ = 84.)

Fl.

Ob.

C. ingl.

Clar.

Fag.

Le Père de Famille.
Hausvater.
The father.

Al - lez dor - mir, bon pè - re!	Bien re - po - sez,	Mal ne son -
Nun geht auch gu - ter Va - ter.	Ru - het mir sanft,	träu - met auch
Now go, good fath - er, rest thee!	Thou need'st re - pose	Sweet dreams be

Fag.

Le P.

gez! Plus d'a - lar - mes.	Que les char - mes De l'es - poir du bon - heur	Ren - trent
gut. Kla - get nicht mehr,	dass der Hoff - nung mil - de Zau - ber auf's neu	keh - ren
thine! Fear thou noth - ing!	May fresh hope and peace now com - fort your soul!	fill the

Fl.

Ob.

C ingl. *poco f*

Clar. *poco f*

Fag. *poco f*

Marie.

Joseph.

Le Père de Famille.
Hausvater.
The father.

Soprani.

Alti.

Tenori I.

Tenori II.

Bassi.

A - dieu, mer - ci, bon - pè - re, Dé - jà ma peine a - mè - re
 Leb' wohl, hab' Dank mein Va - ter! das Leid, das uns be - schie - den
 Fare - well, I - thank thee, fath - er! My sor - row and mine an - guish

A - dieu, mer - ci, bon - pè - re, Dé - jà ma peine a - mè - re
 Leb' wohl, hab' Dank mein Va - ter! das Leid, das uns be - schie - den
 Fare - well, I - thank thee, fath - er! My sor - row and mine an - guish

en vo - tre cœur!
 in eu - er Herz.
 heart with de - light.

Al - lez dor - mir, bon pè - re,
 So geht auch gu - ter Va - ter,
 Now go to rest, kind fath - er,

Al - lez dor - mir, bon pè - re,
 So geht auch gu - ter Va - ter,
 Now go to rest, kind fath - er,

Al - lez dor - mir, bon pè - re,
 So geht auch gu - ter Va - ter,
 Now go to rest, kind fath - er,

Al - lez dor - mir, bon pè - re,
 So geht auch gu - ter Va - ter,
 Now go to rest, kind fath - er,

Al - lez dor - mir, bon pè - re,
 So geht auch gu - ter Va - ter,
 Now go to rest, kind fath - er,

Al - lez dor - mir, bon pè - re,
 So geht auch gu - ter Va - ter,
 Now go to rest, kind fath - er,

un poco rit.

Piano introduction musical score consisting of four staves (treble and bass clefs) with various musical notations including notes, rests, and dynamics.

un poco rit.

M. Sem - ble s'en - fuir, S'é - va - nou - ir. Plus d'a - lar - mes.
scheint zu ent - flieh'n und zu ver - geh'n, nicht mehr klag' ich.
 grow less and van - ish, ne'er to re - turn! No more sor - row!

J. Sem - ble s'en - fuir, S'é - va - nou - ir. Plus d'a - lar - mes.
scheint zu ent - flieh'n und zu ver - geh'n, nicht mehr klag' ich.
 grow less and van - ish, ne'er to re - turn! No more sor - row!

Le P. Al - lez dor - mir! Plus d'a - lar - mes.
Ge - het zur Ruh, kla - get nicht mehr.
 Now go to rest! No more sor - row!

Doux en - fant, ten - dre mè - re! Bien re - po - sez! Mal ne son - gez! Plus d'a -
sü - sses Kind, zar - te Mut - ter, ru - het mir sanft, träu - metauch gut, kla - get
 In - fant babe, ten - der moth - er! Now go to rest! Sleep till the morn! Cease to

Doux en - fant, ten - dre mè - re! Bien re - po - sez! Plus d'a -
sü - sses Kind, zar - te Mut - ter, ru - het mir sanft, kla - get
 In - fant babe, ten - der moth - er! Sleep till the morn! Cease to

Doux en - fant, ten - dre mè - re! Bien re - po - sez! Plus d'a - lar - mes.
sü - sses Kind, zar - te Mut - ter, ru - het mir sanft, kla - get nicht mehr!
 In - fant babe, ten - der moth - er! Sleep till the morn! Cease to sor - row!

