

Des Heilands Kindheit.

Geistliche Trilogie.

Deutsche Übersetzung von Peter Cornelius und Felix Weingartner.

	Seite
1. Theil. Der Traum des Herodes	2
Meinen Nichten Josephine und Nanci Suat gewidmet.	
2. Theil. Die Flucht nach Ägypten	65
Herrn Ella, Direktor der Musik-Vereinigung in London gewidmet.	
3. Theil. Die Ankunft in Sais	85
Der Singakademie und dem Universitäts-Sängerverein »Paulus« in Leipzig gewidmet.	

PERSONEN.

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

L'Enfance du Christ.

Trilogie Sacrée.

Paroles de Hector Berlioz.

	Page
1 ^{re} Partie. Le Songe d'Hérode	2
A Mesdemoiselles Joséphine et Nanci Suat, mes nièces.	
2 ^e Partie. La Fuite en Egypte	65
A Monsieur Ella, Directeur de l'Union musicale de Londres.	
3 ^e Partie. L'Arrivée à Sais	85
A l'Académie de chant et à la Société des Chanteurs de St. Paul de Leipzig.	

PERSONNAGES.

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

The Childhood of Christ.

A Sacred Trilogy.

English Translation by John Berrhoff.

	Page
1st Part. Herod's Dream	2
Dedicated to my nieces Josephine and Nanci Suat.	
2nd Part. The Flight into Egypt	65
Dedicated to Mr. Ella, Director of the Musical Union in London.	
3rd Part. The Arrival at Sais	85
Dedicated to the Singing Academy and the University Choral Society "Paulus" in Leipzig.	

PERSONS.

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

Childhood of Christ

PREMIÈRE PARTIE. ERSTER THEIL. FIRST PART.

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

Moderato un poco lento. (♩ = 66.)
(avec solennité—feierlich—solemn)

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

Dans la crèche, en ce temps, Jé - sus venait de naître;
In der Krip - pe, zur Zeit, Jesus war kaum ge - boren.
At this time Je - sus Christ was born, our Lord and Saviour

Pianoforte.

R.

Mais nul pro - di - ge en - cor ne l'a - vait fait con - naî - tre. Et dé -
Noch zeig - ten kei - ne Wun - der, wer ihn aus - ge - sen - det. A - ber
Yet did no sign re - veal who it was that had sent him. But the

R.

jà les puissants tremblaient, Dé - ja les fai - bles es - pé - raient,
schon bebt manch stol - zer Thron, doch auch der Schwache schauet jetzt
kings trembled on their thrones, While in the hearts of the af - flict - ed

dim. *misurato*

R. Tous at - ten - daient. Or, ap - pre - nez, chré - tiens, quel
 hof - fend em - por. Hö - ret, o Chri - sten, nun, welch'
 hope blos - som'd forth. Christians, now list, and hear what

mf *dim.* *pp* *p* *misurato*

R. crime — é - pouvan - ta - ble Au roi des Juifs a - lors sug - gé - ra la ter -
 fürch - ter - lich Ver - bre - chen, von bö - sem Traum entsetzt, Ju - da's Kö - nig er -
 crime — vile and a - tro - cious Ju - de - a's King resolv'd, urg'd by fear, to com -

dolce

R. reur, Et le cé - les - te a - vis que, dans - leur humble é - ta - ble, Aux pa -
 sann; hört auch der En - gel Schaar in nied - rer Hüt - te sprechen zu des
 mit. Hear how the word of God, from Heav'n, - bore the message to, the

p *pp*

poco riten.

R. rents - de Jé - sus en - vo - ya le Sei - gneur.
 Kin - des El - tern dann, so wie Gott es be - fahl.
 par - ents of Christ. warn - ing them of the per - il.

poco riten.

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.

Un Centurion.
Ein Centurio.
A Centurion.

Moderato. (♩ = 66.)

Polydorus.
Polydor.
Polydorus.

Moderato. (♩ = 66.)

ppp *p*

Detailed description: This system contains the first two systems of the musical score. The first system has three staves: a vocal line for the Centurion (treble clef, B-flat major key signature, 3/4 time), a vocal line for Polydorus (bass clef, B-flat major key signature, 3/4 time), and a piano accompaniment (grand staff). The piano part begins with a *ppp* dynamic and features a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked 'Moderato' with a quarter note equal to 66 beats per minute.

simile

Detailed description: This system shows the piano accompaniment for the second system of the score. It consists of a grand staff with a treble and bass clef. The music continues with a rhythmic accompaniment in the left hand and a melodic line in the right hand. The dynamic is marked *simile*, indicating it should continue with a similar character to the previous system.

1

mf

Detailed description: This system shows the piano accompaniment for the third system of the score. It consists of a grand staff with a treble and bass clef. The music continues with a rhythmic accompaniment in the left hand and a melodic line in the right hand. A first ending bracket labeled '1' is placed over the final measure of the system. The dynamic is marked *mf*.

First system of musical notation. The right hand (treble clef) features a melodic line with a *mf* dynamic marking. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The right hand continues the melodic line with a *mf* dynamic marking. The left hand accompaniment remains consistent.

Third system of musical notation. The right hand features a more active melodic line with a *p* dynamic marking. The left hand accompaniment continues.

Fourth system of musical notation. A boxed number '2' is placed above the first measure of the right hand. The right hand has a *mf* dynamic marking. The left hand accompaniment continues.

Fifth system of musical notation. The right hand features a complex melodic line with a *p* dynamic marking. The left hand accompaniment continues.

First system of musical notation, featuring a treble and bass clef. The treble clef part contains a complex melodic line with many beamed notes and slurs. The bass clef part consists of chords with accents.

Second system of musical notation, continuing the complex melodic and harmonic material from the first system.

Third system of musical notation, including the instruction *cresc.* in the bass clef part.

Fourth system of musical notation, including the instruction *p* in the bass clef part.

Fifth system of musical notation, including the instruction *mf* in the bass clef part.

Sixth system of musical notation, starting with a boxed number **3** in the treble clef part, and including the instruction *pp* in the bass clef part.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is a bass clef with the same key signature. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, ending with a *mf* dynamic marking.

The second system continues the piano accompaniment. The bass staff maintains the eighth-note pattern, while the treble staff has a more active melodic line. The system concludes with a *mf* dynamic marking.

The third system begins with the instruction *cresc. poco a poco* in the treble staff. The music shows a gradual increase in volume and complexity in both staves. The system ends with a *mf* dynamic marking.

The fourth system features a more prominent melodic line in the treble staff, with a *mf* dynamic marking. The bass staff continues with a steady accompaniment. The system ends with a *mf* dynamic marking.

The fifth system includes a 4-measure rest in the treble staff, indicated by a box with the number 4. The music resumes with a melodic line in the treble and a rhythmic accompaniment in the bass. A fermata is placed over a note in the treble staff. The system ends with a *mf* dynamic marking.

The sixth system begins with a *dim.* (diminuendo) instruction. The music features a piano accompaniment with a *pp* (pianissimo) dynamic marking. The system concludes with a *p* (piano) dynamic marking.

First system of musical notation, featuring a treble and bass staff. The key signature is two flats (B-flat and E-flat). The music includes chords and melodic lines with dynamic markings *mf* and *p*.

Second system of musical notation, starting with a boxed number **5** above the first measure. It features a treble and bass staff with dynamic markings *mf* and *pp*.

Third system of musical notation, featuring a treble and bass staff with various musical notations including slurs and ties.

Fourth system of musical notation, featuring a treble and bass staff with dynamic markings *p* and *cresc.*

Fifth system of musical notation, featuring a treble and bass staff with dynamic markings *mf* and *p*.

First system of a piano score. It consists of two staves, treble and bass clef. The music features a complex texture with many sixteenth and thirty-second notes, often beamed together. There are several slurs and accents throughout the system. The key signature has two flats.

Second system of a piano score, starting with a boxed number '6' in the top left corner. It features a treble and bass staff. The music is highly rhythmic and technical, with many slurs and accents. Dynamic markings include *mf* and *f*. The key signature has two flats.

Third system of a piano score. It consists of two staves, treble and bass clef. The music is characterized by wide intervals and a slower feel compared to the previous systems. A *meno f* dynamic marking is present. The key signature has two flats.

Fourth system of a piano score. It features a treble and bass staff. The music is dense with many notes and slurs. A *cresc.* (crescendo) marking is present. The key signature has two flats.

Fifth system of a piano score. It consists of two staves, treble and bass clef. The music continues with complex textures and slurs. A *f* dynamic marking is present. The key signature has two flats.

Un Centurion.
Ein Centurio.
A Centurion.

7

Polydorus. Le commandant de la patrouille. Qui vient?
Polydor. Der Befehlshaber der Runde. Wer da?
The commander of the patrol. Who's there?

7

Recit.

(a tempo misurato)

C. A_van_cez!
Vorwärts denn!
Then advance!

P. Ro-me.
Ro-ma.
Roman!

Recit.

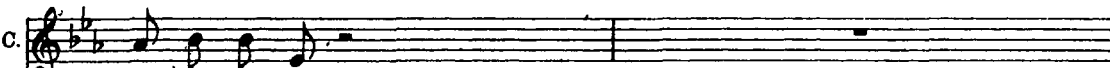
(a tempo misurato)


Recit.

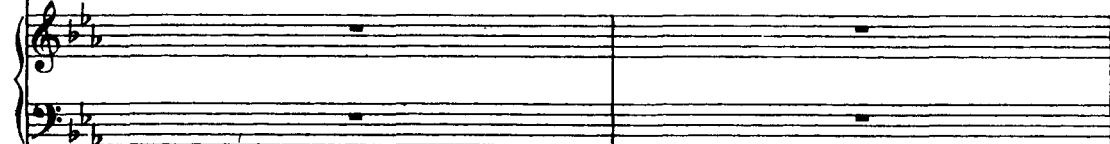
C. Poly-do-rus! Je te cro-yais dé-jà, sol-dat, aux
Poly-do-rus! Ich glaub-te dich in Rom, mein Freund, am
Poly-do-rus! I thought thou wert in Rome, my friend! on'th'


P. Hal-te!
Hal-tet!
Stay there!

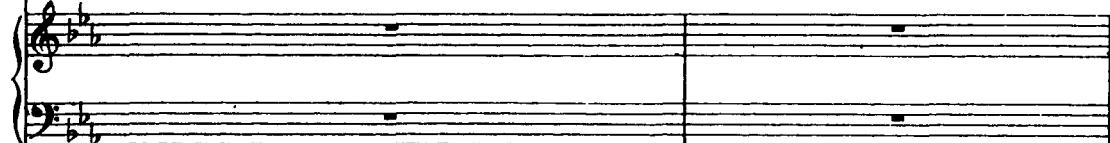
Recit.


C. 
 bords du Ti-bre.
Strand der Ti-ber!
 Ti-ber ri-ver.

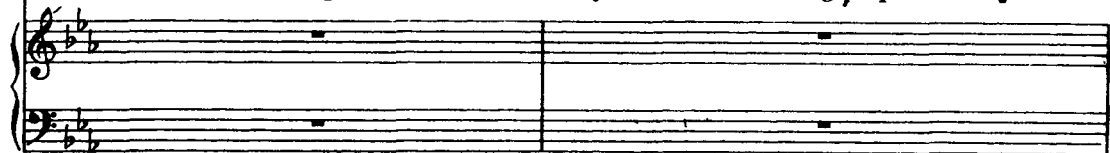
P. 
 J'y se-rais en ef-fet si Gal-lus, Votre il-lus-tre pré-
Und ge-wiss wär' ich dort, wenn nicht Gal-lus, der stren-ge Herr
 And in troth there I'd be, had not Gal-lus, thillust-ri-ous




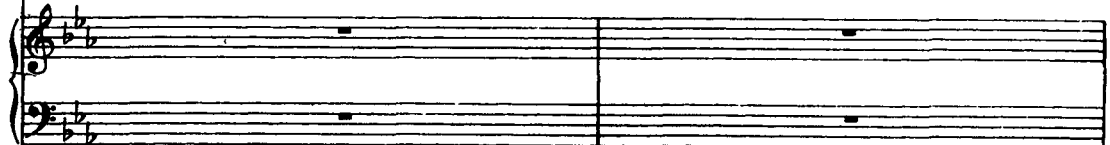
P. 
 teur, meût en-fin lais-sé li-bre; Mais il m'a, sans rai-
Prä-tor, ge-hal-ten mich hät-te. Oh - - ne Grund, oh - ne
 pre-tor, retain'd me a cap-tive. For no rea-son I



P. 
 son, Im-po-sé pour pri-son Cet-te tris-te ci-té, pour y
Sinn hält er hier mich zu-rück in der trau-ri-gen Stadt, sei-ne
 know, he compell'd me to stay in this woe-be-gone place just to



P. 
 voir ses fo-li-es, Et d'un roi-te-let juif gar-
Thor-heit zu se-hen und Gei-ster vom La-ger des
 wit-ness his fol-lies and chase forth the spect-res that



Centurion.

Que fait Hé - ro - de?
 Was macht He - ro - des?
 How farest with He - rod?

der les in - som - ni - es.
 Kö - nigs zu ver - scheu - chen.
 haunt a mad king's slum - bers.

Il rê - ve, il
 Er träu - met, er
 He dreameth, he

trem - ble, Il voit par - tout des traî - tres, il as - semble Son con - seil cha - que
 zit - tert, spürt ü - ber - all Ver - rath, ruft al - le Ta - ge sei - ne Rä - the her -
 trembleth; he e - ver feareth trea - son. He as - sembleth his High Council each

jour; Et du soir au ma - tin Il faut sur lui veil -
 bei, ja selbst wä - hend der Nacht ver - langt er uns' - ren
 day, yea 'from sun - set to dawn, a - fraid to be a -

Centurion.

Ri - di - cu - le ty - ran! Mais
 Der ver - ächt - li - che Thor! doch
 Tyrant, co - ward in one! Now

ler... il nous ob - sè - de en - fin.
 Schutz und quält uns im - mer - fort.
 lone, he bids us guard his sleep.

pp

C. *va, poursuis ta ron - de...
geh! den Dienst zu en - den.
go, complete thy rounds, friend.*

P. *Il le faut bien. A dieu! Ju - pi - ter le con -
Es muss wohl sein. Leb' wohl! Mög' ihm Zeus Unheil
I must be - gone, farewell! Ju - pi - ter, oh, con -*

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

8 Tempo I. *misurato*

P. *fon - del
sen - den!
found him!*

Tempo I. misurato

First system of musical notation. The right hand features a melodic line with a slur and a fermata over the first measure. The left hand plays a rhythmic accompaniment. Dynamics include *dim.* and *p*.

Second system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the accompaniment. Dynamics include *mf*, *pp*, and *p*.

Third system of musical notation, starting with a circled number 9. The right hand has a melodic line with a slur and a fermata. The left hand continues the accompaniment. Dynamics include *cresc.*

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the accompaniment. Dynamics include *mf*, *dim.*, and *p*.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the accompaniment. Dynamics include *dim. poco a poco*.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and accidentals.

Second system of musical notation, including the instruction *dim. poco a poco* in the right-hand staff.

Third system of musical notation, continuing the piece with various rhythmic and melodic lines.

Fourth system of musical notation, showing a continuation of the musical themes with dynamic markings.

Fifth system of musical notation, starting with a boxed measure number **10** in the treble staff.

First system of musical notation. The treble clef staff contains a series of chords, with a '2' above the first measure. The bass clef staff features a rhythmic pattern of eighth notes, starting with a *ppp* dynamic marking.

Second system of musical notation. The treble clef staff shows chords and melodic fragments. The bass clef staff continues the eighth-note pattern with some rests.

Third system of musical notation. The treble clef staff has a more active melodic line with eighth notes. The bass clef staff continues with eighth notes and rests.

Fourth system of musical notation. The treble clef staff has a sparse melodic line. The bass clef staff continues with eighth notes. A *ppp* dynamic marking appears in the final measure.

Fifth system of musical notation. The treble clef staff features a melodic line with some slurs. The bass clef staff continues with eighth notes and rests.

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. (♩ = 80.)

Polydorus.

Herodes.

Allegro non troppo. (♩ = 80.)

p *mf*

cresc. poco a poco

Herodes.

Recit.
sotto voce

Tou_jours ce rê - ve!
Ha, Traum voll Schrecken!
That dream still haunts me,

Recit.

H. en_co - re cet en_fant...
Schon wie der die_ses Kind,
reveals that infant fair,

Qui doit me dé - trô -
das mich ent thro - nen
Which shall unthron a

H. ner!
soll!
king.

Et ne savoir que cro - e
Nicht weiss ich, ob ich glau - be
Must I believe the vi - sion

H. De ce pré - sa - ge me - na - çant
der ban - gen Ahnung, die be - droht
which doth foretell the time is nigh

Pour ma vie et ma gloi - rel...
mei - nen Ruhm und mein Le - ben?
that shall end my life's glo - ry?

Andante misterioso. (♩=60.)

ff *mf* *p simile*

11 Herodes.

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

p *dim.* *poco f* *p*

H. vi - vre! A tous don - ner — des lois,
 le - bon! Für Al - le mächtig und gross,
 nied me! De - cree wise laws to all.

poco f *p* *dim.* *pa.*

poco f

H. *p*

Et dé-si-rer de sui-vre Le che-vri-
 ach, und den Hir-ten nei-den, der ein-sam
 Vain - ly I long to rest me; wear-y at

col f *poco f* *p*

H.

er, le che-vri-er au fond des bois!
 weilt, der ein-sam weilt in Wal-des Schoss!
 eve, en - vy the shepherd boy his lot.

rinf. *p*

12

H. *p*

O nuit pro-fon-de Qui tiens le mon-de Dans le re-pos plon-
 Nacht, du verschwieg-ne, die du die Wel-ten in Schwei-gen tief ver-
 Night, whose soft si-lence lullst all to slumber, bringst forth sweet dreams of

p *perdendo* *cresc.*

H.

gé, A mon sein ra-va-gé Don - ne la
 hüllst, mei - nem ver - stör - ten Geist gieb - er - ne
 bliss, grant me an hour of rest, peace to mine

H.

paix une heu - re, Et que ton voi - le ef - fleu - re Mon
 Stun - de Frie - den, und dei - nen Schlei - er brei - te um dies
 anguished spir - it, ex - pand thy wings and bid this careworn

espr.

H.

front d'en.nuis char - gé!...
 kummer - vol - le Herz.
 throbbing heart be still!

dim. mf

H.

A mon sein ra - va - gé
 Mei - nem Geist wild ver - stört
 Oh, bring peace to my soul;

pp p

H.

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

H.

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

pp

13

H.

O mi - sè - re des rois! Ré -
 O welch' trau - ri - ges Loos! Re -
 Sad lot waits on a king. To

H.

gner, — et ne pas vi - vre! A tous — don - ner des lois, Et —
 gie - - ren und nicht le - ben! Für Al - - le mächtig gross, ach, —
 reign — life's joys de - nied me, de - cree — wise laws to all. Vain - -

H.

— dé - si - rer de sui - vre Le che - vri - er, — le che - vri - er au fond des
 — und den Hir - ten nei - den, der ein - sam weilt, — der ein - sam weilt in Wal - des
 — ly I long to rest me; wear - y at eve, I en - vy the shepherd boy his

H. *bois!*
Schoss!
lot!

H. Effort sté - ri - le! Le — sommeil fuit;
Ver - geb - lich Mühen! Der Schlummer ent - flieht,
In vain my longing: sleep - flees mine eyes.

Un poco rit.

H. Et ma plainte i - nu - ti - le Ne hâ - te point ton cours,
und mein un - nützes Klagen be - eilt nicht dei - nen Lauf,
Vain my pleading for slumber; God heed - eth not my prayer,
Un poco rit.

Un poco rit.

a tempo vibrato

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

Un poco rit.
poco sf poco sf

a tempo

15

H. *nuit!*
Nacht!
night!

pp *p*

Detailed description: This block contains the musical score for rehearsal mark 15. It includes a vocal line for the character Herodes, with lyrics in French, German, and English: "nuit! / Nacht! / night!". Below the vocal line is a piano accompaniment consisting of two staves (treble and bass clef). The piano part features a complex texture with many sixteenth-note chords and arpeggiated figures. Dynamic markings include *pp* (pianissimo) and *p* (piano). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C).