Doux en - fant, ten - dre mè - re! Mal ne son - gez! Plus d'a -
sü - sses Kind, zar - te Mut - ter, träu - metauch gut, kla - get
 In - fant babe, ten - der moth - er! Sleep till the morn! Cease to

Piano accompaniment musical score consisting of four staves (treble and bass clefs) with various musical notations including notes, rests, and dynamics.

un poco rit.

Tempo I.

un poco rit. Tempo I.

p *poco cresc.*

pp

Tempo I.

un poco rit. Tempo I.

M. Plus d'a-lar -
Nim-mer klag'
Cease my sor -

J. Plus d'a-lar -
Nim-mer klag'
Cease my sor -

Le P.

poco cresc.

lar - mes. Que les charmes de l'es-poir du bon-heur Ren-trent en vo-tre cœur! Bien re-po-
nicht mehr. Lieb-lich ta-gen wird euch Hoffnung und Glück, keh-ren neu sie zu-rück! Ru - het mir
sor - row! May fresh hope and peace now com-fort your soul, fill the heart with de - light! Now go to

poco cresc.

lar - mes. Que les charmes de l'es-poir du bon-heur Ren-trent en vo-tre cœur!
nicht mehr. Lieb-lich ta-gen wird euch Hoffnung und Glück, keh-ren neu sie zu-rück!
sor - row! May fresh hope and peace now com-fort your soul, fill the heart with de - light!

Ren-trent en vo-tre cœur!
Hoffnung kehrt euch zu-rück!
Hope and sweet peace re - turn.

lar - - mes. Ren-trent en vo-tre cœur!
nicht mehr. Hoffnung kehrt euch zu-rück!
sor - - row! Hope and sweet peace re - turn. *pp*

Al - lez dor -
Nun geh zur
Now go to

poco cresc. *poco cresc.*

Tempo I.

un poco rit. Tempo I.

un poco rit.

Tempo I.

un poco rit. Tempo I.

un poco rit.

Tempo I.

un poco rit. Tempo I.

M.
- - - mes.
- - - ich,
- - - row!

J.
- - - mes.
- - - ich,
- - - row!

Le
P.

Oui, les char-mes de l'es-poir du bon-heur Rentrent
dass die Zau-ber neu-er Hoffnung und Glück keh-ren
May fresh hope and peace now com-fort the soul, fill the

sez! — Mal ne son-gez! Plus d'a-larmes.
sanft, — trüu-met auch gut, kla-get nimmer,
rest! — Sleep till the morn! Cease to sor-row!

Que les char-mes de l'es-poir du bon-heur Rentrent
dass die Zau-ber neu-er Hoffnung und Glück keh-ren
May fresh hope and peace now com-fort your soul, fill the

Bien re-po-sez! — Plus d'a-larmes.
Ru-het mir sanft, — kla-get nimmer,
Now go to rest! — Cease to sor-row!

Que les char-mes de l'es-poir du bon-heur Rentrent
dass die Zau-ber neu-er Hoffnung und Glück keh-ren
May fresh hope and peace now com-fort your soul, fill the

Bien re-po-sez! Plus d'a-lar-mes.
Ru-het mir sanft, kla-get nim-mer!
Now go to rest! Cease to sor-row!

Rentrent
Hoffnung
Fill the

Mal ne son-gez! Plus d'a-lar- mes.
Trüu-met auch gut, kla-get nim- mer!
Sleep till the morn! Cease to sor- row!
unis.

Rentrent
Hoffnung
Fill the

mir, al-lez dor-mir, bon pè-re! Que l'es-poir du bon-heur
Ruh, nun geh zur Ruh mein Va-ter, dass die Hoffnung auf Glück
rest, now go to rest, kind fath-er! May fresh hope now re-turn,

Ren-tre dans
kehr' euch auf's
bring to each

un poco rit.