16 Un poco rit.

a tempo

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

Detailed description: This block contains the musical score for rehearsal mark 16. It features piano accompaniment for two staves. The tempo is marked "Un poco rit." (Un poco ritardando) and "a tempo". The piano part includes dynamic markings such as *f* (forte), *ff* (fortissimo), *(p)* (piano), *cresc. molto* (crescendo molto), and *p* (piano). The key signature has two flats, and the time signature is common time.

Scene III.

Polydorus. *f* Allegro. (♩: 92.)

Seigneur!
O Herr!
Oh, Sire!

Herodes.

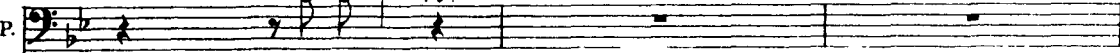
Lâches, tremblez! Je sais te-nir en.
Weh mir, Ver-rath! Noch schaff'ich mit dem
Coward, a_vant, else shall my sword re.

Allegro. (♩: 92.)

pp *ff*

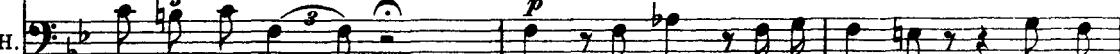
Detailed description: This block contains the musical score for Scene III. It features piano accompaniment for two staves. The tempo is marked "Allegro" with a metronome marking of 92 quarter notes per minute. The piano part includes dynamic markings *pp* (pianissimo) and *ff* (fortissimo). The key signature has two flats, and the time signature is common time.

Meno mosso.

P. 

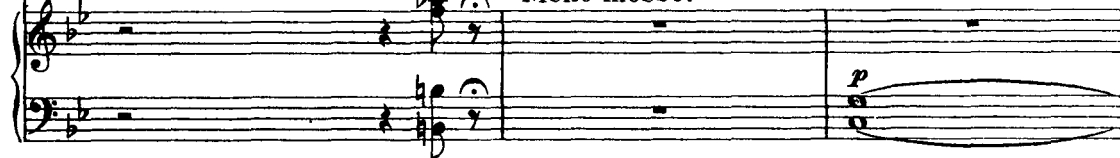
Ar.rê.tez!
Haltet ein!
'Tis no foe!

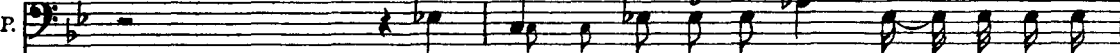
(le reconnaissant)
(ihn erkennend)
(recognizing him)

H. 

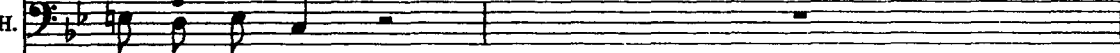
core Une é - pée... Ah! c'est toi, Po.ly - do - re! Que viens.
Schwerte mir Schutz! Ah, bist du's, Po.ly - do - rus! Was ver -
pay thy foul trea - son! Ah! 'tis thou, Po.ly - do - rus! Say, what

Meno mosso.




P. 

Sei - gneur, les de.vins juifs viennent de sas.sem.
Es nah'n, wie du be.fahlst, Priester und Schriftge.
As - sembled at thy command, priests and scholars

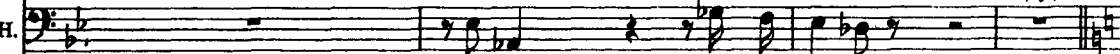
H. 

tu man.non.cer?
kün.dest du mir?
tid.ings dost bring?



P. 

bler Par vos ordres. Ils sont là.
lehr.te - des Landes. Sie sind hier.
wait but thine orders. They are here.

H. 

Enfin! Qu'ils pa.raissent!
Wohlan! Lass sie kommen.
At last! Let them en.ter!



Scene IV.

Hérode et les Devins.

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

17 Andantino maestoso. (♩ = 63.)

Herodes.

Tenori I e II.

Bassi I e II.

CORO.

Les Devins.
Die Wahrsager.
The Sooth-sayers.

17 Andantino maestoso. (♩ = 63.)

5 Bassi I.

5 Bassi II.

p sotto voce

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,

te re - connais - sent
sind dir er - ge - ben,
to thee are faith - ful

Pour un prin - ce sa - vant et gé - né -
weil du, mäch - tig und klug,
thou art gene - rous and wise,

Wei - se ver -
and mer - ci -

unis.

reux; Ils te sont dé_vou_és. Par_le, qu'at_tends_tu
 ehrst; dei_nem Ruf folg_ten wir. Sa_ge, was du be_
 ful. We o_bey thy command. Speak, king! what's thy de_

Herodes. Recit.

Qu'ils veuillent mé_clai_rer. Est_il quelque re_mède Au sou_ci dé_vo_
 So gebt Er_klä_rung mir, wie ich die Sor_ge wen_de vom schlaf_lo_sen
 Advise me what to do, that I may banish from my rest-less

d'eux?
 gehrst!
 sire?

Recit.

Andante con moto.

rant qui dès longtemps m'ob_sè_de?
 Haupt, die mich bedrängt ohn' En_de.
 soul sor.row and care for e_ver.

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

Andante con moto.

Andante misterioso. (♩ = 66.)

sotto voce

H.

Chaque nuit, Le mê - me son - ge m'é - pou - van - te;
Je - de Nacht *der - sel - be Traum ist's, der mich* *quä - let,*
 Ev'ry night, the same foul dream disturbs my slumber;

pp

H.

Toujours u - ne voix gra - veet len - te Me ré - pè - te ces
die - sel - be Stim - me *tief und langsam* *spricht zu mir* *die - ses*
 the self same voice in ac - cents grave speaks to me in these

H.

mots: «Ton heureux temps s'en fuit! Un enfant vient de naî -
 Wort: „Verschounen ist dein Glück, seit ge - bo - ren ward ein
 words: "Thy glorious days are o'er, for an in - fant fair is

H.

tre Qui fe - ra dis - pa - raî - tre Ton
Kind, *das bestimmt ist zu rau - ben* *dein*
 born, des - tind to o'er - throw thee, take

poco f

Recit.

H. *trô - ne et ton pou - voir.*
Reich und dei - ne Macht!
 from thee throne and power?"

Puis - je de vous sa -
Nun sa - get, ob ihr
 Tell me, do you be -

Recit.

H. voir Si cet - te ter - reur qui mac - cable Est fon - dé - e, et com -
gläubt, das Traum - ge - sicht, das mich er - schreckt, sei Wahr - heit; ob ein
 lieve the vi - sion fore - tell - eth the truth - ye wise men? and if

H. ment ce dan - ger re - dou - ta - ble Peut ê - tre dé - tour - né?
Mit - tel viel - leicht ihr ent - de - cket, zu wen - den die Ge - fahr.
 true, advise means to ad - vert it I wait your counsel wise.

Andante.

CORO. *p* *misurato*

18

Les Es - prits le sau - ront, Et par nous con - sul -
 Nur den Gei - stern ist's kund, drum be - schwör sie so -
 None but the spir - its can tell; these we now must con -

tes, bien - tôt ils ré - pon - dront.
 gleich um Auf - schluss un - ser Mund.
 sult, they will an - swer us well.

mp

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. $\text{♩} = 152$

p

p

mf

mf

First system of musical notation. The right hand features a melodic line with a dynamic marking of *p* (piano) and a *poco f* (poco fortissimo) marking. The left hand plays a rhythmic accompaniment with a dynamic marking of *sf* (sforzando).

Second system of musical notation. The right hand continues the melodic line with a dynamic marking of *f* (fortissimo). The left hand continues the rhythmic accompaniment.

20

Third system of musical notation, starting at measure 20. The right hand has a dynamic marking of *p* (piano) and the left hand has a dynamic marking of *sf* (sforzando). The time signature is 7/4, with a 2+2 subdivision indicated above the staff.

Fourth system of musical notation. The right hand has a dynamic marking of *sf* (sforzando). The left hand continues the rhythmic accompaniment.

Fifth system of musical notation. The right hand has a dynamic marking of *sf* (sforzando). The left hand continues the rhythmic accompaniment.

Sixth system of musical notation. The right hand has a dynamic marking of *sf* (sforzando). The left hand continues the rhythmic accompaniment.

First system of musical notation. The right hand (treble clef) begins with a *mf* dynamic and a dotted quarter note. The left hand (bass clef) features a rhythmic pattern of eighth notes with a *sf* dynamic. A vertical dotted line is present in the middle of the system.

Second system of musical notation, continuing the piece. The right hand continues with a dotted quarter note. The left hand maintains the eighth-note pattern with *sf* dynamics.

Third system of musical notation. The right hand has a dotted quarter note. The left hand continues with eighth notes and *sf* dynamics.

Fourth system of musical notation. The right hand has a dotted quarter note. The left hand continues with eighth notes and *sf* dynamics.

21

Fifth system of musical notation, starting with a boxed measure number '21'. The right hand begins with a *mf* dynamic and a dotted quarter note. The left hand continues with eighth notes and *sf* dynamics. A vertical dotted line is present in the middle of the system.

Sixth system of musical notation. The right hand begins with a *p* dynamic and a dotted quarter note. The left hand continues with eighth notes and *sf* dynamics.

22

a tempo

Un poco rit.

Andante misterioso. (♩. 66.)

CORO.

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

Recit. misurato.

mf

La voix dit vrai, seigneur. Un enfant vient de naître.
 Die Wahrheit hörtest du, denn geboren ward ein
 Now thou hast heard the truth: Lo! an infant fair is

Recit. misurato.

mf

tre Qui fe-ra dis-pa-raître Ton
 Kind, das bestimmt ist zu rau-ben dein
 born des-tined to o'er-throw thee, take

trô - ne et ton pou - voir. Mais nul ne peut sa -
 Reich und dei - - ne Macht. Doch Nie - mand kennt das
 from thee throne and power, Yet none may know his

Herodes.

Animato.

Allegro.

Que faut - il que je fas.se?
 Wol - let Ret.tung mir zei.gen?
 Speak then what is your counsel?

voir Ni son nom ni sa ra.ce.
 Kind noch den Stamm, dem es ei.gen.
 name, nor re.veal whence he cometh.

Andante.

Tu tom.be.ras, à moins que l'on ne sa.tis - fas - se Les noirs Es -
 Nah 'ist dein Tod, wenn nicht, ver.söhnend finst're Gei - ster, du dich ent -
 Thy doom is seal'd, un - less the spir - its of dark - ness be sat - is -

prits, et si, pour con - ju - rer le sort,
 schliesst, so - fort, ab - wen - dend dein Ge - schick,
 fied, oh king! wouldst thou a - vert thy doom,

cresc. *f* *p*

Des en - fants nou - veaux - - nés tu n'or -
 Neu - ge - bor - ne zu weih'n ohn' Er -
 thou must put to the sword e - v'ry

cresc.

23

don - nes la mort.
 bar - men dem Tod.
 new - born babe.

p *pp*

poco sf *p*

Allegro agitato. (♩=118.)

Herodes.

Eh bien!.. eh bien!.. par le
 Wohl-an! Wohl-an! Mag das
 They die! They die! By the

p *cresc.*

H.
 fer — qu'ils pé - ris_sent! Je ne puis hé - si - ter. Que
 Schwert sie ver - der_ben! Zaudern darf ich nicht mehr! weh
 sword — ev'ry one shall per-ish! I must hast - en the deed. Oh,

f

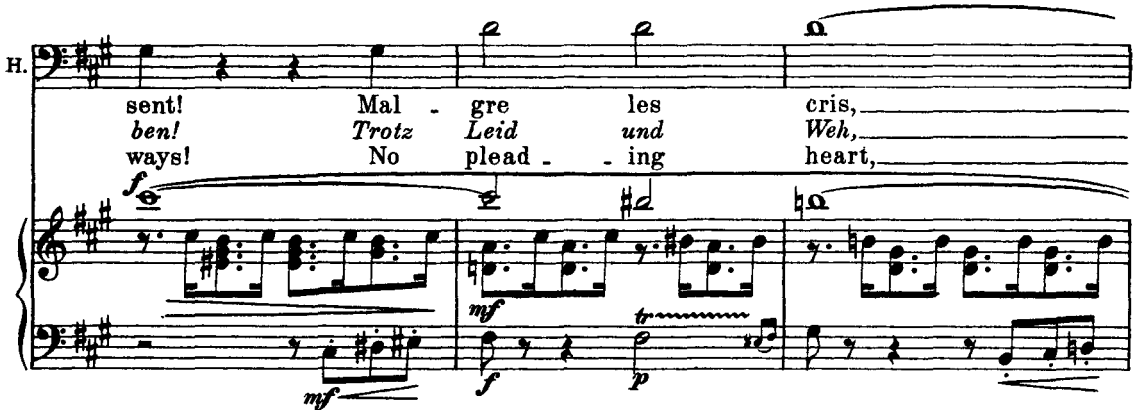
H. 

dans Jé - ru - sa - lem, A Naza - reth, à Beth - lé - em, Sur
 dir, Je - ru - sa - lem, dir Naza - reth, und Beth - le - hem! Der
 weep, Je - ru - sa - lem, weep, Naza - reth and Beth - le - hem: The

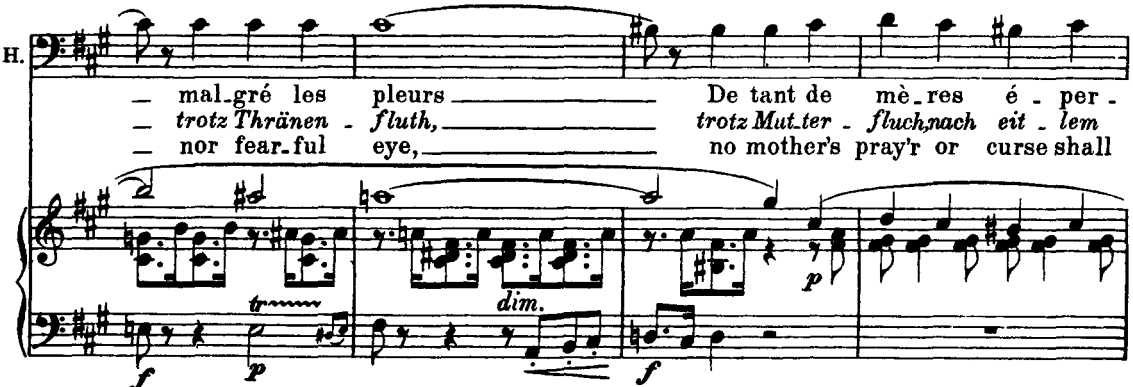
24

H. 

tous les nou - veaux - nés mes coups s'ap - pe - san - tis
 Neu - ge - bor - nen Blut soll eu - ren Bo - den für - -
 blood of in - no - cents shall flow and stain your high - -

H. 

sent! Mal - gre les cris,
 ben! Trotz Leid und Weh,
 ways! No plead - - ing heart,

H. 

- mal - gré les pleurs De tant de mè - res é - per -
 - trotz Thränen - fluth, trotz Mut - ter - fluch, nach eit - lem
 - nor fear - ful eye, no mother's pray'r or curse shall

H. 

du - es, Des ri - viè - res de sang vont ê -
 Fle - hen soll die schwel - len - de Saat mein Schwert
 stay the sword. No es - cape: all shall die, per - ish -

mf

H. 

- tre ré - pan - du - es, Des ri - viè - res de sang vont ê -
 - ver - hee - rend mä - hen, soll die schwel - len - de Saat mein Schwert
 - all with - out mer - cy, un - til riv - ers of blood flow thro' -

mf

poco cresc.

(p)

H. 

- tre ré - pan - du - es. Je se - rai sourd à ces dou -
 - ver - hee - rend mä - hen. Zer - stört im Keim sei die - se
 - the weep - ing ci - ties; for I'll be deaf nor heed their

cresc. molto

H. 

leurs. La beau - té, la grâ - ce, ni
 Brut. We - der Schön - heit, we - der Al - ters
 cry. Nor shall beau - ty, old age, grace nor

mf

H. *lâ - ge Ne fe - ront fai - blir - mon cou - ra -*
Weis - heit sol - len je - mals er - schüt - tern mei - nen
wis - dom turn the cur - rent of my will from ven -

25

H. *ge: Il faut un ter -*
Muth: Des Schick - sals Macht -
geance For blood shall bring

H. *- me à mes ter - reurs!*
- - spruch lö - sche Blut!
- re - lease from care.

Les Devins.
Die Wahrsager.
The Sooth-sayers.
 Ten. I. II.

CORO.

f unis.

(Tutti) *Oui, oui! par le fer - qu'ils pé -*
Ja, ja! mag das Schwert sie - ver -
Yea, yea! by the sword they shall

f unis.

Basso I. II. *Oui, oui! par le fer - qu'ils pé -*
Ja, ja! mag das Schwert sie - ver -
Yea, yea! by the sword they shall

H.

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

ris - sent! N'hé - si - te pas, n'hé - si - te pas! Que
 der - ben! O zög' - re nicht, o zög' - re nicht! Weh
 per - ish. No more de - lay, a - way, a - way! Oh,
 div. unis.

ris - sent! N'hé - si - te pas, n'hé - si - te pas! Que
 der - ben! O zög' - re nicht, o zög' - re nicht! Weh
 per - ish. No more de - lay, a - way, a - way! Oh,

H.

que dans Jérusalem, A Na - za -
 Weh dir, Je - ru - sa - lem, dir Na - za -
 Oh, weep, Je - ru - sa - lem, weep, Na - za -
 div.

dans Jérusalem, A Na - za - reth, a Beth - lé -
 dir, Je - ru - sa - lem, dir Na - za - reth und Beth - le -
 weep, Je - ru - sa - lem, weep, Na - za - reth and Beth - le -

dans Jérusalem, A Na - za - reth, à Beth - lé -
 dir, Je - ru - sa - lem, dir Na - za - reth und Beth - le -
 weep, Je - ru - sa - lem, weep, Na - za - reth and Beth - le -

H.

reth, à Beth - lé - em,
reth und Beth - le - hem,
reth and Beth - le - hem,

em, Sur tous les nouveaux - nés tes coups s'ap - pe - san -
hem, der Neu - ge - bor - nen Blut soll eu - ren Bo - den
hem, the blood of in - no - cents shall flow and stain thy

Basso I.

em, Sur tous les nouveaux - nés tes coups s'ap - pe - san -
hem, der Neu - ge - bor - nen Blut soll eu - ren Bo - den
hem, the blood of in - no - cents shall flow and stain thy

Basso II.

em, Sur tous les nouveaux - nés tes
hem, der Neu - ge - bor - nen Blut soll
hem, the blood of in - no - cents shall

26

H.

mes coups s'ap - pe - san - tis -
Mag sie das Schwert ver - der -
Then by the sword they per -

tis - sent! Oui!
für - ben. Ja!
high - ways. Yea!

tis - sent! Oui!
für - ben. Ja!
high - ways. Yea!

coups s'ap - pe - san - tis - sent! Oui!
eu - ren Bo - den für - ben. Ja!
flow and stain thy high - ways. Yea!

26

H.

sent! Mal - gré les cris, mal - gré les
ben! *Trotz Leid und Weh,* *trotz Thrä-nen -*
ish. No plead.ing heart, no tear.ful

mal - gré les cris, mal - gré les pleurs
Trotz Leid und Weh, *trotz Thrä-nen - fluth*
 No plead.ing heart, no tear.ful eye,

mal - gré les cris, mal - gré les pleurs De tant de mè - res,
Trotz Leid und Weh, trotz Mut - ter - fluch nach eit - lem Fle - hen,
 No plead.ing heart, nor mother's pray'r nor curse shall stay the sword,
 unis.

mal - gré les cris, mal - gré les pleurs De tant de mè - res é - per -
Trotz Leid und Weh, trotz Mut - ter - fluch nach eit - lem Fle - hen soll die
 No plead.ing heart, nor mother's pray'r nor curse shall stay the reek.ing

H.

pleurs De tant de mè - res é - per - du -
fluth, *trotz Mut - ter - fluch nach eit - lem Fle -*
 eye. No moth - er's pray - er, nor heartfelt plead -

De tant de mè - res, Les ri -
trotz eit - lem Fle - - - - - - hen, *muss die*
 no moth.ers plead - - - - - ing, nor the

de tant de mè - res é - per - du - es, Les ri -
trotz Mut - ter - fluch - - - - - nach eit - lem Fle - hen *muss die*
 no moth.ers's prayer - - - - - nor heartfelt pleading, nor the

du - es, Les ri - viè - res de sang - qui se - ront ré - pan -
schwel - len - de Saat - eh sie rei - fe ver - geh'n, ja ver -
 sword, un - til riv - ers of blood flow thro' the weep - ing

du - es, Les ri - viè - res de sang - qui se - ront ré - pan -
schwel - len - de - Saat - eh sie rei - fe ver - geh'n, ja - pan -
 sword, un - til riv - ers of blood flow thro' the weep - ing

H.

es, Les ri-viè-res de sang, ————
 hen, die-se Brut soll ver-ge- - - hen!
 ing, naught shall move me to pi - - - ty.

unis. div.

viè-res de sang ———— qui se-ront ré-pan-du-es,
 schwellen-de Saat ———— ek' sie rei-fe-ver-ge-hen.
 tear-ful eye ———— naught shall move thee to pi-ty.

f unis.

du-es Les ri-viè-res de sang ———— ré-pan-du-es,
 ge-hen muss die schwellen-de Saat, ———— nun ver-ge-hen.
 ci-ties, naught shall move, shall move ———— thee to pi-ty.

H.

Je se-rai sourd
 Im Keim zer-stört
 I shall be deaf

unis.
sotto voce

De-meu-re sourd à ces dou-leurs!
 Zer-stört im Keim sei die-se Brut!
 Thou shalt be deaf un-to their cry!

Que rien n'é-bran-le ton cou-
 Lasst Ra-che-gluth sein Herz ver-
 nor stay the reeking sword of

sotto voce

De-meu-re sourd à ces dou-leurs!
 Zer-stört im Keim sei die-se Brut!
 Thou shalt be deaf un-to their cry!

Que rien n'é-bran-le ton cou-
 Lasst Ra-che-gluth sein Herz ver-
 nor stay the reeking sword of

H. *p*

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

p *cresc. div.*

ra - ge! Et vous, Es - prits, pour at - ti - ser sa
 zeh - ren, steigt Gei - ster auf, um sei - ne Pein zu
 vengeance and ye, ye spir - its, re - dou - ble ye his

p *div. cresc.*

ra - ge! Et vous, Es - prits, pour at - ti - ser sa
 zeh ren. steigt Gei - ster auf, um sei - ne Pein zu
 vengeance and ye, ye spir - its, re - dou - ble ye his

p *cresc.*

27 *ff* *so sotto voce*

lâ - ge Ne fe - ront fai - blir mon cou - ra -
 Weis - heit sol - len je - mals er - schüt - tern mei - nen
 mer - cy, until riv - ers of in - fant's blood shall

ff *so sotto voce*

ra - ge Re - dou - blez
 meh - ren, zu ver - dop -
 ter - rors that his wrath

ff *so sotto voce*

ra - ge Re - dou - blez
 meh - ren, zu ver - dop -
 ter - rors that his wrath

27 *pp*

pp

cresc.

ge, Ne fe - ront fai - blir mon cou - ra -
 Muth, sol - len je - mals mir den Muth er - schüt -
 flow. I'll be deaf, nor heed their cry for mer -

unis.

ses ter - reurs, Re - dou - blez ses ter -
 peln die Wuth, zu ver - dop - - peln die
 may in - crease, that his wrath may in -

div. unis.

ses ter - reurs, Re - dou - blez ses ter -
 peln die Wuth, zu ver - dop - - peln die
 may in - crease, that his wrath may in -

f

ge. Il faut un ter - - me, il faut un ter - -
 tern. Des Schicksals Macht - - spruch, des Schick - sals Macht - -
 cy. Their blood shall bring peace, their blood shall bring


div.

reurs! De.meu_re sourd à ces dou - leurs, de.meu_re sourd à ces dou -
 Wuth. Zer.stört im Keim sei die - se Brut, zer.stört im Keim sei die - se
 crease.Thou shalt be deaf unto their cry, thy shalt be deaf un.to their

div.

reurs! De.meu_re sourd à ces dou - leurs, de.meu_re sourd à ces dou -
 Wuth. Zer.stört im Keim sei die - se Brut, zer.stört im Keim sei die - se
 crease.Thou shalt be deaf unto their cry, thy shalt be deaf un.to their

ff

H. 

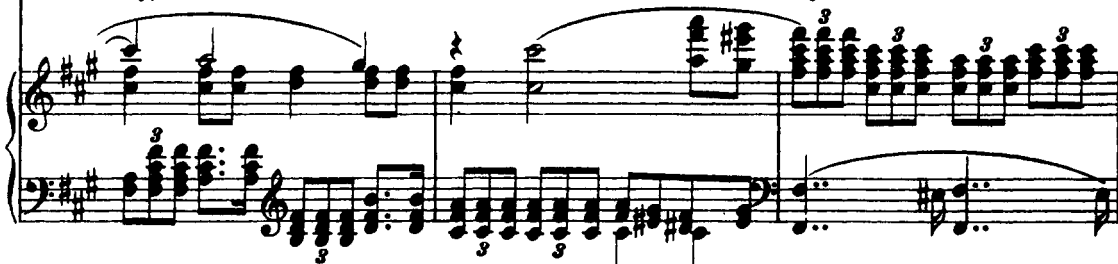
me un ter - me à mes ter - reurs.
spruch ver - löscht in Strö - men Blut.
 peace, re - lease from sleep - less care.

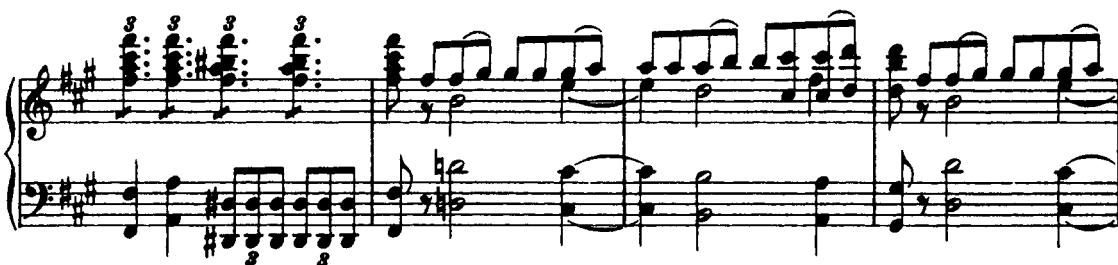


leurs, de - meu - re sourd _____ à ces dou - leurs!
Brut, zer - stört im Keim _____ sei die - se Brut.
 cry, thou shalt be deaf _____ un - to their cry!



leurs, de - meu - re sourd _____ à ces dou - leurs!
Brut, zer - stört im Keim _____ sei die - se Brut.
 cry, thou shalt be deaf _____ un - to their cry!









First system of musical notation, featuring piano accompaniment with triplets and chords in the right hand, and a melodic line in the left hand.

Second system of musical notation, continuing the piano accompaniment with triplets and chords in the right hand, and a melodic line in the left hand.

28

Third system of musical notation, starting with a piano (*p*) dynamic and a fermata over the right hand, followed by a forte (*f*) dynamic.

Fourth system of musical notation, featuring piano accompaniment with a decrescendo (*dim.*) and a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation, featuring piano accompaniment with a pianissimo (*pp*) dynamic.

Sixth system of musical notation, featuring piano accompaniment with a fermata over the right hand.

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.

Scene V.

L'étable de Bethléem. | An der Krippe zu Bethlehem. | The Manger at Bethlehem.

Duo. Duett. Duet.

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

Joseph.

Andante. (♩ = 80.)

Marie.

29

O mon cher fils,	don - ne cet te herbe ten - dre
Mein sü - sses Kind,	die - se zar - ten Hal - me
Sweet, hol - y babe,	these sweet herbs so ten - der

M.

A ces a - gneaux qui vers toi vont bê - lant! —
 gib — dei - nen Schäf - chen, hör'wie sanft sie dich bit - ten.
 give the sheep thou lov - est, see they come to thee bleat - ing.

poco sf *f*

M.

Ils sont si doux!
 Sie schau'n so hold,
 They are so meek,
 (p)

(p)

M.

lais - se, lais - se les pren - dre! Ne les fais pas lan - guir, —
 las - se, las - se sie gra - sen, dass sie nicht hun - gernd schmach - ten,
 Let them graze on the mead - ow, lest they shall suf - fer hun - ger,

pp

M.

ô — mon en - fant! Mon cher en - fant,
 mein — sü - sses Kind. Mein sü - sses Kind,
 sweet, hol - y babe! sweet, hol - y babe!

7 7 7 7 7 7 7 7

M.

don - ne cet.te herbe ten - - dre A ces - a -
 die - se zar - ten Hal - - me gieb dei - nen
 these sweet herbs so ten - - der give to - thy

30

senza accel.

M.

gneaux qui vers toi vont bê - lant! — Ils sont si
Schäfchen, hör'wie sanft sie dich bit - ten. Sie schau'n so
 sheep, see they come to thee bleat - ing! They are so
 senza accel.

M.

doux! lais - se, lais - se les pren - dre! Ne les fais pas
 hold, las - se, las - se sie gra - sen, dass sie nicht hun - gernd
 meek. Let them graze on the mead - ow, lest they shall suf - fer

M.

lan - - guir, ô — mon en - fant! R6.
 schmach - ten, mein — süs - ses Kind, Und
 hun - - ger, sweet — hol - y babel! And

poco cresc. mf

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

Joseph.

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!

Animando poco assai.

M. *p*
 Ils sont heu - reux de tes dons, ils sont heu -
 Sie freu - en sich dei - ner Gab', sie freu - en
 Glad - ly they take what thou giv'st, glad - ly they

J. *p*
 Ils sont heu - reux de tes dons, cher en - fant; ils sont heu - reux de tes
 Sie freu - en sich dei - ner Gab', o mein Kind, sie freu - en sich dei - ner
 Glad - ly they take what thou giv - est, sweet babe! Glad - ly they take what thou

Animando poco assai.

M. *p*
 reux de tes dons. Vois leur gai - té!
 sich dei - ner Gab'. wie sind sie froh!
 take what thou giv'st. See how they leap!

J. *p*
 dons, cher en - fant. Vois - leurs jeux!
 Gab', o mein Kind. Wie spie - len sie!
 giv - est, sweet babe. They leap and play. Vois leurs jeux!
 Wie spie - len -
 They leap and -

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

J. *— sie, Vois leur gai - té!*
wie sind sie froh!
 play, frolic to and fro'.

Tempo I.

M. *Vois leur mè - re Tour - ner vers toi son re -*
Dir ent - ge - gen sieht froh die Mut - ter, weil
 See, the moth - er has turn'd towards thee, well she

J. *Vois leur mè - re Tour - ner vers toi son re -*
Dir ent - ge - gen sieht froh die Mut - ter, weil
 See, the moth - er has turn'd towards thee, well she

Tempo I.

rit. [31] Tempo I un poco animato.

M. *gard - ca - res - sant! Ré - pands en - cor ces fleurs*
froh die Klei - nen sind. O streu - e Blu - men aus,
 knows her young are safe. Then scat - ter these fair flow'rs

J. *gard - ca - res - sant! Ré - pands en - cor - ces*
froh die Klei - nen sind. O streu - e Blu - men
 knows her young are safe. Then scat - ter these fair

rit. [31] Tempo I un poco animato.

M.
sur leur li-tiè-re! Ils sont heu-reux de tes
wo sie sich le-gen. Sie freu-en sich dei-ner
where they lie down to rest! Glad-ly they take what thou

J.
fleurs sur leur li-tiè-re! Ils sont heu-
aus, wo sie sich le-gen. Sie freu-en
flow'rs where they lie down to rest! Glad-ly they

poco f

M.
dons, cher en-fant. Ils sont heu-reux de tes dons, cher en-fant.
Gab', o mein Kind, sie freu-en sich dei-ner Gab', o mein Kind,
giv'est, sweet babe! glad-ly they take what thou giv'est, sweet babe!

J.
reux, Ils sont heu-reux,
sich, freu-en sich der Gab',
take what-e'er thou giv-

meno f

Un poco animato.

M.
Ils sont heu-reux de tes dons. Vois leur gai-té!
sie freu-en sich dei-ner Gab'. Wie 'sind sie froh,
glad-ly they take thy gift, sweet babe! See how they leap,

J.
ils sont heu-reux de tes dons. Vois leur gai-
sie freu-en sich deiner Gab'. Wie sind sie
glad-ly take thy gift. See how they

Un poco animato.

Tempo I.

M. *Vois leurs jeux! wie spie-len sie. fro-lic a-bout!* *Vois leur mè-re Tour-ner vers Dir ent-ge-gen sieht froh die See the moth-er has turn'd towards*

J. *té! froh, leap,* *Vois leurs jeux! wie spie-len sie. fro-lic a-bout.* *Vois leur mè-re Tour-ner vers Dir ent-ge-gen sieht froh die See the moth-er has turn'd towards*

Tempo I.

M. *toi son re-gard ca-res-sant! Oh! sois bé-*
Mut-ter, weil froh die Klei-nen sind. Dich seg-ne
thee, well she knows her young are safe. May God in

J. *toi son re-gard ca-res-sant! Oh!*
Mut-ter, weil froh die Klei-nen sind. Dich
thee, well she knows her young are safe. God

rit. Tempo I.

M. *ni, mon cher en-fant, mon cher en-*
Gott, mein sü-sses Kind! Dich seg-ne
Heav-en bless thee, sweet babe, and keep thee

J. *sois bé-ni, di-vin en-fant, oh!*
seg-ne Gott, du heil'-ges Kind! Dich
bless thee sweet, thou hol-y babe, God

rit. Tempo I.

M. *rit.*
 fant, sois bé - ni, mon cher et ten-dre en - fant, cher et ten-dre en.
 Gott, o mein Kind, mein Kind, o mein Kind, süs-ses, lie - bes
 safe from harm, may God bless and keep thee, my babe, from

J.
 sois bé - ni di - vin en - fant, di - vin en -
 seg - ne Gott, du heil' - ges Kind, hei - li - ges
 bless thee, sweet, thou be - lov - ed, hol - y babe, thou holy

rit.

32 a tempo

M.
 fant!
 Kind!
 harm!

J.
 fant!
 Kind!
 babe!

32 a tempo

mf *p* *rall.*

p *dim.*

cresc. *(p)* *(pp)*

Scene VI.

Les anges invisibles.
Saint Marie, Saint Joseph.

Unsichtbare Engel.
Maria, Joseph.

Invisible Angels.
Mary, Joseph.

33

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

Lento con solennità. (♩=63.)

Joseph.

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.

5 Soprani I.

Jo - seph! Ma - ri - - e!
Jo - seph! Ma - ri - - a!
Jo - seph! Ma - - ry!

5 Soprani II.

Jo - seph! Ma - ri - - e!
Jo - seph! Ma - ri - - a!
Jo - seph! Ma - - ry!

5 Altii I.

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

Jo - seph! Ma - ri - - e!
Jo - seph! Ma - ri - - a!
Jo - seph! Ma - - ry!

5 Altii II.


Jo - seph! Ma - ri - - e!
Jo - seph! Ma - ri - - a!
Jo - seph! Ma - - ry!

33

Lento con solennità. (♩=63.)

p (Orgel.)

M.  Es.prits de vi - e, Est.ce bien
Ihr Him.mels - bo - ten, wir lauschen
What message bring ye from a -

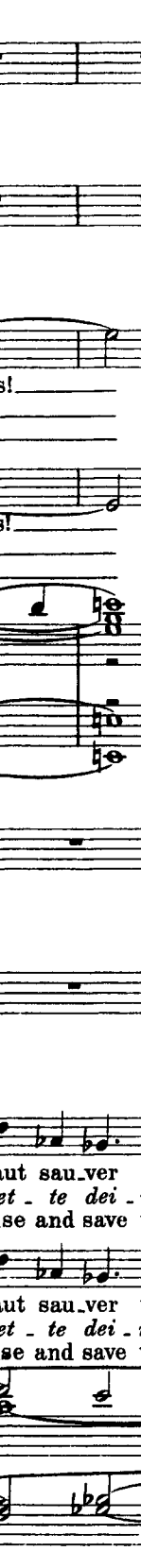
J.  Es.prits de vi - e, Est.ce bien
Ihr Him.mels - bo - ten, wir lauschen
What message bring ye from a -

Sopr. I. II. unis.

E - cou - tez - nous!
Hö - ret uns an!
Hear what we say!


Alti I. II. unis.

E - cou - tez - nous!
Hö - ret uns an!
Hear what we say!



(Orch.)
pp

M.  vous?
euch.
bove?

J.  vous?
euch.
bove?

Il faut sau - ver ton fils qu'un grand péril me - na - ce, Ma -
Er - ret - te dei - nen Sohn vor dro - henden Ge - fah - ren, Ma -
A - rise and save thy son from per - ils that surround him,

Il faut sau - ver ton fils qu'un grand péril me - na - ce, Ma -
Er - ret - te dei - nen Sohn vor dro - henden Ge - fah - ren, Ma -
A - rise and save thy son from per - ils that surround him,



(Orgel.) p

M.

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

ri - e!
ri - a!
Ma - ry!

Oui, vous de - vez par -
Ja, mit ihm sollt ihr
Yea! ye must hence de -

ri - e!
ri - a!
Ma - ry!

Oui, vous de - vez par -
Ja, mit ihm sollt ihr
Yea! ye must hence de -

(Orch.) *pp*

(Org.) *p*

tir, Et de vos pas bien dé - ro - ber la tra - ce; Dès ce
fliehn, kein Au - ge darf des Fu - sses Spur ge - wah - ren, durch die
part! And none must know the road by which ye jour - ney. E'en this

tir, Et de vos pas bien dé - ro - ber la tra - ce; Dès ce
fliehn, kein Au - ge darf des Fu - sses Spur ge - wah - ren, durch die
part! And none must know the road by which ye jour - ney. E'en this

cresc.

soir au dé - sert vers l'E - gyp - te il faut fuir. *mf*
Wü - ste zieht da - rum nach Ae - gyp - ten so - gleich!
eve ye shall go, un - to E - gypt flee!

cresc.

soir au dé - sert vers l'E - gyp - te il faut fuir. *mf*
Wü - ste zieht da - rum nach Ae - gyp - ten so - gleich!
eve ye shall go, un - to E - gypt flee!

(Orch.) *p*

34 Un poco animato. (♩ = 84.)

Marie.

A vos or - - dres sou - mis, purs es -
 Wie ihr sagt - - sei's ge - than! Bo - ten
 We shall do - - as ye bid, hol - - y

Joseph.

A vos or - - dres sou - mis, es -
 Wie ihr sagt - - sei's ge - than! Ihr
 We shall do - - as ye bid. Oh

34 Un poco animato. (♩ = 84.)

M.
 prits de lu - miè - re, A - vec Jé - sus au dé - sert nous fui - rons.
 hãmm - li - scher Sphã - ren, mit Je - sus heu - te noch ziehn wir da - hin.
 An - gels from Heav - en, this day we all to the de - sert shall flee.

J.
 prits de lu - miè - re, A - vec Jé - sus au dé - sert nous fui - rons.
 Bo - ten der Sphã - ren, mit Je - sus heu - te noch ziehn wir da - hin.
 An - gels from Heav - en, this day we all to the de - sert shall flee.

Allegretto. (♩ = 144.)