Tempo I.

un poco rit. Tempo I.

un poco animato

79

I.

p

p

p

p

p

un poco animato

M.
en no - tre cœur.
neu uns zu - rück.
heart with de - light!

J.
en no - tre cœur.
neu uns zu - rück.
heart with de - light!

Le
P.
en no - tre cœur.
neu uns zu - rück.
heart with de - light!

en vo - tre cœur! Que les char - mes De l'es - poir du bon - heur
neu euch zu - rück! Dass die Zau - ber neu - er Hoff - nung und Glück
heart with de - light! May fresh hope and peace now com - fort your soul!

en vo - tre cœur! Que les
neu euch zu - rück! Dass die
heart with de - light! May fresh

en vo - tre cœur!
kehr' euch zu - rück!
heart with de - light!

en vo - tre cœur!
kehr' euch zu - rück!
heart with de - light!

vo - tre cœur!
Neu' zu - rück!
heart de - light!

un poco animato

79

M.
 J.
 Le P.

Tenori I e II.

Piano accompaniment for the first system, including treble and bass staves with musical notation and dynamics like 'p'.

M.
J.
Le P.

Vocal staves for Soprano (M.), Alto (J.), and Tenor/Piano (Le P.) with musical notation.

Ren - - - trent en vo - tre cœur,
 keh - - - ren euch neu - zu - rück,
 Fill each sad heart with de - light!

Ren - - - trent en vo - tre cœur,
 keh - - - ren euch neu - zu - rück,
 Fill each sad heart with de - light!

poir du bon - heur, Que les char - mes de l'es -
 Hoff - nung und Glück, dass die Zau - ber neu - er
 com - fort your soul! May fresh hope and peace now

Al - lez dor - mir! Que les char - mes de l'es -
 Nun ge - het zur Ruh! Dass die Zau - ber neu - er
 Now go to rest! May fresh hope and peace now

Vocal staves with lyrics in French, German, and English.

Piano accompaniment for the second system, including treble and bass staves with musical notation and dynamics like 'mf' and '(p)'.

M. _____
 J. _____
 Le P. _____

Ren - - - trent en vo - tre cœur! Que les char - mes de l'es -
 keh - - - ren euch neu - zu - rück! Dass die Zau - ber neu - er
 Fill each sad heart with joy! May fresh hope and peace now

Ren - trent en vo - tre cœur! Que les char - mes de l'es -
 keh - ren euch neu zu - rück! Dass die Zau - ber neu - er
 Fill each sad heart with joy! May fresh hope and peace now

poir du bon-heur Rentrent en vo-tre cœur! Que les char - mes
 Hoff - nung und Glück keh-ren neu euch zu - rück. Dass die Hoff - nung
 com - fort your soul, fill each heart with de - light! Hope and glad - ness

poir du bon-heur Rentrent en vo-tre cœur! Plus d'a - lar - mes. Que les char - mes
 Hoff - nung und Glück keh-ren neu euch zu - rück, kla-get nim - mer. Dass die Zau - ber
 com - fort your soul, fill the heart with de - light! Cease to sor - row! May fresh hope and

un poco rit.

a tempo

I.

p *pp* *(pp)* *pp*

un poco rit.

a tempo

(pp)

Mer - ci, — bon
Hab' Dank mein
I thank thee,
(pp)

Mer - ci, bon
Hab' Dank mein
I thank thee,
(pp)