M.
 Mais ac - cor - dez à no - tre humble pri - è - re La pru - den - ce,
 Doch uns - rem Flehn wollt Er - hö - rung ge - wãh - ren, gebt uns Weis - heit
 Yet grant us what we ask; hear our pe - ti - tion: Grant us wis - dom,

J.
 Mais ac - cor - dez à no - tre humble pri - è - re La pru - den - ce,
 Doch uns - rem Flehn wollt Er - hö - rung ge - wãh - ren, gebt uns Weis - heit
 Yet grant us what we ask; hear our pe - ti - tion: Grant us wis - dom,

Allegretto. (♩ = 144.)

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

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

Silence.
G. P.

Lento. (♩=63.)
Anges.

35 Engel.
Angels.

CORO

La puis - san - ce cé - les - - - te Sau -
Got - tes hei - li - ge Stär - - - ke wird
Lo! the strength of the Lord shall

La puis - san - ce cé - les - - - te Sau -
Got - tes hei - li - ge Stär - - - ke wird
Lo! the strength of the Lord shall

35

Lento. (♩=63.)

(Org.) *p*

ra de vos pas é - car - ter Tou - te en - con - tre funes -
wen - den von eu - e - rem Pfad al - les, was euch bedro -
turn from your path - way all harm. He will guard and protect

ra de vos pas é - car - ter Tou - te en - con - tre funes -
wen - den von eu - e - rem Pfad al - les, was euch bedro -
turn from your path - way all harm. He will guard and protect

Marie.

36 Allegretto. (♩=132.)

En hâ - - te al - lons tout pré - pa -
In Ei - - le wir rü - - sten die
 In haste we pre - pare for the

Joseph.

En hâ - - te al - lons tout pré - pa -
In Ei - - le wir rü - - sten die
 In haste we pre - pare for the

te.
het.
you.te.
het.
you.

36 Allegretto. (♩=132.)

(Orch.)
mf
p

M.
 rer! En hâ - - te, en hâ - te al - lons tout pré - pa -
Fahrt, in Ei - - le, in Ei - - le wir rü - - sten die
 jour - ney, in haste then, in haste we pre - pare for the

J.
 rer! En hâ - - te, en hâ - te al - lons tout pré - pa -
Fahrt, in Ei - - le, in Ei - - le wir rü - - sten die
 jour - ney, in haste then, in haste we pre - pare for the

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.

Sopr. II. Tutti.

Alti I. Tutti.

Alti II. Tutti.

CORO.

mf Ho - san - - - - - na! Ho. *mf*

mf Ho. *mf*

mf Ho.

Lento. (♩=56.)

mf (Org) *mf*

(Orch.) *pp*

san - - - - - na!

san - - - - - na!

san - - - - - na!

mf Ho - - - san - - - na!

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

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

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

Ho - - - san - - - na!

(Org.) p

san - - - na! Ho san - - -

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

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

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

pp
(Orch.)

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

sempre dim.

na! Ho san - na!
sempre dim.
 na! Ho san - na!
sempre dim.
 na! Ho san - na!
sempre dim.
 na! Hosan - na! Ho - san - na!

mf (Org.) *ppp*

pppp un poco rit.
pppp
pppp
pppp
 un poco rit.
 (Orch.) *ppp*

* 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 Kopfhöhe, 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 | Die Hirten versammeln sich | The shepherds assemble
devant l'étable de Bethléem. | vor der Krippe zu Bethlehem. | before the manger of Bethlehem.

Ouverture.

Moderato un poco lento. (♩ = 96.)

p

Mi non #
E nicht # E
E not E #

37

cresc.

p

f

mf

dim.

perdendosi *pp*

This system contains the first five measures of the piece. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment with quarter notes. The dynamic marking *pp* (pianissimo) is indicated at the end of the system.

un poco rit. - - - Tempo I. **38**

This system contains measures 6 through 10. It begins with the tempo change instruction "un poco rit." followed by a long rest, then "Tempo I." and a boxed measure number "38". The music resumes with a melodic line in the right hand and accompaniment in the left hand. A dynamic marking *p* (piano) is present.

This system contains measures 11 through 15. The right hand has a melodic line with slurs and ties. The left hand continues with accompaniment. Dynamic markings *p* (piano) are used in both hands.

This system contains measures 16 through 20. The right hand features a melodic line with slurs and ties. The left hand has accompaniment with some rests. A dynamic marking *p* (piano) is present at the beginning.

cresc. *p*

This system contains measures 21 through 25. The right hand has a melodic line with slurs and ties. The left hand has accompaniment. A dynamic marking *cresc.* (crescendo) is present in the left hand, and *p* (piano) is present in the right hand.

39

trium

mf sf dim.

un poco rit.

pp

Tempo I.

p p

cresc. mf

40

dim. (pp) cresc.

mf p

5
pp
s

This system contains the first two staves of music. The key signature is two sharps (F# and C#). The first staff has a treble clef and a 5-measure rest. The second staff has a bass clef and begins with a piano (*pp*) dynamic. Both staves feature sixteenth-note patterns with slurs and accents.

cresc.

This system continues the two-staff arrangement. The first staff has a treble clef and the second has a bass clef. A crescendo (*cresc.*) marking is present in the second staff. The music concludes with a fermata over a final chord in the first staff.

41

f

This system begins with a boxed measure number '41'. It consists of two staves, treble and bass clef. The first staff starts with a forte (*f*) dynamic. The music features rhythmic patterns with slurs and accents.

This system continues the two-staff arrangement. The first staff has a treble clef and the second has a bass clef. The music consists of rhythmic patterns with slurs and accents.

dim.

This system continues the two-staff arrangement. The first staff has a treble clef and the second has a bass clef. A diminuendo (*dim.*) marking is present in the first staff. The music features rhythmic patterns with slurs and accents.

poco rit.

Tempo I.

sf dim. pp poco f

This system concludes the page with two staves, treble and bass clef. It includes tempo markings: *poco rit.* (ritardando) and **Tempo I.** (return to original tempo). Dynamic markings include *sf* (sforzando), *dim.* (diminuendo), *pp* (pianissimo), and *poco f* (poco fortissimo). The system ends with a fermata over a final chord in the first staff.

42

poco f

p

p

poco f

p

43

f

p

p

cresc.

f

dim.

un poco rit.

ppp

This musical score consists of two systems of piano music, measures 42 and 43. Each system contains a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. Measure 42 begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. A *poco f* (poco forte) dynamic marking is placed above the staff. Measure 43 starts with a fortissimo (*f*) dynamic in the right hand, which then softens to piano (*p*) in the following measures. The left hand continues with a steady rhythmic pattern. The system concludes with a *cresc.* (crescendo) marking leading to a fortissimo (*f*) dynamic, followed by a *dim.* (diminuendo) marking. The final system, which appears to be the end of the piece, is marked *ppp* (pianissimo) and includes the instruction *un poco rit.* (un poco ritardando).

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.)

Soprani.

Alti.

Tenori.

Bassi.

CORO.

p
Il s'en va loin de la ter.re OÙ
Du ent-fliest der Heimath Hainen,ent-
Must thou bid fare_well,sweet in - fant,

p
Il_s'en va loin de la ter.re OÙ
Du ent-fliest der Hei.math Hainen,ent-
Must thou bid fare_well,sweet in - fant,

p
Il s'en va loin de la ter.re OÙ
Du ent-fliest der Hei.math Hainen,ent-
Must thou bid fare_well,sweet in - fant,

p
Il s'en va loin de la ter.re OÙ
Du ent-fliest der Heimath Hainen,ent-
Must thou bid fare_well,sweet in - fant,

Allegretto. (♩.=50.)

dans l'é - ta.ble il vit le jour. De son père et de sa
fliest der dunk - len Krip - pe Hut; mag der El - tern Lieb' sich
to the crib where thou wast born; com - fort thou thy moth - er

dans l'é - ta.ble il vit le jour. De son père et de sa
fliest der dunk - len Krip - pe Hut; mag der El - tern Lieb' sich
to the crib where thou wast born; comfort thou thy mother

dans l'é - ta.ble il vit le jour. De son père et de sa
fliest der dunk - len Krip - pe Hut; mag der El - tern Lieb' sich
to the crib where thou wast born; comfort thou thy moth - er

dans l'é - ta.ble il vit le jour. De son père et
fliest der dunk - len Krip - pe Hut; mag der El - tern
to the crib where thou wast born; com - fort thy moth - er

poco f *p*

mè-re Qu'il res - te le cons - tant a - mour! Qu'il gran - dis - se,
 ei - nen, zu schir - men dich mit from - mem Muth. Wach - se, bliü - he!
 weeping, oh, cheer her heart of hope for - lorn! Grow in strength, till

poco f *p*

mè-re Qu'il res - te le cons - tant a - mour! Qu'il gran - dis - se,
 ei - nen, zu schir - men dich mit from - mem Muth. Wach - se, bliü - he!
 weeping, oh, cheer her heart of hope for - lorn! Grow in strength, till

poco f *p*

mè-re Qu'il res - te le cons - tant a - mour! Qu'il gran - dis - se,
 ei - nen, zu schir - men dich mit from - mem Muth. Wach - se, bliü - he!
 weeping, oh, cheer her heart of hope for - lorn! Grow in strength, till

poco f *p*

de sa mè-re Qu'il res - te le constant a - mour! Qu'il
 Lieb' sich ei - nen, zu schürmen dich mit frommem Muth. Sei
 weeping, oh, cheer her heart of hope for - lorn! Till

poco f *p*

qu'il pros - pè - re, Et qu'il soit bon père à son tour! Qu'il gran - dis - se,
 Sei den Dei - nen Va - ter einst auch mil - de und gut. Wach - se, bliü - he!
 manhood bids thee glad - ly greet thy life's fair - est morn! Grow in strength, till

poco f *p*

qu'il pros - pè - re, Et qu'il soit bon père à son tour! Qu'il gran - dis - se,
 Sei den Dei - nen Va - ter einst auch mil - de und gut. Wach - se, bliü - he!
 manhood bids thee glad - ly greet thy life's fair - est morn! Grow in strength, till

poco f *p*

qu'il pros - pè - re, Et qu'il soit bon père à son tour! Qu'il gran - dis - se,
 Sei den Dei - nen Va - ter einst auch mil - de und gut. Wach - se, bliü - he!
 manhood bids thee glad - ly greet thy life's fair - est morn! Grow in strength, till

poco f *p*

- pros - pè - re, Et qu'il soit bon père à son tour! Qu'il gran - dis - se,
 man - hood bids thee glad - ly greet thy life's fair - est morn! Wach - se, bliü - he!
 Grow in strength, till

mf *dim.* *Poco rit.* *p*

qu'il pros - pè - re, Et qu'il soit bon père à son tour, Et qu'il
 Sei den Dei - nen Va - ter einst auch mil - de und gut, Va - ter
 man - hood bids thee glad - ly greet thy life's fair-est morn; glad - ly

mf *dim.* *p*

qu'il pros - pè - re, Et qu'il soit bon père à son tour, Et qu'il
 Sei den Dei - nen Va - ter einst auch mil - de und gut, Va - ter
 man - hood bids thee glad - ly greet thy life's fair-est morn; glad - ly

mf *dim.* *p*

qu'il pros - pè - re, Et qu'il soit bon père à son tour, Et qu'il
 Sei den Dei - nen Va - ter einst auch mil - de und gut, Va - ter
 man - hood bids thee glad - ly greet thy life's fair-est morn; glad - ly

mf *dim.* *p*

qu'il pros - pè - re, Et qu'il soit bon père à son tour, Et qu'il
 Sei den Dei - nen Va - ter einst auch mil - de und gut, Va - ter
 man - hood bids thee glad - ly greet thy life's fair-est morn; glad - ly

mf *dim.* *Poco rit.* *p*

44 *Tempo I.* *p*

soit bon père à son tour! Onc - ques si, chez
 einst auch mil - de und gut. Droht je Un - heil
 greet thy life's fair-est morn! Should in heathen

p

soit bon père à son tour! Onc - ques si, chez
 einst auch mil - de und gut. Droht je Un - heil
 greet thy life's fair-est morn! Should in heathen -

p

soit bon père à son tour! Onc - ques si, chez
 einst auch mil - de und gut. Droht je Un - heil
 greet thy life's fair-est morn! Should in heathen

p

soit bon père à son tour! Onc - ques si, chez
 einst auch mil - de und gut. Droht je Un - heil
 greet thy life's fair-est morn! Should in heathen

44 *Tempo I.* *p*

l'i - do - lâ - tre, Il vient à sentir le mal - heur, Fuy - ant la ter -
 dir im Lan - de, wo fal - sche Göt - ter blind man ehrt, sei dir fern vom
 landsdire perils and dangers e - ver vex thee sore; come re - turn to

l'i - do - lâ - tre, Il vient à sentir le mal - heur, Fuy - ant la ter -
 dir im Lan - de, wo fal - sche Göt - ter blind man ehrt, sei dir fern vom
 landsdire perils and dangers e - ver vex thee sore; come then to us,

l'i - do - lâ - tre, Il vient à sentir le mal - heur, Fuy - ant la ter -
 dir im Lan - de, wo fal - sche Göt - ter blind man ehrt, sei dir fern vom
 landsdire perils and dangers e - ver vex thee sore; come then to us,

l'i - do - lâ - tre, Il vient à sentir le mal - heur, Fuy - ant la ter -
 dir im Lan - de, wo fal - sche Göt - ter blind man ehrt, sei dir fern vom
 landsdire perils and dangers e - ver vex thee sore; come then to

poco f
 re - ma - râ - tre, Chez nous qu'il re - vien - ne au bon - heur!
 Ni - les - stran - de bei uns auf's Neu - e Glück be - scheert.
 us, thy home be with us, where thou shalt grieve no more!

poco f
 - re ma - râ - tre, Chez nous qu'il re - vien - ne au bon - heur!
 - Ni - les - stran - de bei uns auf's Neu - e Glück be - scheert.
 - let thy home be with us, where thou shalt grieve no more!

poco f
 re ma - râ - tre, Chez nous qu'il re - vien - ne au bon - heur!
 Ni - les - stran - de bei uns auf's Neu - e Glück be - scheert.
 let thy home be with us, where thou shalt grieve no more!

poco f
 ter - re ma - râ - tre, Chez nous qu'il re - vien - ne au bon - heur!
 Ni - les - stran - de bei uns dir auf's Neu - e Glück be - scheert.
 us, thy home be with us, where thou shalt grieve no more!

p

Que la pauvre-té du père Res-te toujours chère à son
 Blei-be hold dem Hir-ten-stan-de, sei-ne Ar-muth sei stets dir
 Ne'er for-get un-to thy call-ing we will op'e our cot-tage.

p

Que la pauvre-té du père Res-te toujours chère à son
 Blei-be hold dem Hir-ten-stan-de, sei-ne Ar-muth sei stets dir
 Ne'er for-get un-to thy call-ing we will op'e our cot-tage.

p

Que la pauvre-té du père Res-te toujours chère à son
 Blei-be hold dem Hir-ten-stan-de, sei-ne Ar-muth sei stets dir
 Ne'er for-get, un-to thy call-ing we will op'e our cot-tage.

Que la pauvre-té du père Res-te toujours chère à son
 Blei-be hold dem Hir-ten-stan-de, sei-ne Ar-muth sei stets dir
 Ne'er for-get, un-to thy call-ing we will op'e our cot-tage.

f *mf* *dim.*

cœur! Que la pauvre-té du père Res-te toujours chère à son
 werth. Blei-be hold dem Hir-ten-stan-de, sei-ne Ar-muth sei stets dir
 door. Ne'er for-get! un-to thy call-ing we will op'e our cot-tage.

mf *dim.*

cœur! Que la pauvre-té du père Res-te toujours chère à son
 werth. Blei-be hold dem Hir-ten-stan-de, sei-ne Ar-muth sei stets dir
 door. Ne'er for-get! un-to thy call-ing we will op'e our cot-tage.

f *mf* *dim.*

cœur! Que la pauvre-té du père Res-te toujours chère à son
 werth. Blei-be hold dem Hir-ten-stan-de, sei-ne Ar-muth sei stets dir
 door. Ne'er for-get! un-to thy call-ing we will op'e our cot-tage.

f *mf* *dim.*

cœur! Que la pauvre-té du père Res-te toujours chère à son
 werth. Blei-be hold dem Hir-ten-stan-de, sei-ne Ar-muth sei stets dir
 door. Ne'er for-get! un-to thy call-ing we will op'e our cot-tage.

Poco rit.

45 Tempo I.

cœur, Res-te tou-jours chère à son cœur!
werth, sei-ne Ar-muth sei stets dir werth
door! We will ope' our cot-tage-door!

cœur, Res-te tou-jours chère à son cœur!
werth, sei-ne Ar-muth sei stets dir werth.
door! We will ope' our cot-tage-door!

cœur, Res-te tou-jours chère à son cœur!
werth, sei-ne Ar-muth sei stets dir werth.
door! We will ope' our cot-tage-door!

cœur, Res-te tou-jours chère à son cœur!
werth, sei-ne Ar-muth sei stets dir werth.
door! We will ope' our cot-tage-door!

Poco rit.

45 Tempo I.

Un poco più lento.

Cher en.fant, Dieu te bé-nis-se! Dieu vous bé-nis.se, heureux é-poux!
Schirmten doch des Him-mels Mäch.te dies Kind und dich, du glücklich Paar,
Sweet.est babe, God grant thee his blessing, God bless thy par.ents sore-ly tried!

Cher en.fant, Dieu te bé-nis-se! Dieu vous bé-nis.se, heureux é-poux!
Schirmten doch des Him-mels Mäch.te dies Kind und dich, du glücklich Paar,
Sweetest babe, God grant his blessing, God bless thy par.ents sore-ly tried!

Cher en.fant, Dieu te bé-nis-se! Dieu vous bé-nis.se, heureux é-poux!
Schirmten doch des Him-mels Mäch.te dies Kind und dich, du glücklich Paar,
Sweet.est babe, God grant his blessing, God bless thy par.ents sore-ly tried!

Cher en.fant, Dieu te bé-nis-se! Dieu vous bé-nis.se, heureux é-poux!
Schirmten doch des Him-mels Mäch.te dies Kind und dich, du glücklich Paar,
Sweet.est babe, God grant thee his blessing, God bless thy par.ents sore-ly tried!

Un poco più lento.

Que ja-mais de l'in-jus-ti-ce Vous ne puis-siez sen-tir les coups!
dass der Bö-sen üb-le Rän-ke Euch drei ver-schon-ten im-mer-dar!
 May his goodness e'er pro-ject you, turn e-vil from your path a-side!

Que ja-mais de l'in-jus-ti-ce Vous ne puis-siez sen-tir les coups!
dass der Bö-sen üb-le Rän-ke Euch drei ver-schon-ten im-mer-dar!
 May his goodness e'er pro-ject you, turn e-vil from your path a-side!

Que ja-mais de l'in-jus-ti-ce Vous ne puis-siez sen-tir les coups!
dass der Bö-sen üb-le Rän-ke Euch drei ver-schon-ten im-mer-dar!
 May his goodness e'er pro-ject you, turn e-vil from your path a-side!

Que ja-mais de l'in-jus-ti-ce Vous ne puis-siez sen-tir les coups!
dass der Bö-sen üb-le Rän-ke Euch drei ver-schon-ten immer-dar!
 May his goodness e'er pro-ject you, turn e-vil from your path a-side!

Qu'un bon an-ge vous a-ver-tis-se Des dan-gers pla-nant sur vous!
Dass ein En-gel War-nung bräch-te, wenn Euch dro-hend naht Ge-fahr!
 May his Angels hov-er o'er you, all your foot-steps guard and guide!

Qu'un bon an-ge vous a-ver-tis-se Des dan-gers pla-nant sur vous!
Dass ein En-gel War-nung bräch-te, wenn Euch dro-hend naht Ge-fahr!
 May his Angels hov-er o'er you, all your foot-steps guard and guide!

Qu'un bon an-ge vous a-ver-tis-se Des dan-gers pla-nant sur vous!
Dass ein En-gel War-nung bräch-te, wenn Euch dro-hend naht Ge-fahr!
 May his Angels hov-er o'er you, all your foot-steps guard and guide!

Qu'un bon an-ge vous a-ver-tis-se Des dan-gers pla-nant sur vous!
Dass ein En-gel War-nung bräch-te, wenn Euch dro-hend naht Ge-fahr!
 May his Angels hov-er o'er you, all your foot-steps guard and guide!

Qu'un bon an - ge vous a - ver - tis - se Des dan - gers pla - nant sur
 Dass ein En - gel War - nung bräch - te, wenn Euch dro - hend naht Ge -
 May his An - gels hov - er o'er you, all your foot - steps guard and

Qu'un bon an - ge vous a - ver - tis - se Des dan - gers pla - nant sur
 Dass ein En - gel War - nung bräch - te, wenn Euch dro - hend naht Ge -
 May his An - gels hov - er o'er you, all your footsteps guard and

Qu'un bon an - ge vous a - ver - tis - se Des dan - gers pla - nant sur
 Dass ein En - gel War - nung bräch - te, wenn Euch dro - hend naht Ge -
 May his An - gels hov - er o'er you, all your foot - steps guard and

Qu'un bon an - ge vous a - ver - tis - se Des dan - gers pla - nant sur
 Dass ein En - gel War - nung bräch - te, wenn Euch dro - hend naht Ge -
 May his An - gels hov - er o'er you, all - your footsteps guard and

Poco rit.

vous, Des dan - gers pla - nant sur vous!
 fahr, wenn Euch dro - hend naht Ge - fahr!
 guide, all your footsteps guard and guide!

vous, Des dan - gers pla - nant sur vous!
 fahr, wenn Euch dro - hend naht Ge - fahr!
 guide, all your footsteps guard and guide!

vous, Des dan - gers pla - nant sur vous!
 fahr, wenn Euch dro - hend naht Ge - fahr!
 guide, all your footsteps guard and guide!

vous, Des dan - gers pla - nant sur vous!
 fahr, wenn Euch dro - hend naht Ge - fahr!
 guide, all your footsteps guard and guide!

Poco rit.

pp

Le Repos de la Sainte Famille.
Die Ruhe | The Holy Family
der heiligen Familie. | resting at the way-side.

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

4 Soprani.

4 Alti.

Allegretto grazioso. (♩.=52.)

Musical score for vocalists and piano. It features three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The tempo is marked 'Allegretto grazioso. (♩.=52.)'. The piano part begins with a piano (*p*) dynamic. The vocal staves are currently empty, indicating the start of the piece.

Piano accompaniment for the first system of the piece. It consists of a treble and bass clef staff. The music is in 6/8 time and begins with a piano (*p*) dynamic. The right hand features a melodic line with grace notes, while the left hand provides a rhythmic accompaniment.

Piano accompaniment for the second system of the piece. It continues the melodic and rhythmic themes from the first system. A measure number '46' is indicated in a box above the staff. The dynamics remain piano (*p*).

Piano accompaniment for the third system of the piece. It features dynamic markings of *poco f* and *pp*. The music concludes with a fermata over a final chord. The system ends with a measure number '7' above the staff.

First system of musical notation. The right hand features a melodic line with a 7-measure rest and a *poco f* dynamic marking. The left hand has a bass line with a *p* dynamic marking and a *poco f* dynamic marking.

Second system of musical notation. The right hand continues the melodic line with a *p* dynamic marking. The left hand features a steady bass line with a *p* dynamic marking.

Third system of musical notation. The right hand has a melodic line with dynamics *p*, *pp*, and *p*. The left hand has a bass line with dynamics *p* and *poco f*.

Fourth system of musical notation, starting with a boxed measure number **47**. The right hand has a melodic line with a *p* dynamic marking. The left hand has a bass line with a *p* dynamic marking.

Fifth system of musical notation. The right hand has a melodic line with a *pp* dynamic marking. The left hand has a bass line with a *pp* dynamic marking.

Sixth system of musical notation. The right hand has a melodic line with a *poco f* dynamic marking. The left hand has a bass line with a *poco f* dynamic marking.

48

Tenor Solo.

R.

Les pé - le - rins é - tant ve - nus
 Als nun - die Pil - ger auf dem Zug'
 Now when the pilgrims, tired and faint,

R.

En un lieu de bel - le ap - pa - ren - ce,
 nah am Weg ein lieb - lich Plätzchen tra - fen an,
 halt.ed at the way - side in a pleasant place,

R.

Où se trouvaient ar.bres touffus Et - de leau
 wo Bäu - me stan - den dicht be - laubt, und Was - ser
 where trees af - ford.ed sheltering shade and cool, clear

R.

pu.re en a - bon - dan - ce, Saint Jo - seph dit: Ar - rê - tez -
 reich - lich war - zu fin - den, sprach Sankt Jo - seph: Blei - bet nun
 wa - ter flowed in a - bundance, thus spake Jo - seph: Here let us

R.

vous! Près de cet - te clai - - - re fontai - - ne, A - -
 steh'n! Hier an die - sem kla - - - ren, kühl - len Quell nach
 stay! near this cool re - fresh - ing de - sert - spring, faint

R.

près si lon - gue peine, I - ci re - po - sons nous! L'en -
 We - ges Müh'n und La - sten wol - - - len nun wir ruh'n. Das
 after a wea - ry, jour - ney; here then let us rest. The

49

R.

fant Je - sus dor - mait... our lors Sain - te Ma - ri - e, ar - rê - tant
 Je - sus kind - lein schlief. In - dess hielt Ma - ri - a am Zaume das
 in - fant Je - sus slept. And Ma - - ry, while she held - the ass's

R.

lâ - ne, ré - pon - dit: «Voy - ez ce beau ta - pis - d'her - be
 Maul - thier und sprach: „O seht den schö - nen Tep - pich von
 bri - dle spake and said: “Lo! now be - hold this car - pet of

trium p
poco f
p

R.

dou - ce et fleu - ri - e, Le Sei - gneur - pour mon fils au - dé -
 Blu - men und Gräsern, den Herr - für mein Kind in - der
 flowers and sweet grasses, 'tis the Lord hath spread it here for - my

R.

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

50

poco f

pp

51

R. *rit. un poco*

Puis, s'é-tant as-sis sous l'om-
Und sie sa-ssen nie-der im
And the lay them down and
rit. un poco

pp

R. bra - ge De trois pal-miers au vert feuil - la - ge,
Schat-ten von drei be - laub - ten Pal - men - bäu - men,
rest - ed beneath the shade of shelter-ing palm-trees,

senza accel. *Poco rit.*

Lâ - ne pais - sant, l'en-fant dor-mant, Les sa - crés — vo - ya -
da gras't das Thier, da schläft das Kind. Von dem Him - mel ge -
the ass did graze; the in - fant slept and the par - ents re -

senza accel. *Poco rit.*

dim. *pp*

R. geurs quel-que temps som-meil-lè - rent, Ber -
weicht ru-hen sanft auch die El - tern, ge -
posed with the bless - ing of Heav - en, dreams

sotto voce

R. 

cés par des songes heu - reux; Et les an - ges du ciel à ge -
 wie - get von se - li - gem Traum, und die En - gel des Lichts knie - ten
 peaceful and jo.yous they dream while An - gels from Heav'n o'er them

R. 

noux au.tour d'eux, Le di.vin en.fant a.do.re - rent.
 nie - der um sie, be - te.ten zum hei - li.gen Kin - de.
 vig - il keep, wor.shipping on bend.ed knee the ho - ly babe.

pp

Le Chœur doit être placé au loin derrière la Scène.

Der Chor muss weit hinter dem Orchester aufgestellt sein.

The Chorus must be placed far behind the orchestra.

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.

4 Soprani.

pp perdendo *ppp*

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

2 Alti I. *ppp*

pp perdendo *ppp*

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

2 Alti II. *ppp*

pp perdendo *ppp*

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

pp *ppp*



TROISIÈME PARTIE.
DRITTER THEIL. THIRD PART.

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

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

Allegro non troppo. (♩=72.)

De - puis trois
Drei Ta - ge
Now three whole

R. jours, malgré l'ardeur du vent, Ils che - mi -
so in hei - ssen Win - des Weh'n weit wandern
days in spite of storming winds, they wander'd

R. naient dans le sa - ble mou - vant.
sie nun durch das sand'ge Meer.
on - ward thro' the de - sert plain.

mf *dim.* *p*

Le Récitant.
Ein Erzählender. } Tenor.
A Narrator.

Le pauvre ser - vi - teur de la fa - mil - le
Das ar - me, treu - e Thier, das rug die heil' - gen
The faithful beast that bore the wand'ers, o - ver

sain - te, Lâ - - ne, dans le dé -
Wand - rer, matt vor Durst und Son - nen -
burd - end, tired and faint, and parched with

R.

sert, é - - tait dé - ja tom - bé;
brand er - lag dem weiten Ritt.
thirst had died a long the road.

R.

R.

Et, bien a - vant de voir d'u -
 Lang; ch' noch ei - ne Stadt er -
 Long ere a town was seen, to

R.

ne ci - té l'en - cein - te, De fa - ti - gue et de
 schien auf ih - rem We - ge, wä - re Jo - seph ver -
 end the wea - ry jour - ney, e - ven Jo - seph him -

R.

soif son maître eût suc - com - bé Sans le secours de
 schmach - tet auch vor Mü - dig - keit, wenn nicht der Herr ihm
 self would have died of thirst and heat, with - out the help of

R.

Dieu.
 half.
 God.

dim.

53

R.

Seu - le Sain - te Ma -
Nur die heil' - ge Ma -
On - ly Ma - ry com -

mf *p*

cresc.

mf

R.

ri - - e Mar. chait cal - meet se - rei - ne, et
ri - - a ging still, ru - hig und hei - ter mit
plain - ed not; she bore calm and re - sign - ed, her

R.

de son doux en - fant La blon - de che - ve - lu - reet la
ih - rem sü - ssen Kind. Die blon - den gold - nen Lo - cken, um -
in - fant in her arms, his gold - en locks en - cir - cling his

R.

tê - te bé - ni - e Sem - blaient la - ra - ni -
wal - lend sein Ant - litz, ruh'n sanft ihr - an der
beau - te - ous face di - vine her babe, close at her

54

R.

mer, sur son cœur re - po - sant. Mais bien - tôt ses pas chan - ce -
 Brust und be - le - ben den Muth. End - lich doch schwanken ih - re
 bos - om she nursed him to sleep Yet at last she grew faint and

poco f *f > p*

R.

lè - rent. Com - bien de fois les é - poux s'ar - rê - tent!...
 Schrit - te. Wie oft wohl müs - sen uns - re Wand'rer ra - sten..
 wea - ry, and sat her down to rest beside her hus - band!

f > p

R.

En - fin, pour -
 bis end - lich
 At length, how -

f > p *f > p*

R.

tant, ils ar - ri - vè - rent A Sa - is,
 doch Sais - sie er - rei - chen, müd' und matt,
 e'er, they came un - to Sa - is faint and tired

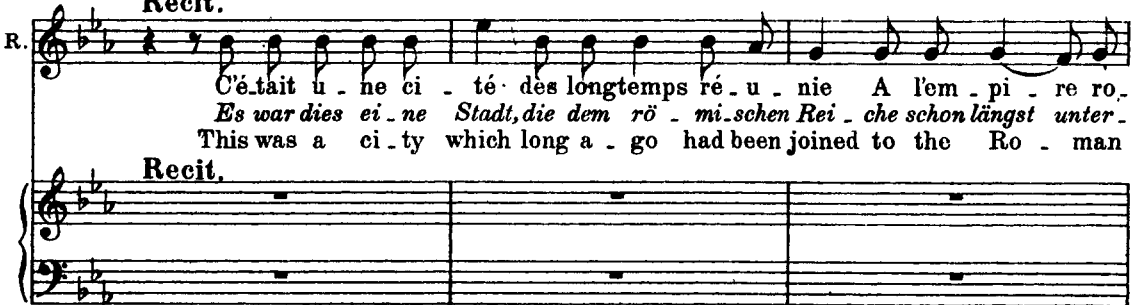
f > p *f > p* *f > p* *f > p*

un poco riten.

R. 

ha - le - tants, Pres - que mou - rants.
a - them - los, dem To - de nah.
out of breath faint un - to death.
un poco riten.

Recit.

R. 

C'é-tait u - ne ci - té des longtemps ré - u - nie A l'em - pi - re ro -
Es war dies ei - ne Stadt, die dem rö - mi - schen Rei - che schon längst unter -
This was a ci - ty which long a - go had been joined to the Ro - man

Recit.

Allegro.

R. 

main, Plei - ne de gens cru - els, au vi - sa - ge hau - tain.
than. Grausam war dort das Volk und von hochmüth'gem Sinn.
em - pire; 'twas full of cru - el peo - ple with haught - y minds.

Recit.

R. 

O - yez com - bien du - ra la navrante a - go - ni - e Des pé - le -
O hört, welch' her - be Noth, wel - che furcht - ba - re Pein der Pil - ger nun
Now hear, what terrible hardships our pil - grims suf - fered, ere they found

Recit.

R.

rins cherchant un a - si - leet du pain!
 harrt, eh' Ob - dach und Brot sie em - pfahn.
 food, and shel - ter to rest them and sleep.

Scene I.

L'intérieur de la ville de Saïs. | Inneres der Stadt Saïs. | Interior of the town of Saïs.

Duo. Duett. Duet.

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

Moderato. (♩ = 50.)

Dans cet - te
 In die - ser
 In this e -

Joseph.

Le Père de Famille.
 Hausvater.
 The father.

6 Bassi I.

6 Bassi II.

Moderato. (♩ = 50.)

M.

vil - le im - men - se
 un - ge - heu - ren Stadt,
 norm - ous ci - - ty

M.

Où le peu-ple en fou-le sé-lan-ce,
 wo des Vol-kes Men-ge sich drän-get,
 where the peo-ple crowd to-geth-er

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

M.

Je n'en puis plus... las!... je suis mor-te... Al-
 Die Kräf-te flieh'n; ach, ich ver-ge-he... An-
 Gone is my strength, ah! I am dy-ing. Go,

M.

lez frap-per à cet-te por-tel
 je-ner Thür um Ob-dach fle-he!
 knock at yon-der door and ask for help!

ppp

p

Joseph.

Ouvrez, ou - vrez, se - cou - rez - nous! Laissez - nous - re - po -
 Öffnet die Thür, er - barmt euch mein, gön - net uns Ob - dach, o -
 O - pen the door, oh let us in! - wear - y pilgrims we

p

J. ser chez vous! — Que l'hos - pi - ta - li - té sain - te
 las - set uns ein! — Hei - ß - ge Gast - freundschaft schen - ket,
 long for rest! Pit - y us, wear - y and fam - ished,

56

J. soit ac - cor - dée A la mère, à l'en - fant! Hé - - las!
 schenket sie gnä - dig der Mut - ter, dem Kind, weh - mir!
 o - pen your doors to a moth - er and babe, far, far,

cresc.

cresc.

Allegro. (♩=68.)

J.

de la Ju - dé - - e Nous ar - ri - vons à pied.
 weit von Ju - dä - - a kommen wir her zu Fuss.
 e'en from Ju - de - - a hith - er we came on foot.

CORO.

6 Bassi II.

Ar - riè - - re, vils Hé - breux! Les gens - de
 He - brä - - er, packt euch fort! Der röm'sche
 Ye He - - brews, get ye hence! The Roman

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

57 Tempo I.
Marie.

Mes pieds de sang - tei - -
 Schon färbt des Fu - - sses
 Foot - sore, my bleed - ing

M.

gnent la ter - - re.
Blut die Er - - de.
feet do stain the ground.

Joseph.

Sei - gneur! ma femme est pres - - que
O Herr! Lass nicht mein Weib ver -
Good man! Let not my wife here

J.

mor - - - te.
ge - - - hen!
per - - - ish!

Marie.

Jé - sus va mou - rir... c'en est fait: Mon sein ta -
Und Je - sus er - liegt, ach, er stirbt, da meiner
And Je - sus, my babe, lo! he dies, dies at my

M.

ri n'a plus de lait.
 Brust Nahrung ver - siegt.
 breast seek ing his food.
 Joseph.

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

(p) *cresc.* *sf*

J.

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

poco f

p *mf*

58

(dim.) *p* *mf*

Joseph.

Oh! par pi -
 Öff net die
 O - pen the

p *(p)* *mf*

J. 

tié, — se - cou - rez - nous! Lais - sez - nous — re - po - ser chez vous!
 Thür, erbarmt euch mein, gön - net uns Ob - dach, o las - set uns
 door, pit - y the poor! Grant a night's shel - ter, oh let us come

J. 

ein! — Que l'hos - pi - ta - li - té sain - te soit ac - cor -
 in! — Hei - li - ge Gastfreundschaft schen - ket, schenket sie
 Pit - y us, wear - y and fam - ish'd o - pen your

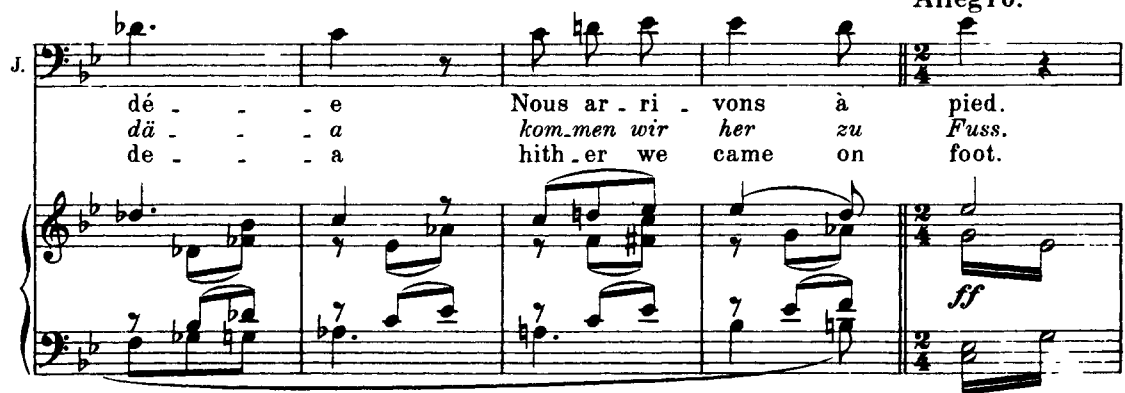
59

J. 

dée A la mère, à l'en - fant! Hé - las! de la Ju -
 gnä - dig der Mut - ter, dem Kind, weh' - mir! weit von Ju -
 door to a moth - er and babe! Far, far, e'en from Ju -

un poco cresc.

Allegro.

J. 

dé - - - e Nous ar - ri - vons à pied.
 dä - - - a kom - men wir her zu Fuss.
 de - - - a hith - er we came on foot.

ff

CORO.

6 Bassi I.

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

Les gens d'E-gyp-te n'ont que
 E-gypt'sche Bürgers.leut' ver-
 E-gyp-tian cit-i-zens des.

6 Bassi II.

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

Les gens d'E-gyp-te n'ont que
 E-gypt'sche Bürgers.leut' ver-
 E-gyp-tian cit-i-zens des.

Joseph.

60 Tempo I.

Sei-gneur!
 O Herr!
 Good man!

fai-re De - va - ga-bonds et de lé - preux.
 ach-ten euch, - hei-math-los' und räu-dig' Volk.
 pise you, - homeless va-gabonding race!

fai-re De - va - ga-bonds et de lé - preux.
 ach-ten euch, - hei-math-los' und räu-dig' Volk.
 pise you, - homeless va-gabonding race!

60 Tempo I.

savez la mè - re! Ma-rie ex -
 ret-te die Mut - ter! Ach, sie er -
 let not a moth - er die! Wear - y, she

(mf *espressivo*)

J. 

pi - re... c'en est fait... Et son en - fant
 lie - get... ach, sie stirbt... des Kin - des Nah -
 faint - eth, ah, she dies, dies with the babe

Allegro non troppo. (♩=52.)

J. 