Al - lez dor - mir,
Nun geht zur Ruh,
Now go to rest,

p *(pp)*

poir du bon - heur Ren - - - trent en vo - tre cœur! Al - lez dor - mir, bon pè - re,
Hoffnung und Glück keh - - - ren euch neu - zu - rück. Nun geht zur Ruh, mein Va - ter,
com - fort your soul, fill each sad heart with de - light! Now go to rest, kind father,
p *(pp)*

poir du bon - heur Ren - - - trent en vo - tre cœur! Al - lez, bon pè - re,
Hoffnung und Glück keh - - - ren euch neu zu - rück. Nun geht zur Ruhe,
com - fort your soul, fill the heart with de - light! To rest, kind father,
p *dolce* *(pp)*

du bon - heur Ren - trent en - vo - tre cœur! Al - lez dor - mir, bon pè - re,
und das Glück keh - ren neu - euch zu - rück. Nun geht zur Ruh, mein Va - ter,
fill the heart, fill the heart with de - light! Now go to rest, kind fath - er,
p *(pp)* unis.

De - l'es - poir du bon - heur Rentrent en vo - tre cœur! Al - lez dor - mir,
neu - er Hoffnung und Glück keh - ren neu euch zu - rück. Nun geht zur Ruh,
peace now com - fort your soul, fill the heart with de - light! Now go to rest,

p *(pp)* *(pp)* *(pp)* *(pp)* *(pp)*

un poco rit.

a tempo

(pp)

un poco rit.

Piano introduction and accompaniment for the first vocal part, featuring a melody in the right hand and a bass line in the left hand.

un poco rit.

M.
 père. Dé-jà ma pei-ne Sem-ble s'en-fuir, S'é-vanou-ir,
 Va-ter, das bitt'-re Leiden scheint zu ent-flieh'n, und zu ver-geh'n,
 father! My grief and anguish grow less and van-ish ne'er-to re-turn.

J.
 père. Dé-jà ma pei-ne Sem-ble s'en-fuir, S'é-vanou-ir,
 Va-ter, das bitt'-re Leiden scheint zu ent-flieh'n, und zu ver-geh'n,
 fath-er! My grief and anguish grow less and van-ish ne'er-to re-turn.

Le P.
 Doux en-fant, ten-dre mè-re! Bien re-po-sez, Mal ne son-gez! Plus d'a-
 sü-sses Kind, zar-te Mutter! Ru-het mir sanft, träumet auch gut, kla-get
 sweet in-fant fair, ten-der mother! Now go to rest, sleep till the morn. Cease to

Doux en-fant, ten-dre mè-re! Bien re-po-sez, Mal ne son-gez! Plus d'a-
 sü-sses Kind, zar-te Mutter! Ru-het mir sanft, träu-met auch gut, kla-get
 sweet infant fair, ten-der mother! Now go to rest, sleep till the morn. Cease to

Doux en-fant, ten-dre mè-re! Bien re-po-sez, Mal ne son-gez! Plus d'a-
 sü-sses Kind, zar-te Mutter! Ru-het mir sanft, träu-met auch gut, kla-get
 sweet infant fair, ten-der mother! Now go to rest, sleep till the morn. Cease to

Doux en-fant, ten-dre mè-re! Bien re-po-sez, Mal ne son-gez!
 sü-sses Kind, zar-te Mutter! Ru-het mir sanft, träu-met auch gut!
 sweet infant fair, ten-der mother! Now go to rest, sleep till the morn.

Doux en-fant, ten-dre mè-re! Bien re-po-sez, Mal ne son-gez! Plus d'a-
 sü-sses Kind, zar-te Mutter! Ru-het mir sanft, träumet auch gut, kla-get
 in-fant fair, ten-der mother! Now go to rest, sleep till the morn. Cease to

Piano accompaniment for the second vocal part, featuring a melody in the right hand and a bass line in the left hand.

un poco rit.

sempre rit.

pp

pp

pp

pp

I.

sempre rit.

pp

Semble s'en - fuir. — A - dieu, mer - ci, bon pè - re!
 und zu ver - geh'n. — Leb wohl, hab Dank, mein Va - ter.
 ne'er to re - turn. — Now sleep in peace, kind fath - er!

pp

J.