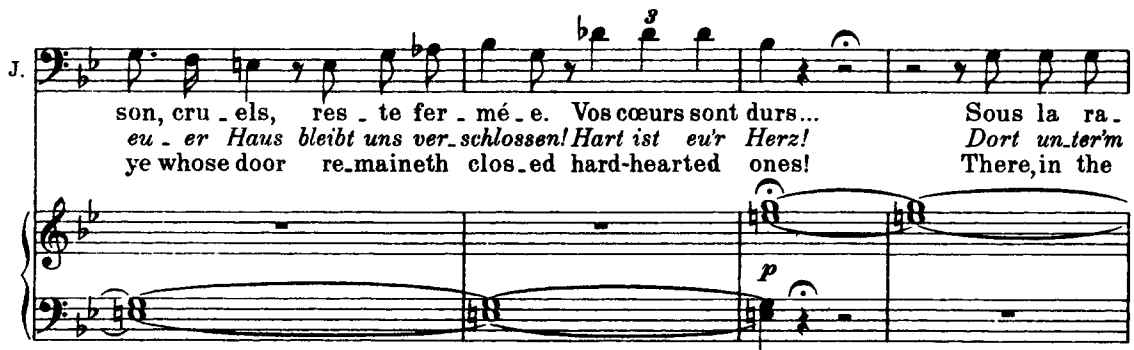
n'a plus de lait.
 rung ist ver - siegt.
 e'en at her breast.

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

J. 

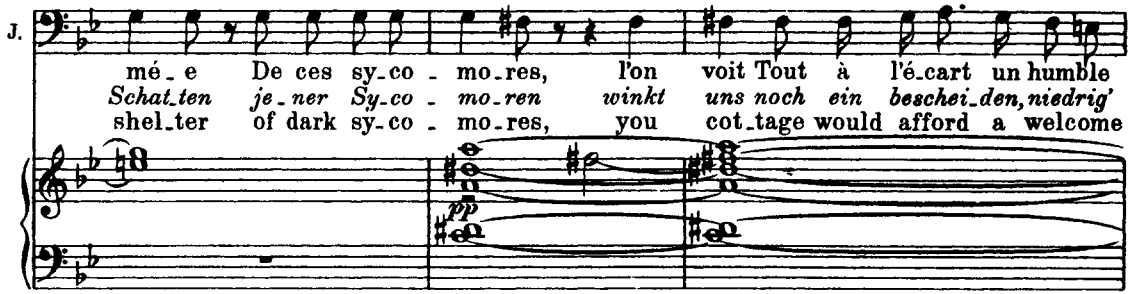
Vo. tre mai.
 Grausa. me,
 Cru. el ones,

Silence.
G. P. Recit.

J. 

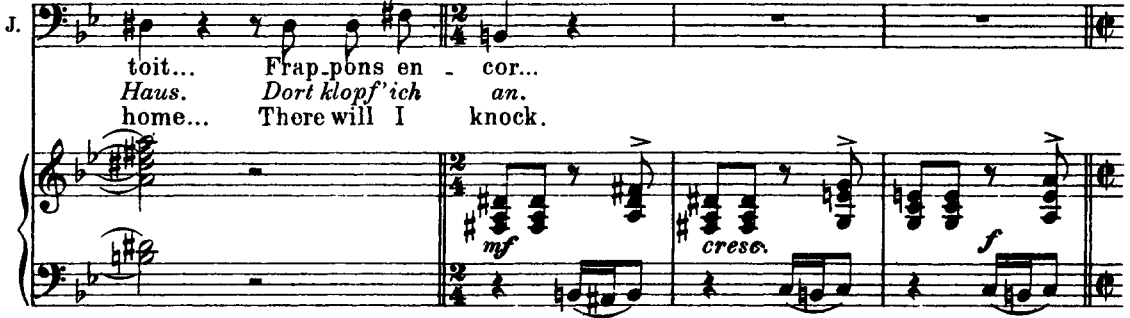
son, cru - els, res - te fer - mé. e. Vos cœurs sont durs...
 eu - er Haus bleibt uns ver - schlossen! Hart ist eu'r Herz!
 ye whose door re. maineth clos. ed hard - hearted ones!

Sous la ra.
 Dort un. ter'm
 There, in the

J. 

mé_e De ces sy-co - mo-res, l'on voit Tout à l'écart un humble
Schat-ten je-ner Sy-co - mo-ren winkt uns noch ein beschei-den, niedrig'
 shel-ter of dark sy-co - mo-res, you cot-tage would afford a welcome

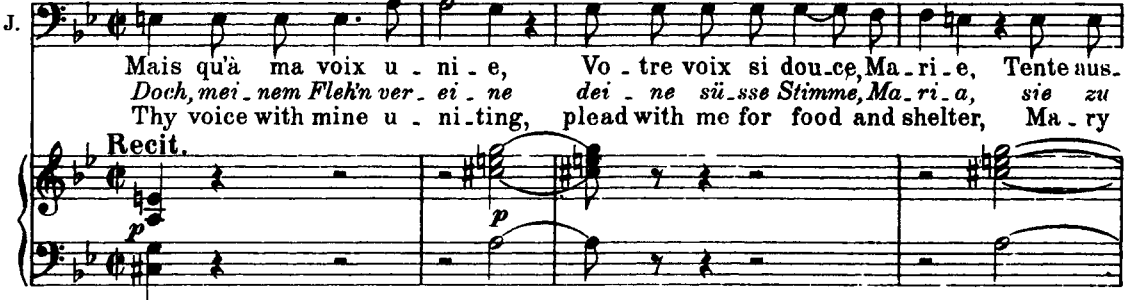
Allegro non troppo. (♩=52.)

J. 

toit... Frap-pons en - cor...
Haus. Dort klopf'ich an.
 home... There will I knock.

mf *cresc.* *f*

Recit.

J. 

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 Stimme, Ma - ri - a, sie zu
 Thy voice with mine u - ni - ting, plead with me for food and shelter, Ma - ry

Recit.

p

Marie.

62 Allegro non troppo.

J. 

Hé - las! nous au-rons à souf-frir
Weh' uns, wir ern-ten grimmen Spott,
 In vain! they mock at our dis - tress,

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

62 **Allegro non troppo.**

(p) *poco f*

M.

Par tout l'in - sul - te et l'a - va - ni - e.
 Hohn und Ver - wün - - schung hier al - lei - ne.
 here we shall die; none here to help us.

mf

p

Tempo I.

M.

Je vais tom - ber...
 Ich sin - ke hin...
 I'm faint to death...

Joseph.

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

Tempo I.

mf

p

M.

Oh! par pi - tié, — se - cou - rez - nous! —
 Öff - net die Thür, — er - barmt euch mein, —
 O - pen the door! — oh, let us in! —

J.

Oh! par pi - tié, — se - cou - rez - nous! —
 Öff - net die Thür, — er - barmt euch metn, —
 O - pen the door! — oh, let us in! —

M. 
 Lais-sez - nous - re - po - ser chez vous! —
 gön - net uns Ob - dach, o las - set uns ein! —
 Oh grant us shel - ter, and let us in! —

J. 
 Lais-sez - nous - re - po - ser chez vous! —
 gön - net uns Ob - dach, o las - set uns ein!
 Oh grant us shel - ter, and let us in!




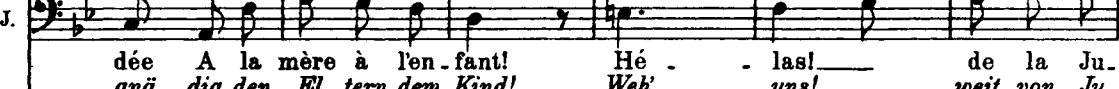
63


M. 
 Que l'hospi - ta - li - té sain - te soit ac - cor -
 Hei - li - ge Gastfreundschaft schen - ket, schenket sie
 Pit - y us, wear - y and fam - ish'd, o - pen your

J. 
 Que l'hospi - ta - li - té sain - te soit ac - cor -
 Hei - li - ge Gastfreundschaft schen - ket, schenket sie
 Pit - y us, wear - y and fam - ish'd, o - pen your

63 

M. 
 dée Aux pa - rents, à l'en - fant! Hé - las! de la Ju -
 gnä - dig den El - tern, dem Kind! Weh' uns! weit von Ju -
 door to a moth - er and babe! Far, far, e'en from Ju -

J. 
 dée A la mère à l'en - fant! Hé - las! de la Ju -
 gnä - dig den El - tern, dem Kind! Weh' uns! weit von Ju -
 door to a moth - er and babe! Far, *cresc.* far, e'en from Ju -



non cresc. e sempre p

M.
 dé - - - e Nous ar - ri - - vons à
 dü - - - a kom - men wir her zu
 de - - - a, hith - er we came on

J.
 dé - - - e Nous ar - ri - - vons à
 dü - - - a kom - men wir her zu
 de - - - a, hith - er we came on

64

M.
 pied. _____ Que l'hos - pi - ta - li - té sain - te
 Fuss. _____ Hei - li - ge Gastfreundschaft schen - ket,
 foot. _____ Pit - y us, wear.y and fam - ish'd,

J.
 pied. _____ Que l'hos - pi - ta - li - té sain - te
 Fuss. _____ Hei - li - ge Gastfreundschaft schen - ket,
 foot. _____ Pit - y us, wear.y and fam - ish'd,

64

M.
 soit ac - cor - dée Aux pa - rents, à l'en - -
 schen.ket sie gnä - dig den El - tern, dem
 o - pen your door to a moth - er and

J.
 soit ac - cor - dée A la mère, à l'en - -
 schen.ket sie gnä - dig den El - tern, dem
 o - pen your door to a moth - er and

M. fant! Hé - - - las! de la Ju - dé -
 Kind! Weh' uns! weit von Ju - dä -
 babe! Far, far, c'en from Ju - de -

J. fant! Hé - - - las! de la Ju - dé -
 Kind! Weh' uns! weit von Ju - dä -
 babe! Far, far, c'en from Ju - de -

cresc.

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

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

poco f *ppp*

65

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

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

65 *f sempre cresc.* *ff*

L'intérieur de la maison des
Ismaélites.

Das Innere des Hauses der
Ismaéliten.

The interior of the house of
the Ishmaelites.

Poco meno mosso. (♩=80.)

Le Père de Famille.
Hausvater.
The father.

En - trez, en - trez, pau - vres Hé -
Tritt ein, tritt ein, du ar - mes
Come in, come in! poor wandrers

p *trem.* *p* 7 7

Le P.

breux! La por - te n'est ja - mais fer - mé - e, Chez nous,
Paar! Gast - lich ge - öff - net ist die Thü - re dem Un -
come! Glad - ly we take you in here; ne'er is this door

p *trem.* 7 7

Le P.

aux mal - heu - reux. Pau - vres Hé - breux, en - trez,
glück im - mer - dar. Ar - mes ju - dä' - sches Paar,
lock'd to the poor. Poor He - brews, en - ter in!

p *trem.* 7 7

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

Le P.

en - trez, en - trez!
tritt ein, tritt ein!
Fear naught, en - ter in!

riten. *riten.*

66 Allegro. (♩=120.)

Le P.

Grand Dieu! quel le dé-tres-se!
 Mein Gott! was muss ich se-hen!
 Oh sor-row! how have ye suf-fered!

f *poco f* *p* *f* *p* *f* *p*

Le P.

Qu'au-tour d'eux on s'em-pres-se!
 Eilt, o eilt bei-zu'-ste-hen!
 Haste to save the dy-ing mother!

Fil-les et
 Kommt Söh-ne,
 Haste, children

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

Le P.

filz, et ser-vi-teurs,
 Töchter, Magd und Knecht,
 all, my words now heed,

Mon-trez la bon-té de vos cœurs!
 nun zeigt eu-rer Her-zen Gü-te recht,
 and show ye are kind to those in need!

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

Le 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

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

67

Le
P.

su - res! Don - nez de l'eau, don - nez du lait, des grap - pes -
 hü - le, bringt fri - sches Was - ser, Milch und sü - sser Trau - ben -
 oint - ments; bring cooling wa - ter, bring sweet milk, and fruit of the

Le
P.

mü - res! Don - nez de l'eau, don - nez du lait! Pré - pa - rez - à l'in -
 Fül - le, bringt fri - sches Was - ser, brin - get Milch, und das Kind - lein im -
 grape - vine; bring cooling wa - ter, bring sweet milk, and the cra - dle pre -

Le
P.

stant U - ne cou - chet - te pour l'en - fant! Que de leurs pieds meur -
 Nu bet - tet weich zu sü sser Ruh, dass man den wun - den
 pare for - the in - fant babe so fair! and lave the bleed - ing

Chœur d'Ismaélites.
Chor der Ismaéliter.
Chorus of Ishmaelites.
 Soprani.

Alti.

Tenori.

Bassi. (Tutti.)

Que de leurs
 Dass man den
 Come, lave their

Le
P.

tris on la - ve les bles - su - res!
Fuss in lin - de Sal - ben hül - - le.
 feet, nor spare the healing oint - ments.

p
 Don -
 Bringt
 Bring

p
 Que de leurs pieds meur -
Dass man den wun - den
 Come, lave their bleed - ing

pieds meur - tris on la - ve les bles - su - res! Don - nons, don - nons de
wun - den Fuss in lin - de Sal - ben hül - le, *bringt* Was - ser, brin - get
 bleed - ing feet, nor spare the healing ointments. Bring wa - ter, bring sweet

68

nons, donnons de l'eau!
Was - ser, brin - get Milch.
 wa - ter, bring sweet milk!

p
 Que de leurs pieds meur -
Dass man den wun - den
 Come, lave their bleed - ing

tris on la - ve les bles - su - res! Don - nons de
Fuss in lin - de Sal - ben hül - - le, *bringt* fri - sches
 feet, nor spare the heal - ing oint - ments, bring cool - ing

l'eau! Don - nons de l'eau, donnons du lait! Pré - pa -
Milch, *bringt* Was - ser her und brin - get Milch, und das
 milk, bring cooling wa - ter, bring sweet milk, and the

68

Don_nons de l'eau, donnons du lait! Pré - pa - rons à l'ins -
Bringt fri.sches Was - ser, brin - get Milch, und das Kind.lein im
 Bring cooling wa - ter, bring sweet milk! and the cra - dle pre -

tris on la - ve les bles - su - res! Don_nons de
Fuss in lin - de Sal.ben hül - le. *Bringt fri.sches*
 feet, nor spare the healing oint - ments! Bring cooling

l'eau, don_nons du lait! Que
Was - ser, brin - get Milch, dass
 wa - ter, bring sweet milk! Come,

rons à l'instant U - ne cou - chet.te pour l'en - fant!
Kindlein im Nu bet - tet es weich zu sü - sser Ruh.
 cra.dle pre.pare for that sweet in - fant boy so fair!

tant U - ne cou - chet.te pour l'en - fant!
Nu, wir bet.ten's weich zu sü.sser Ruh.
 pare for the in.fant boy so fair!

l'eau, donnons du lait! Pré - pa - rons à l'instant U - ne cou -
Was - ser, brin - get Milch, und das Kindlein im Nu bet - tet es
 wa - ter, bring sweet milk! and the cra.dle pre.pare, for that sweet

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

Don_nons de l'eau, donnons du
Bringt fri.sches Was - ser, brin - get
 Bring cooling wa - ter, bring sweet

Don-nons de l'eau, donnons du lait! Pré-pa-
Bringt fri-sches Was-ser, brin-get Milch, und das
 Bring cooling wa-ter, bring sweet milk, and the

chet-te pour l'en-fant! Don-nons de l'eau, don-nons du lait! Pré-pa-rons
weich zu sü-sser Ruh! Bringt fri-sches Was-ser, brin-get Milch, und dann das
 in-fant boy so fair! Bring cool-ing wa-ter, bring sweet milk! the cra-dle

su-res! Don-nons de l'eau.
hül-le, be-ei-let eueh!
 oint-ment, fresh wa-ter bring!

lait! Que de leurs pieds meur-
Milch, dass man den wun-den
 milk, come, lave their bleed-ing

rons à l'instant U-ne cou-chet-tel! Que
Kindlein im Nu legt es zu sü-sser Ruh. Dass
 cra-dle prepare for that sweet in-fant fair! Come,

à l'instant U-ne cou-chet-te pour l'en-fant! Don-
Kind im Nu bet-tet es weich zu sü-sser Ruh! Bringt
 then pre-pare for that sweet in-fant boy so fair! Bring

Don-nons de l'eau, donnons du lait! Don-nons de
Bringt fri-sches Was-ser, brin-get Milch! Bringt fri-sches
 Bring cooling wa-ter, bring sweet milk! Bring cooling

tris on la-ve les bles-su-res! Don-nons de l'eau,
Fuss in lin-de Sal-ben hül-le, bringt fri-sche Milch,
 feet, nor spare the heal-ing oint-ment; bring fresh sweet milk!

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

nons, don - nons de l'eau! Don - nons de l'eau, donnons du
 Was - ser, brin - get Milch! Bringt fri - sches Was - ser, brin - get
 wa - ter, bring sweet milk! Bring cooling wa - ter, bring sweet

l'eau, donnons du lait! Pré - pa - rons à l'instant U - - ne cou -
 Was - ser, brin - get Milch, und das Kindlein im Nu bet - - tet es
 wa - ter, bring sweet milk and the cra - dle pre - pare for that sweet

don - nons du lait!
 bringt Was - - ser her,
 Bring wa - - ter clear!

su - - res!
 hül - - le,
 oint - - ment!

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

chet - te pour l'en - fant! De leurs pieds meur - -
 weich zu sü - sser Ruh, dass den wun - den
 in - fant boy so fair! Lave their bleed - ing

Que de leurs pieds meur - -
 dass man den wun - den
 Come, lave their bleed - ing

Don nons de l'eau!
bringt fri - sche Milch,
 and bring sweet milk!

Que de leurs
dass man den
 Come, lave their

su - res!
hül - le.
 oint - ment!

Don nons du lait!
Bringt fri - sche Milch,
 and bring sweet milk!

De leurs
dass den
 Lave their

tris qu'on la - ve les bles - su - res! Don nons de l'eau, don -
Fuss man lind in Sal - ben hül - le. Bringt fri - sches Was - ser,
 feet, nor spare the healing oint - ment. Bring cooling wa - ter,

tris on la - ve les bles - su - res! Don nons, don -
Fuss in lin - de Sal - ben hül - le. Bringt Was - ser,
 feet, nor spare the healing oint - ment. Bring wa - ter,

pieds meur - tris on la - ve les bles - su - res!
wun - den Fuss in lin - de Sal - ben hül - le,
 bleed - ing feet, nor spare the healing oint - ment!

pieds meur - tris qu'on la - ve les bles - su - res!
wun - den Fuss in lin - de Sal - ben hül - le,
 bleed - ing feet, nor spare the healing oint - ment!

nons du lait! Don nons du lait, don nons des grap - pes
brin - get Milch! Bringt fri - sche Milch und sü - sser Trau - ben
 bring sweet milk! Bring fresh sweet milk, the vine's sweet pur - ple

nons du lait! Don nons du lait, don nons des grap - pes
brin - get Milch! Bringt fri - sche Milch und rei - fer Trau - ben
 bring sweet milk! Bring fresh sweet milk, the vine's sweet pur - ple

Don - nons des grap - pes mû - res, don - - nons
 und brin - get rei - fer Trau - ben Fül - le!
 and bring the clust'ring ripe - ned pur - ple grape,

Don - nons des grap - pes mû - res, don - -
 und bringt der Trau - ben Fül - le!
 and bring the pur - ple grape! Bringt
 Bring sweet

mû - res. Don - nons, don - nons de l'eau, don - nons de l'eau,
 Fül - le, o brin - get Was - ser her, bringt Was - ser her,
 fruit, oh, bring cool - ing wa - ter hith - er, bring sweet milk,

mû - res. Don - nons, don - nons de l'eau, don - nons de l'eau,
 Fül - le, o brin - get Was - ser her, bringt Was - ser her,
 fruit, oh, bring cool - ing wa - ter hith - er, bring sweet milk,

des - grap - pes! Don - - nons,
 Bringt Trau - ben! Bringt Milch!
 bring the vine's fruit! Bring sweet milk!

nons des - grap - pes! Don - -
 Milch! Bringt Trau - ben! Bringt
 milk and the vine's fruit! Bring

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

- don - nons du lait, des grap - pes mû -
 - bringt Was - ser her und rei - fe Trau -
 - bring wa - ter hith - er, bring the vine's

poco cresc.

don - nons de l'eau, don - nons du lait, des grap - pes
 Bringt Was - ser her und sü - sse Milch und Trau - ben
 Bring wa - ter hith - er, bring sweet milk and bring the

poco cresc.

nons, don - nons de l'eau, don - nons du lait, des grap - pes
 Was - ser, brin - get sü - sse Milch und rei - fer Trau - ben
 wa - ter, bring sweet milk, bring wa - ter, bring the vine's sweet

poco cresc.

don.nons de l'eau, don.nons du lait, donnons des grap - pes
 Bringt Was.ser her, bringt sü.sse Milch und rei.fer Trau - ben
 Fresh wa.ter bring, bring sweetest milk, bring the vine's sweet

poco cresc.

res! Don.nons de l'eau, donnons du lait!
 ben. Bringt Was.ser her und sü.sse Milch,
 fruit! Fresh wa.ter bring, and sweetest milk.

poco cresc.

mû - - res! Don.nons de l'eau, don.nons du lait! Pré - pa -
 Fül - - le. Bringt Was.ser her und sü - sse Milch und das
 vine's fruit. Fresh wa.ter bring and sweet.est milk, then, the

mû - - res! Don.nons de l'eau, des grap - pes mû -
 Fül - - le. Bringt Was.ser her, bringt sü - sse Trau -
 rip - ened fruit. Fresh wa.ter bring, the vine's sweet fruit

mû - res! Don - nons de l'eau, don.nons du
 Fül - le. Bringt Was - ser her! Bringt sü.sse
 ripend fruit. Fresh wa - ter bring! Bring sweetest

Que de leurs pieds meur -
 dass man den wun - den
 Come, lave their bleed - ing

mf

rons à l'ins.tant U - - ne cou - chet - te pour l'en -
Kind.lein im Nu bet - - ten wir weich zu sü - sser
 cra - dle pre_pare for that sweet in - fant boy so

res! Pré - pa - rons à l'ins.tant U - ne cou - chet - - -
ben, und das Kind.lein im Nu bringt es zur Ru - -
 bring; then the cra - dle pre_pare for that in - - fant

lait! Don - nons, don_nons de l'eau, don_nons du
Milch! O brin - get Was - ser her und sü - sse
 milk! bring wa - - ter fresh and clear and sweetest

tris on la - ve les bles - su - - -
Fuss in lin - de Sal - ben hül - - -
 feet, nor spare the heal_ing oint - - -

69 fant! *f* *p* Oui,
 Ruh! *f* *p* Ja,
 fair! *f* *p* Come!

tel *mf* Ah! *mf* *p*
 he! *mf* Ach! *mf* *p*
 fair! *mf* Come! *mf* *p*

lait! *mf* Ah! *mf* pré - pa - rons, *p*
*Milch! Ach! *mf* ja, das Kind -*
 milk! Come! *mf* now his cra - dle, *p*

res! *mf* Ah! *mf* pré - pa - rons, *p*
 le. *mf* Ach! *mf* ja, das Kind -
 ment! *mf* Come! *mf* now his cra - dle, *p*

69

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

dim. *pp*

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

dim. *pp*

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

dim. *pp*

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

70

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

fant! _____
 Ruh. _____
 fair! _____

Les jeunes Ismaélites et leurs serviteurs
 se dispersent dans la maison, exécutant
 les ordres divers du père de famille.

fant! _____
 Ruh. _____
 fair! _____

Die jungen Ismaéliten und ihre Diener
 zerstreuen sich nach allen Richtungen,
 um des Hausvaters Befehle auszuführen.

fant! _____
 Ruh. _____
 fair! _____

fant! _____
 Ruh. _____
 fair! _____

70

First system of musical notation, featuring a treble and bass clef. The music consists of eighth and sixteenth notes with various accidentals (sharps, flats, naturals) and dynamic markings such as accents (>) and hairpins.

Second system of musical notation, continuing the piece. It includes a treble and bass clef, with notes and rests. Dynamic markings include *(tr)* and *p*.

Third system of musical notation, featuring a treble and bass clef. The music includes chords and moving lines. A dynamic marking of *p* is present.

Fourth system of musical notation, featuring a treble and bass clef. The music includes chords and moving lines. Dynamic markings include accents (>) and hairpins.

Fifth system of musical notation, featuring a treble and bass clef. The music includes chords and moving lines. A dynamic marking of *cresc.* is present.

Sixth system of musical notation, featuring a treble and bass clef. The music includes chords and moving lines. Dynamic markings include *f* and *p*.

First system of musical notation, featuring a treble and bass staff. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The bass staff begins with a 7-measure rest. Dynamics include *mf* and *p*. The system concludes with a 7-measure rest in the bass staff.

Second system of musical notation, featuring a treble and bass staff. The music continues in the same key and time signature. Dynamics include *mf* and *p*. The system concludes with a 7-measure rest in the bass staff.

Third system of musical notation, featuring a treble and bass staff. The music continues in the same key and time signature. Dynamics include *mf* and *p*. The system concludes with a 7-measure rest in the bass staff.

Fourth system of musical notation, featuring a treble and bass staff. The music continues in the same key and time signature. Dynamics include *mf* and *p*. The system concludes with a 7-measure rest in the bass staff.

Fifth system of musical notation, featuring a treble and bass staff. The music continues in the same key and time signature. Dynamics include *mf* and *p*. A box containing the number 71 is positioned above the first measure of the treble staff. The system concludes with a 7-measure rest in the bass staff.

Sixth system of musical notation, featuring a treble and bass staff. The music continues in the same key and time signature. Dynamics include *mf* and *p*. The system concludes with a 7-measure rest in the bass staff.

First system of piano accompaniment for 'Le Père de Famille'. It features a treble and bass clef with various musical notations including eighth notes, quarter notes, and rests. There are several trills marked with '3' and some notes with accents.

Second system of piano accompaniment. Similar to the first, it contains treble and bass staves with rhythmic patterns and trills. The bass line is particularly active with eighth-note runs.

Third system of piano accompaniment. This system is characterized by long, flowing melodic lines in the treble clef, often spanning across bar lines, and a more rhythmic bass line.

Le Père de Famille.

Hausvater.

The father.

Recit.

Vocal line for the recitative section. The notes are placed on a single staff with lyrics underneath. The lyrics are in French, German, and English.

Sur vos traits fa - ti - gués la tris - tes - se est em -
 Aus er - mü - de - tem *Blick* re - det laut eu - re
 From your looks, I can tell plain - ly what you have

Recit.

Piano accompaniment for the recitative section, consisting of two empty staves (treble and bass clef) with minimal accompaniment.

Moderato.

Le
P.

Vocal and piano accompaniment for the Moderato section. The vocal line is on a single staff with lyrics, and the piano accompaniment is on two staves. The tempo is marked 'Moderato'.

prein - te. Ay - ez cou - ra - ge! nous fe - rons Ce que nous pour.
 Trau - er! *Fasst Muth auf's* Neu - e, es ge - währ't, was ihr nur be -
 suf - fered. But lose not cou - rage! for this house shall af - ford you

Le
P.

rons Pour vous ai - der. Bannis - sez tou - te crain - te! Les enfants d'Is - ma -
 gehrt Euch die - ses Haus. Bannet nun je - des Za - gen, ist der Stamm Is - ma -
 what you may re - quire. Banish care then and sor - row. Ish - mael's race, is't

Le
P.

ël Sont frè - res de ceux d'Is - ra - ël. Nous a - vons vu ie
 ël doch Bru - der des Stamms Is - ra - ël. Im syr'schen Land vom
 not re - lat - ed to that of Is - ra - ël? Were we not born on

Andantino.

Le
P.

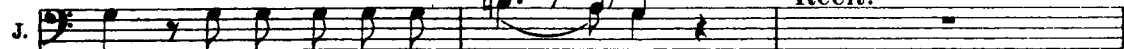
jour au Li - ban, en Sy - ri - e. Comment vous nom - me - t -
 Li - ba - non sind wir ent - spros - sen. Nun sagt mir, wie Ihr
 Le - ba - non in'th' land of Sy - ria? Now may I know your

Lento. dolce
 Joseph.

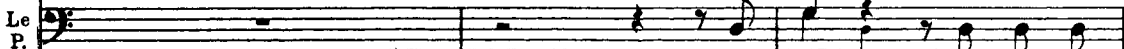
Elle a pour nom Ma - ri - e; Je m'ap - pel - le Jo -
 Ihr Na - me ist Ma - ri - a, Jo - seph nen - net man
 This woman's name is Ma - ry; Jo - seph is my
 on?
 heisst?
 names?
 Lento.

Andantino. (♩=48.)
misurato

Recit.



J. séph, et nous nommons l'en - fant: Jé - sus.
mich, und un - ser Kind heisst Je - - sus.
name, our in - fant we call Je - - sus.



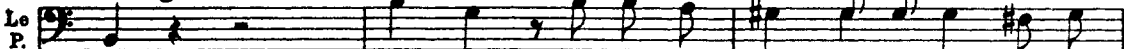
Le P. Jé - sus! quel nom char -
Je - sus! welch hol - der
Je - sus! what love - ly

Andantino. (♩=48.)

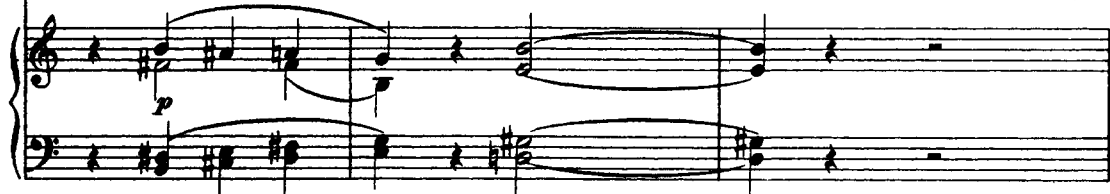
Recit.



72 Allegretto.



Le P. mant! Di - tes, que - fai - tes - vous pour ga - gner vo - tre
Nam! Sa - ge, durch wel - che Ar - beit dein Brot du ge -
name! Tell me! I pray thee how earn - est thou thy



Joseph.

Andantino.
misurato

Allegretto.

Moi, je suis charpentier.
Ich, ich bin Zimmermann.
Car - pen - ter I am.



Le P. vi - e? Oui, quel est votre é - tat? Eh
winnest, sprich, wess' Standes du bist? Ei
liv - ing? say what is thy trade? Well

Andantino.

Allegretto.



Recit.



bien, c'est mon métier; Vous ê - tes mon com - père.
was, das bin auch ich, wir bei - de sind Ge - nossen.
 done, that is my trade as well, we'll work to - gether.

En - sem - ble nous tra - vaill - le -
Zu - sammen ar - bei - ten wir
 Thus hand in hand we'll share our

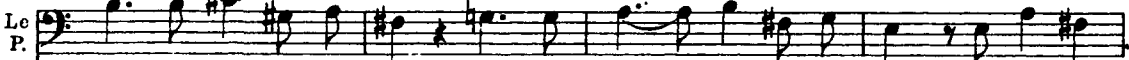
Recit.



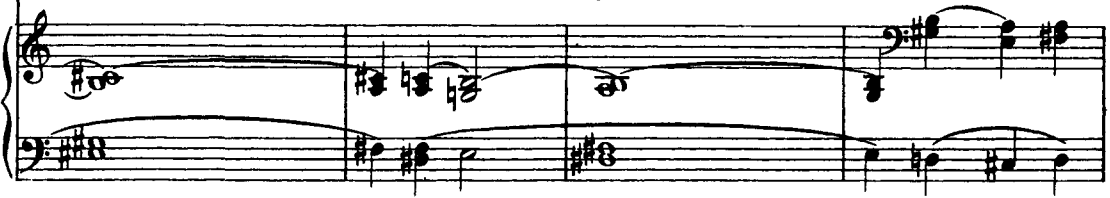
Moderato. (♩=80.)

misurato

rons, Bien des de - niers nous ga - gne - rons. Laissez fai - re! Près de
dann, und den Gewinnst, den thei - len wir. 'S wird sich fin - den. Hier bei
 dai - ly work and pro - fit when 'tis o'er. 'Tis arrang'd then! Here your



nous Jé - sus grand - ra; Puis bien - tôt il vous ai - de - ra. Et la sa -
uns wächst Je - sus her - an, bald die Ar - beit för - dert er dir und wird ein
 in - fant Je - sus will learn soon to join - us in our work, and be a



gesse il - ap - pren - dra, Et la sa - gesse il - ap - pren - dra. Laissez, laissez
from - mer, wei - ser Sohn, und wird ein from - mer, wei - ser Söhn. Al - les wird sich
 wise, o - bedient son, and be a wise, o - bedient son. Thus all is ar -



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

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

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

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

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

ra,
an,
 here.

(p)
 Puis bien - tôt il vous ai - de - ra, Et la sa - gesse il - ap - pren -
bald die Ar - beit för - dert er dir, und wird ein from - mer, wei - ser
 Soon he'll help us in our work and be a wise, o - bedient

ra,
an,
 here.

(p)
 Puis bien - tôt il vous ai - de - ra, Et la sa - gesse il - ap - pren -
bald die Ar - beit för - dert er dir, und wird ein from - mer, wei - ser
 Soon he'll help us in our work and be a wise, o - bedient

Hausvater.

The father.

74

(p) un poco rit.

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

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

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

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

74 un poco rit.

Recit.

Le P. Pour bien fi - nir cet - te soi - ré - e Et ré - jou - ir nos
Dass die - ser Tag fröhlich sich en - de, zur Freu - de uns' rer
Recit. Now shall this day end with re - joic - ing. We'll wel - come our fair

(p)

Le P. hô - tes, employons La sci - en - ce sa - cré - e, Le pou - voir des doux
Gä - ste, la - be nun heil' - ge Kunst sü - sser Tö - ne un - ser Ohr, eh' wir
guests, here let us all join in song - and mus - ic, ere we go to our

Le
P.

sons! Pre - nez vos ins - tru - ments, mes en - fants! tou - te
ruh'n So nehmt die In - stru - men - te zur Hand, al - le
 rest. Then take your in - stru - ments, each his own and all

Le
P.

pei - ne Cède à la flû - teu - nie à la har - pe thé - bai - ne.
Schmerzen scheidet die the - ban - sche Har - fe, ver - eint mit der Flö - te.
 sor - row flee at the sound of harp with the flute sweetly blended.

Trio pour deux Flûtes et Harpe.

Exécuté par les jeunes Ismaélites.

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.)

Andante espressivo. (♩ = 42.)

First system of musical notation. The right hand (treble clef) features a melodic line with slurs and accents, while the left hand (bass clef) provides a rhythmic accompaniment. A dynamic marking of *mf* is present in the left hand.

Second system of musical notation, continuing the piece with similar melodic and accompanimental textures.

Third system of musical notation, showing further development of the musical themes.

Fourth system of musical notation, featuring more complex melodic passages in the right hand.

Fifth system of musical notation, marked with *poco f* in the left hand.

Sixth system of musical notation, including performance directions: *Un poco rit.* and *a tempo*. A dynamic marking of *p* is also present.

First system of musical notation, measures 1-3. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment of eighth notes.

Second system of musical notation, measures 4-6. The right hand continues the melodic development with slurs, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 7-9. The right hand has a melodic line with slurs. The left hand features a series of chords. A *dim.* (diminuendo) marking is present in the right hand.

Fourth system of musical notation, measures 10-12. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A *p* (piano) marking is in the right hand, and a *cresc.* (crescendo) marking is in the left hand.

Fifth system of musical notation, measures 13-15. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A *cresc.* (crescendo) marking is in the left hand.

Sixth system of musical notation, measures 16-18. The right hand has a melodic line with slurs. The left hand has a rhythmic accompaniment. A *dim.* (diminuendo) marking is in the right hand, and a *p* (piano) marking is in the left hand. The system concludes with a *pp* (pianissimo) marking and a *un poco rall.* (un poco rallentando) instruction. The piece ends with a double bar line and repeat signs.

Allegro vivo. (♩=144.)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a dynamic marking of *mf* (mezzo-forte). The first two measures are marked with a repeat sign and a first ending bracket. The bass line starts with a dynamic marking of *p* (piano).

The second system continues the piece with two staves. The upper staff features a complex texture with many beamed sixteenth notes, creating a rapid, rhythmic pattern. The lower staff provides a steady accompaniment with chords and eighth notes.

The third system shows two staves. The upper staff has a melodic line with eighth notes and some rests. The lower staff continues the accompaniment. A first ending bracket spans measures 11 and 12, with a second ending bracket below it. A dynamic marking of *p* (piano) is present in measure 12.

The fourth system consists of two staves. The upper staff has a melodic line with some slurs and accents. The lower staff continues the accompaniment with eighth notes and chords.

The fifth system consists of two staves. The upper staff has a melodic line with slurs and accents. The lower staff continues the accompaniment with eighth notes and chords.

The sixth system consists of two staves. The upper staff begins with a measure number box containing the number 75. The music continues with a melodic line in the upper staff and an accompaniment in the lower staff.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and eighth notes.

Second system of musical notation. The treble staff has a more melodic and expressive line with slurs and accents. The bass staff continues with a steady accompaniment.

Third system of musical notation. The treble staff features a series of chords and melodic fragments, while the bass staff has a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues with a rhythmic accompaniment.

76

Fifth system of musical notation, starting with the measure number 76. The treble staff has a melodic line with slurs and accents. The bass staff continues with a rhythmic accompaniment.

Sixth system of musical notation. The treble staff has a melodic line with slurs and accents. The bass staff continues with a rhythmic accompaniment. A *mf* dynamic marking is present in the first measure of the treble staff.

First system of musical notation. The treble clef staff features a complex texture of sixteenth-note chords and arpeggios. The bass clef staff provides a steady accompaniment of eighth-note chords.

Second system of musical notation. The treble clef staff continues with intricate sixteenth-note patterns. The bass clef staff features a more active line with eighth-note chords and some melodic movement.

Third system of musical notation. The treble clef staff has a more sustained texture with longer note values and some ties. The bass clef staff continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff shows a mix of sixteenth-note runs and longer notes. The bass clef staff has a consistent eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features a series of sustained chords and longer note values. The bass clef staff continues with eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff has a melodic line with some ties and a final note marked *tenuto*. The bass clef staff continues with eighth-note accompaniment. The system concludes with a double bar line.

Andante.

First system of the musical score. The right hand features a melodic line with a dotted quarter note followed by an eighth note, and a half note. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure.

Second system of the musical score. The right hand continues the melodic line with a half note and a quarter note. The left hand maintains the eighth-note accompaniment.

Third system of the musical score. The right hand has a half note and a quarter note. The left hand accompaniment includes a dynamic marking of *f* (forte) in the third measure.

Fourth system of the musical score. The right hand features a half note and a quarter note. The left hand accompaniment includes dynamic markings of *cresc.* (crescendo) and *dim.* (diminuendo).

Fifth system of the musical score. The right hand has a half note and a quarter note. The left hand accompaniment includes dynamic markings of *p* (piano) and *pp* (pianissimo). The tempo marking *rallent.* (ritardando) is placed above the first measure, and *a tempo* is placed above the second measure.

Sixth system of the musical score. The right hand has a half note and a quarter note. The left hand accompaniment includes dynamic markings of *perdendo* (decrescendo), *mf* (mezzo-forte), and *pp* (pianissimo).

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

Recit.

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 larmes, tant mieux!
Jun - ge Mut - ter, du wei - nest? Süsse Thränen, wohl dir!
Thou art weeping, young mother? An't re - lieve thee, weep on!

Soprani.

Alti.

CORO.

Tenori I.

Tenori II.

Bassi.

Recit.

77

Andantino. (♩ = 84.)

Le P.

Al - lez dor -
Nun geht auch
Now go, good

p cresc.

con Pedale.