Semble s'en - fuir. — A - dieu, mer - ci, bon pè - re!
 und zu ver - geh'n. — Leb wohl, hab Dank, mein Va - ter.
 ne'er to re - turn. — Now sleep in peace, kind fath - er!

Le P.

lar - mes. Bien re - po - sez!
 nim - mer! Ru - het mir gut.
 sor - row! Now go to rest!

lar - mes. Bien re - po - sez!
 nim - mer! Ru - het mir gut.
 sor - row! Now go to rest!

lar - mes. Bien re - po - sez!
 nim - mer! Ru - het mir gut.
 sor - row! Now go to rest!

lar - mes. Bien re - po - sez!
 nim - mer! Ru - het mir gut.
 sor - row! Now go to rest!

Bien re - po - sez!
 Ru - het mir gut.
 Now go to rest!

lar - mes. Bien re - po - sez!
 nim - mer! Ru - het mir gut.
 sor - row! Now go to rest!

pizz.

(ppp) pizz.

(ppp) pizz.

(ppp) pizz.

(ppp) pizz.

(ppp) pizz.

(ppp)

sempre rit.

Epilogue. Epilog. Epilogue.

Lento. (♩ = 50)

Viol. *p perdendo*
arco

Viola. *p perdendo*
arco

Vello. *p perdendo*

C. B. *p perdendo*

Lento. (♩ = 50)

**L'istesso tempo.
Recit. misurato.**

Fl. a 2.

Ob. *p perdendo*

C. ingl. *p perdendo*

Clar. *p perdendo*
a 2.

**Le Récitant.
Ein Erzähler. (Tenor.)
A Narrator.**

**L'istesso tempo.
Recit. misurato.**

Ce fut ain - si que par un in - fi - dè - le
Und so ge - schah es denn, dass von den Hei - den
And thus it came to pass, that from the heathens

p arco

div.

**L'istesso tempo.
Recit. misurato.**

R. Fut sau - vé le Sau - veur. Pen - dant dix ans Ma - ri - e, et Jo - seph a - vec el - le,
ward der Hei - land be - wahrt. Zehn Jah - re pfleg - ten Je - sum die Bei - den ver - ei - net,
our Re - deem - er was saved. And thus for ten years Mar - y and Jo - seph to - geth - er

unis.

div.

Fl. I. Clar. I. II. R.

Vi - rent fleu - rir en lui la su - bli - me dou - ceur, La ten - dres se in - fi - nie A la sa -
 sa - hen er - blüh'n in ihm Ho - heit, Mil - de und Kraft, ew' - ge Lie - be ver - ei - net mit der
 saw in that hol - y child truth and strength blossom forth, gen - tle - ness, kindness, wis - dom and

div. unis.

Fl. Clar. R.

81

gesse u - ni - - e. Puis en - fin de re - tour Au lieu qui lui don - na le jour, Il vou -
 Weis - heit Fül - - - le. Als die Zeit nun vor - bei, zur Hei - math kehr - ten heim die Drei, auf dass
 love u - nit - - ed. It was then that the three re - turn - ed to their na - tive land, to ac -

poco f

pp unis. pp pp

R.

81

lut ac - com - plir le di - vin sa - cri - fi - - ce Qui ra - che - ta le gen - re hu -
 Je - sus das gött - li - che O - pfer voll - en - - de, und ew' - ge Pein, Sün - de und
 com - plish the work of sal - va - tion and mer - - cy which was to free us from

poco f poco cresc. poco cresc. unis. poco cresc.

div. unis. poco cresc.

Un poco riten. - - - - -

Un poco ritard.

R. main De l'é - ter - nel sup - pli - ce, Et du sa - lut lui fray - a le che - min.
 Wahn er - lö - send von uns wen - de, dass er uns führ' auf des Heil's rech - te Bahn.
 death, and save us from dam - na - tion, showing the way to re - demption and Heaven.

mf *poco cresc.* - - - *f* *p*

mf *poco cresc.* - - - *f* *p*

mf *poco cresc.* - - - *f* *p*

mf *poco cresc.* - - - *f* *p*

mf *poco cresc.* - - - *f* *p*

Un poco riten. - - - - -

Un poco ritard.

Fl. Andantino mistico. (♩ = 60)

Ob. *p* *pp*

C. ingl. *p* *pp*

Clar. *p* *pp*

Fag. *p* *pp*

Andantino mistico. (♩ = 60)

cresc. - - - *p*

R. O mon à - me, pour toi que res - te - til à fai - re, Qu'à -
 Mei - ne See - le, für dich, was blei - bet noch zu schaf - fen, als -
 Oh my spir - it, now bow thee down to thy Cre - a - - tor, bow -

1 Solo. *p*

2 Soli. *p*

1 Solo. *p*

Andantino mistico. (♩ = 60)

Fl.
Ob.
Clar.
R.
Soprani.
Alti.
Tenori.
Bassi.
Vcllo. e C. B.

ppp
ppp
pp
pp
pp

— bri-ser ton or-gueil de-vant un tel mys-tè-re!
— in De-muth zu knie'n vor die-sem grossen Wun-der.
— down in a-dor-a-tion be-fore this mighty won-der.

O mon â-me, pour toi que
Mei-ne See-le, für dich, was
Oh, my spir-it! now bow thee

O mon â-me, pour toi que
Mei-ne See-le, für dich, was
Oh, my spir-it! now bow thee

O mon
Mei-ne
Oh, my

pp
pp
pp

res-te-t-il à fai-re, Qu'à bri-ser ton or-gueil de-vant un tel mys-
blei-bet noch zu schaf-fen, als in De-muth zu knie'n vor die-sem gro-ssen
down to thy Cre-a-tor, bow down in a-do-ra-tion be-fore this might-y

res-te-t-il à fai-re? O mon â-me, que res-te-
blei-bet noch zu schaf-fen? Mei-ne See-le, was bleibt für
down to thy Cre-a-tor! Oh, my spir-it, now bow thee

O mon â-me, pour toi que
Mei-ne See-le, für dich, was
Oh, my spir-it, now bow thee

à-me, ô mon â-me, ô mon â-me,
See-le, mei-ne See-le, mei-ne See-le,
spir-it; oh, my spir-it, oh, my spir-it!

poco cresc. *p*

tè - re!.. O mon à - me, mon à - me, pour toi que
 Wun - der! Mei - ne See - le, o ste - he, für dich, was
 won - der! Oh, my spir - it, my spir - it now bow thee

t-il, que res - te - t-il à fai - re, Qu'à bri - ser ton or - gueil de -
 dich, was bleibt für dich zu schaf - fen, als in De - muth zu knie'n vor
 down, bow down to thy Cre - a - tor, bow thee down to God, who

poco cresc. *p*

res - te - t-il à fai - re, Qu'à bri - ser ton or - gueil, qu'à bri - ser
 blei - bet noch zu schaf - fen. Knie - e hin, mei - ne See - le, mei - ne See - le
 down to thy Cre - a - tor. Bow thee down, oh, my spir - it! Bow thee down

ô mon à - me, pour toi que
 mei - ne See - le, für dich, was
 Oh, my spir - it, now bow thee

res - te - t-il!.. O mon à - me, pour toi que res - te - t-il à
 bleibt zu thun? Mei - ne See - le, für dich, was blei - bet noch zu
 down to God! Oh, my spir - it, now bow thee down to thy Cre -

vant un tel mys - tè - re!.. O mon à - me, pour toi que res - te - t-il à
 die - sem gro - ssen Wun - der! Mei - ne See - le, für dich, was blei - bet noch zu
 wrought this might - y won - der! Oh, my spir - it, now bow thee down to thy Cre -

ton or - gueil!.. O mon à - me, mon à - me, pour toi que res - te - t-il à
 knie - e dich hin! Mei - ne See - le, o See - le, für dich, was blei - bet noch zu
 un - to thy God. Bow thee down, oh my spir - it; now bow thee down to thy Cre -

pp

res - te - t-il à fai - re! O mon à - me, pour toi que res - te - t-il à
 blei - bet noch zu schaf - fen! Mei - ne See - le, für dich, was blei - bet noch zu
 down to thy Cre - a - tor. Oh, my spir - it, now bow thee down to thy Cre -

poco f *dim.*

fai - re, Qu'à bri - ser ton or - gueil de - vant un tel mys - tè -
 schaf - fen, als in De - muth zu knie - en vor die - sem gro - ssen Wun -
 a - tor! Bow down in a - dor - a - tion be - fore this might - y won -

poco f *dim.*

fai - re, Qu'à bri - ser ton or - gueil de - vant un tel mys - tè -
 schaf - fen, als in De - muth zu knie - en vor die - sem gro - ssen Wun -
 a - tor! Bow down in a - dor - a - tion be - fore this might - y won -

poco f *dim.*

fai - re, Qu'à bri - ser ton or - gueil de - vant un tel mys - tè -
 schaf - fen, als in De - muth zu knie - en vor die - sem gro - ssen Wun -
 a - tor! Bow down in a - dor - a - tion be - fore this might - y won -

poco f *dim.*

fai - re, Qu'à bri - ser ton or - gueil de - vant un tel mys - tè -
 schaf - fen, als in De - muth zu knie - en vor die - sem gro - ssen Wun -
 a - tor! Bow down in a - dor - a - tion be - fore this might - y won -

Le Récitant

Ein Erzählender } tenor.

82 A Narrator

cresc.

p
 O mon à - - - me,
 Mei - ne See - - - le!
 Oh, my spir - - - it,

p *poco f* *poco cresc.*
 re!.. O mon cœur, em - - plis - toi du gra - ve et pur a -
 der! O mein Herz, sei er - füllt von Lie - be ernst und
 der! Oh, my soul, be thou filled with pure and ho - ly

p *poco f* *poco cresc.*
 re!.. O mon cœur, em - plis - toi du gra - ve et pur a -
 der! O mein Herz, sei er - füllt von Lie - be ernst und
 der! Oh, my soul, be thou filled with pure and ho - ly

p *poco f* *poco cresc.*
 re!.. O mon cœur, em - plis - toi du gra - ve et
 der! O mein Herz, sei er - füllt von Lie - be
 der! Oh, my soul, be thou filled with pure and

p *poco f*
 82 re!.. O mon cœur, em - plis - toi,
 der! O mein Herz, sei er - füllt,
 der! Oh, my soul, be thou filled;

mf *p*
 O mon cœur, em - - plis - toi em - plis - - toi, du
 O mein Herz, sei er - füllt, sei er - - füllt von
 Oh, my soul, be thou filled; be thou filled with

p
 mour, O mon cœur, ô mon cœur,
 rein, O mein Herz, sei er - füllt,
 love! Oh, my soul! oh, my soul!

p
 mour! O mon cœur, ô mon cœur, em - plis - toi du
 rein! O mein Herz, sei er - füllt, sei er - füllt von
 love! Oh, my soul; oh, my soul! be thou filled with

p
 pur a - mour, O mon cœur, ô mon cœur, ô mon
 ernst und rein, o mein Herz, o mein Herz, o mein
 ho - ly love! Oh, my soul! Oh, my soul! Oh, my

poco cresc. *p*
 em - - plis - toi, O mon cœur, ô mon cœur, em - plis - toi du
 sei er - füllt, o mein Herz, o mein Herz, sei er - füllt von
 be thou filled. Oh, my soul! Oh, my soul, be thou fill'd with

R.

gra - ve et pur a - mour, Qui seul,
 Lie - be ernst und rein, durch sie,
 pure and ho - ly love! Pure, love

em - plis - toi du gra - ve et pur a - mour Qui seul, seul
 sei er - füllt von Lie - be ernst und rein, durch sie, nur
 be thou fill'd with pure and ho - ly love. Pure love on -

gra - ve et pur a - mour, em - plis - toi du grave et pur a - mour Qui peut
 Lie - be ernst und rein, sei er - füllt von Lie - be ernst und rein, durch sie
 pure and ho - ly love, be thou fill'd with pure and ho - ly love. Pure love

cœur, em - plis - toi du gra - ve a - mour Qui seul peut nous ou - vrir, Qui
 Herz, sei er - füllt, von Lieb - er - füllt, durch sie nur, nur durch sie al -
 soul, be thou fill'd with ho - ly love, pure love on - ly can ope', pure

gra - ve et pur a - mour, du gra - ve a - mour Qui seul peut
 Lie - be ernst und rein, durch sie, durch sie al - lein gehst
 pure and ho - ly love! For pure and hol - y love can

R.

seul peut nous ou - vrir le cé - les - te sé - jour, peut nous ou -
 nur durch sie al - lein gehst zum Him - mel du ein, durch sie al -
 on - ly can re - veal to us our ce - lest - ial a - bode can o - pen un - to

peut nous ou - vrir le cé - les - te sé - jour,
 durch sie al - lein gehst zum Him - mel du ein,
 ly can re - veal our ce - lest - ial a - bode,

nous ou - vrir le cé - les - te sé - jour,
 nur al - lein gehst zum Him - mel du ein,
 (on - ly) can re - veal our ce - lest - ial a - bode,

seul peut nous ou - vrir, Qui seul, seul peut nous ou -
 lein gehst du zum Him - mel ein, nur durch sie al -
 love, pure love a - lone can ope', can o - pen un - to

nous ou - vrir, Qui seul peut nous ou - vrir
 du zum Him - mel ein, durch sie al - lein
 o - pen, can a - lone o - pen un - to us

R. *pp* *ppp* *pp*

vrir le cé - les - te sé - jour! A -
 lein gehst zum Him - mel du ein.
 us our ce - lest - ial a - bode.

4 Soprani. (Derrière la Scène.)
 (Hinter der Scene.)
 (Behind the Scenes.) *mf* A - - - - - men!

4 Alti. (Derrière la Scène.)
 (Hinter der Scene.)
 (Behind the Scenes.) *mf* A - - - - - men!

pp le cé - les - te sé - jour! Les choristes doivent avoir soin de ne A -
 gehst zum Him - mel du ein. pas respirer ensemble aux mêmes en -
 our ce - lest - ial a - bode. droits, afin qu'il n'y ait pas d'inter -
 ruption apparente dans les sons. *pp*

pp le cé - les - te sé - jour! Die Choristen sind ersucht, nicht zu A -
 gehst zum Him - mel du ein. gleicher Zeit zusammen aufzuathmen,
 our ce - lest - ial a - bode. damit keine scheinbare Unterbrechung
 im Singen stattfindet. *pp*

P pp vrir le cé - les - te sé - jour! The members of the Choir must not A -
 lein gehst zum Him - mel du ein. all breathe at the same time, else the
 us our ce - lest - ial a - bode. tones cannot be sustained as it is ne -
 cessary they should be. *pp*

pp le cé - les - te sé - jour! A -
 gehst zum Him - mel du ein.
 our ce - lest - ial a - bode. unis. *pp*

R. *sempre più p* *pppp*

- - - men! A - - - - - men! A - - - - - men!

p dim. *ppp*
 A - - - - - men! A - - - - - men!

p dim. *ppp*
 A - - - - - men! A - - - - - men!

sempre più p perdendo *pppp*
 - - - men! A - - - - - men! A - - - - - men!

sempre più p perdendo *pppp*
 - - - men! A - - - - - men! A - - - - - men!

sempre più p perdendo *pppp*
 - - - men! A - - - - - men! A - - - - - men!

sempre più p perdendo *pppp*
 - - - men! A - - - - - men! A - - - - - men!