Le P. mir, bon pè - rel Bien re - po - sez, Mal ne son -
 gu - - ter Va - ter. Ru - het mir sanft, träu - met auch
 fath - - er, rest thee! Thou needst re - pose Sweet dreams be

(*espress.*)

Le P. gez. Plus d'a - lar - mes. Que les char - mes De l'es - poir du bon -
 gut. Kla - get nicht mehr, dass der Hoff - nung mil - - de Zau - ber auf's
 thine! Fear thou nothing! May fresh hope and peace now comfort your

Marie.

78

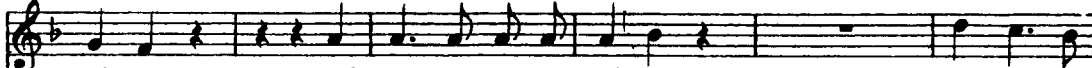
A - dieu, mer - - ci, bon
 Leb' wohl, hab' Dank, mein
 Fare - well, I thank thee,


Joseph.

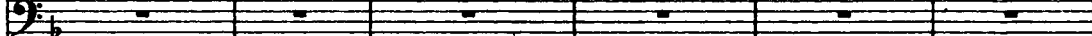
A - dieu, mer - - ci, bon
 Leb' wohl, hab' Dank, mein
 Fare - well, I thank thee,

Le P. heur Ren - trent en vo - tre cœur!
 neu keh - ren in eu - er Herz.
 soul! fill - the heart with de - light.

78

M. 
 pè - re, Dé -jà ma peine a - mè - re Sem - ble s'en -
 Va - ter! das Leid, das uns be - schieden, scheint zu ent -
 fath - er! My sor - row and my anguish grow less and

J. 
 pè - re, Dé -jà ma peine a - mè - re Sem - ble s'en -
 Va - ter! das Leid, das uns be - schieden, scheint zu ent -
 fath - er! My sor - row and my anguish grow less and

Le P. 

Sopr. *p* 
 Al - lez - dor - mir, bon pè - re, Doux en - fant, ten - dre
 So geht auch, gu - ter Va - ter, sü - sses Kind, zar - te
 Now go - to rest, kind fath - er, In - fant babe, ten - der

Alti. *p* 
 Al - lez - dor - mir, bon pè - re, Doux en - fant, ten - dre
 So geht auch, gu - ter Va - ter, sü - sses Kind, zar - te
 Now go - to rest, kind fath - er, In - fant babe, ten - der

CORO. Ten. I. *p* 
 Al - lez dor - mir, bon pè - re, Doux en - fant, ten - dre
 So geht auch, gu - ter Va - ter, sü - sses Kind, zar - te
 Now go to rest, kind fath - er, In - fant babe, ten - der

Ten. II. *p* 
 Al - lez dor - mir, bon pè - re, Doux en - fant, ten - dre
 So geht auch, gu - ter Va - ter, sü - sses Kind, zar - te
 Now go to rest, kind fath - er, In - fant babe, ten - der

Bassi. 



un poco rit.

M.
 fuir, S'é-vanou.ir. Plus d'a-lar - mes.
flic'n und zu ver-geh'n, nicht mehr klag' ich.
 vanish, ne'er to re-turn! No more sor - row!

J.
 fuir, S'é-vanou.ir. Plus d'a-lar - mes.
flic'n und zu ver-geh'n, nicht mehr klag' ich.
 vanish, ne'er to re-turn! No more sor - row!

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

mè-re! Bien re-po-sez! Mal ne son-gez! Plus d'a
 Mut-ter, ru-het mir sanft, träu-met auch gut, kla-get
 mother! Now go to rest! Sleep till the morn! Cease to

mè-re! Bien re-po-sez! Plus d'a.
 Mut-ter, ru-het mir sanft, kla-get
 mother! Sleep till the morn! Cease to

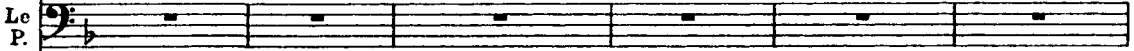
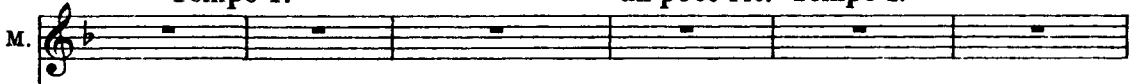
mè-re! Bien re-po-sez! Plus d'a-lar-mes.
 Mut-ter, ru-het mir sanft, kla-get nicht mehr!
 mother! Sleep till the morn! Cease to sor-row!

mè-re! Mal ne son-gez! Plus d'a.
 Mut-ter, träu-met auch gut, kla-get
 mother! Sleep till the morn! Cease to

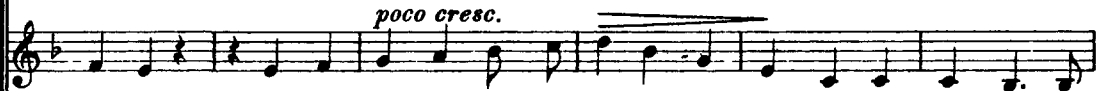
un poco rit.

Tempo I.

un poco rit. Tempo I.



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



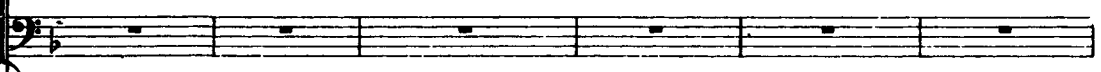
lar.mes. Que les charmes de l'es-poir du bon-heur Rentrent en vo-tre
 nicht mehr. Lieb-lich ta-gen wird euch Hoffnung und Glück, keh-ren neu sie zu-
 sor-row! May fresh hope and peace now comfort your soul, fill the heart with de-



Rentrent en vo-tre
 Hoff-nung kehrt euch zu-
 Hope and sweet peace re-

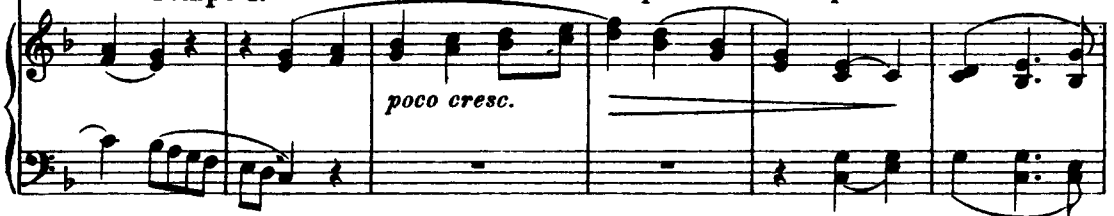


lar - - mes. Rentrent en vo-tre
 nicht mehr. Hoff-nung kehrt euch zu-
 sor - - row! Hope and sweet peace re-



Tempo I.

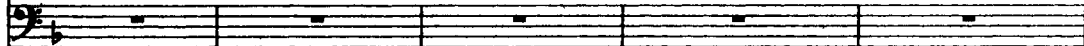
un poco rit. Tempo I.





un poco rit.


M.  Plus d'a - lar - - - mes.
Nim - mer klag' - - - ich,
Cease my sor - - - row!

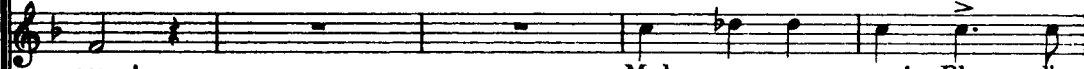
J.  Plus d'a - lar - - - mes.
Nim - mer klag' - - - ich,
Cease my sor - - - row!

Le P. 

 cœur! Bien re - po - sez! Mal ne son - gez! Plus d'a -
rück! Ru - het mir sanft, träu - met auch gut, kla - get
light! Now go to rest! Sleep till the morn! Cease to


 cœur! Bien re - po - sez! Plus d'a -
rück! Ru - het mir sanft, kla - get
light! Now go to rest! Cease to

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

 cœur! Mal ne son - gez! Plus d'a -
rück! Träu - met auch gut, kla - get
turn. Sleep till the morn! Cease to


pp  unis.
Al - lez dor - mir, al - lez dor - mir, bon
Nun geh zur Ruh, nun geh zur Ruh, mein
Now go to rest, now go to rest, kind

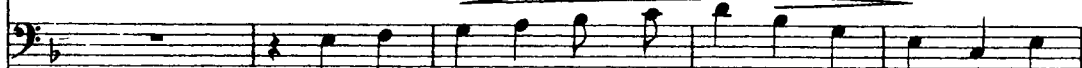
un poco rit.

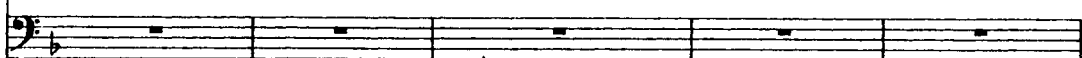

pp

Tempo I.

un poco rit. Tempo I.

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

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

Le P. 

lar-mes. Que les char-mes de l'es - poir du bon - heur Ren-trent
 nim-mer, dass die Zau-ber neu - er Hoff-nung und Glück keh - ren
 sor-row! May fresh hope and peace now com-fort your soul, fill the

lar-mes. Que les char-mes de l'es - poir du bon - heur Ren-trent
 nim-mer, dass die Zau-ber neu - er Hoff-nung und Glück keh - ren
 sor-row! May fresh hope and peace now com-fort your soul, fill the

Ren-trent
 Hoff-nung
 Fill the

lar - - mes.
 nim - - mer!
 sor - - row!

Ren-trent
 Hoff-nung
 Fill the

pè - - re! Que l'es - poir du bon - - heur Ren-tre dans
 Va - - ter, dass die Hoff-nung auf Glück keh'r' euch auf's
 fath - - er! May fresh hope now re - - turn bring to each

Tempo I.

un poco rit. Tempo I.



79 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 vo-tre cœur! Que les char - mes De l'es -
neu euch zu rück! Dass die Zau - ber neu - er
 heart with de-light! May fresh hope — and peace now

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

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

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

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

79 un poco animato

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
 Hoff - nung und Glück, dass die
 com - fort your soul! May fresh

Al - lez dor - mir! Que les
 Nun ge - het zur Ruh! Dass die
 Now go - to rest! May fresh

Ren - - - trent en
 keh - - - ren euch
 Fill each sad

Ren - trent en
 keh - ren euch
 Fill each sad

char - mes de l'es - poir du bon heur Rentrent en vo tre
 Zau - ber neu - er Hoff - nung und Glück keh - ren neu euch zu -
 hope and peace now com - fort your soul, fill each heart with de -

char - mes de l'es - poir du bon heur Rentrent
 Zau - ber neu - er Hoff - nung und Glück keh - ren
 hope and peace now com - fort your soul, fill the

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

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

cœur! Que les char - mes du bon -
 rück! Dass die Hoff - nung und das
 light! Hope and glad - ness fill the

en vo - tre cœur! Plus d'a - lar - mes. Que les char - mes De l'es -
 neu euch zu - rück, kla - get nim - mer! Dass die Zau - ber neu - er
 heart with de - light! Cease to sor - row! May fresh hope and peace now

80 un poco rit.

a tempo *pp*

heur Ren - - - trent en vo - - tre cœur! Al -
 Glück keh - - - ren euch neu - zu - rück. Nun
 soul, fill each sad heart with de - light! Now

heur Ren - - - trent en vo - - tre cœur!
 Glück keh - - - ren euch neu - zu - rück.
 soul, fill the heart with de - light! *pp* dolce

heur Ren - trent en - vo - - tre cœur! Al - lez - dor -
 Glück keh - ren neu - euch zu - rück. Nun geht zur
 heart, fill the heart - with de - light! Now go - to

poir du bon - heur Rentrent en vo - - tre cœur!
 Hoff - nung und Glück keh - ren neu euch zu - rück.
 com - fort your soul, fill the heart with de - light!

80 un poco rit.

a tempo *pp*

Marie.

(pp)

Mer - ci, — bon pè - re. Dé - jà — ma pei - ne
 Hab' Dank, mein Va - ter, das bitt' - re — Lei - den
 I thank - thee, fath - er! My grief and an - guish

Joseph.

(pp)

Mer - ci, bon pè - re. Dé - jà — ma pei - ne
 Hab' Dank, mein Va - ter, das bitt' - re — Lei - den
 I thank thee, fath - er! My grief and an - guish

Le Père de Famille.

Hausvater.

The father.

(pp)

Al - lez — dor - mir, Doux en - fant, ten - dre
 Nun geht zur Ruh, sü - sses Kind, zar - te
 Now go — to rest, sweet in - fant fair, ten - der

lez — dor - mir, bon pè - re, Doux en - fant, ten - dre
 geht zur Ruh, mein Va - ter, sü - sses Kind, zar - te
 go — to rest, kind fath - er, sweet in - fant fair, ten - der

(pp)

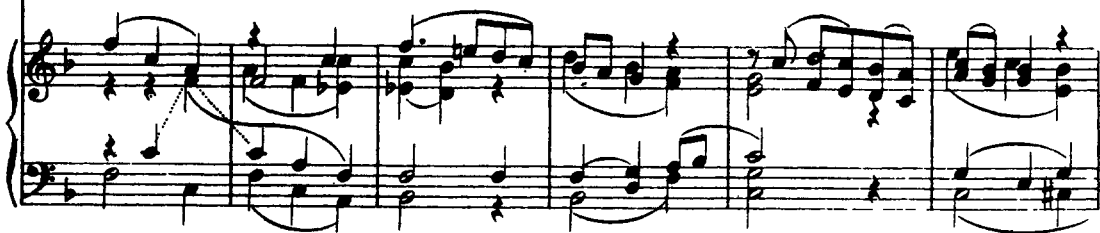
Al - lez — bon pè - re, Doux en - fant, ten - dre
 Nun geht zur Ru - he, sü - sses Kind, zar - te
 To rest, kind fath - er, sweet in - fant fair, ten - der

mir, bon pè - - re, Doux en - fant, ten - dre
 Ruh, mein Va - - ter, sü - sses Kind, zar - te
 rest, kind fath - - er, sweet in - fant fair, ten - der


(pp)

unis.

Al - lez — dor - mir, Doux en - fant, ten - dre
 Nun geht zur Ruh, sü - sses Kind, zar - te
 Now go — to rest, in - fant fair, ten - der



un poco rit. *sempre rit.*
pp

M.  Sem - ble s'en - fuir, S'é - vanou - ir, Semble s'en -
scheint zu ent - flieh'n und zu ver - geh'n, und zu ver -
grow less and van - ish ne'er - to re - turn. ne'er to re -

J.  Sem - ble s'en - fuir, S'é - vanou - ir, Semble s'en -
scheint zu ent - flieh'n und zu ver - geh'n, und zu ver -
grow less and van - ish ne'er - to re - turn. ne'er to re -

Le P.  mères! Bien re - po - sez, Mal ne son - gez! Plus d'a - larmes.
Mut - ter! Ru - het mir sanft, träu - met auch gut, kla - get nimmer!
mother! Now go to rest, sleep till the morn. Cease to sorrow!

 mères! Bien re - po - sez, Mal ne son - gez! Plus d'a - larmes.
Mut - ter! Ru - het mir sanft, träu - met auch gut, kla - get nimmer!
mother! Now go to rest, sleep till the morn. Cease to sorrow!

 mères! Bien re - po - sez, Mal ne son - gez! Plus d'a - larmes.
Mut - ter! Ru - het mir sanft, träu - met auch gut, kla - get nimmer!
mother! Now go to rest, sleep till the morn. Cease to sorrow!

 mères! Bien re - po - sez, Mal ne son - gez!
Mut - ter! Ru - het mir sanft, träu - met auch gut!
mother! Now go to rest, sleep till the morn.

 mères! Bien re - po - sez, Mal ne son - gez! Plus d'a - larmes.
Mut - ter! Ru - het mir sanft, träu - met auch gut, kla - get nimmer!
mother! Now go to rest, sleep till the morn. Cease to sorrow!

 un poco rit. *sempre rit.*

M.

fuir. _____ A - dieu, mer - ci, bon pè - re!
 geh'n. _____ Leb' wohl, hab' Dank, mein Va - ter.
 turn. _____ Now sleep in peace, kind fath - er!

J.

fuir. _____ A - dieu, mer - ci, bon pè - re!
 geh'n. _____ Leb' wohl, hab' Dank, mein Va - ter.
 turn. _____ Now sleep in peace, kind fath - er!

Le
P.

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

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

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

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

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

(*ppp*)

Scene III.

Epilogue. Epilog. Epilogue.

Lento. (♩=50.)

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

Soprani.

Alti.

Tenori.

Bassi.

CORO.

Lento. (♩=50.)

R.

L'istesso tempo.

Recit. misurato.

R.

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 heath - ens

Recit. misurato.

R.

Fut sau - vé le Sau - veur. Pendant dix ans Ma - ri - e, et Jo -
 ward der Hei - land be - wahr't. Zehn Jah - re pfleg - ten Je - sum die
 our Redeem - er was saved. And thus for ten years Mar - y and

R.

séph a - vec el - le, Vi - rent fleurir en lui la su - bli - me dou -
 Bei - den ver - ei - net, sa - hen er - blüh'n in ihm Ho - heit, Mil - de und
 Jo - seph togeth - er saw in that ho - ly child truth and strength blossom

R.

ceur La ten - dresse in - fi - nie A la sa - gesse u - ni - - e.
 Kraft, ew' - ge Lie - be ver - ei - net mit der Weis - heit Fül - - - le.
 forth, gen - tle - ness, kindness, wis - dom and love u - nit - - - ed.

81

R.

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

poco f

R.

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

poco f *poco cresc.*

Un poco riten. - - -

R.

ta le genre hu - main De l'é - ter - nel sup - pli - ce, Et du sa -
 Pein, Sün - de und Wahn er - lö - send von uns wen - de, dass er uns
 free us from death, and save us from damna - tion. showing the

Un poco riten. - - -

mf *poco cresc.* *f*

Un poco ritard. *Andantino mistico. (♩=60.)*

R.

lut lui fray - a le che - min. O mon â - me, pour
 führ' auf des Heils rech - te Bahn. Mei - ne See - le, für -
 way to re - demption, and Heaven. Oh, my spir - it, now

Un poco ritard.

p *p*

cresc. *p*

R.

toi que res - te - til a fai - re, Qu'à - bri - ser ton or - gueil de -
 dich, was blei - bet noch zu schaf - fen, als - in - Demuth zu knien vor
 thee down to thy Cre - a - tor, bow - down in a - dor - a - tion be -

pp *ppp*

R.

vant un tel mys - tè - - - rel.
 die - sem gro_ssen Wun - - - der.
 fore this mighty won - - - der.

Soprani. *pp*

O mon â - - - me, pour
 Mei - - - ne See - - - le, für
 Oh, my spir - - - it! now

Alti. *pp*

O mon â - - -
 Mei - - - ne See - - -
 Oh, my spir - - -

Tenori.

Bassi.

CORO.

toi que res - te - t - il à fai - - - re, Qu'à
 dich, was blei - bet noch zu schaf - - - fen, als
 how thee down to thy Cre - a - - - tor, how

me, pour toi que res - te - t - il à fai - - - re?
 le, für dich, was blei - bet noch zu schaf - - - fen?
 it! now how thee down to thy Cre - a - - - tor!

pp

O mon
 Mei - - - ne
 Oh, my

pp

O mon â - - - me, ô mon
 Mei - - - ne See - - - le, mei - - - ne
 Oh, my spir - - - it; oh, my

- bri-ser ton or-gueil — de-vant un tel mys-tè- - -
 - in — Demuth zu knieh — vor die — sem gro-ssen Wun- - -
 - down in a-dor-a-tion be-fore this mighty won- - -

O mon â- - - me, que res-te-t-il, que
 Mei-ne See - - - le, was bleibt für dich, was
 Oh, my spir - - - it, now bow thee down, bow

â - - - me, pour toi que res-te-t-il à
 See - - - le, für — dich, was blei-bet noch zu
 spir - - - it, now bow thee down to thy Cre.

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

poco cresc.
 rel.. O — mon â - - - me, mon â - - - me, pour
 der! Mei - ne See - - - le, o ste - - - he, für
 der! Oh, — my spir - - - it, my spir - - - it now

res-te-t-il à fai - - - re, Qu'à — bri-ser ton or-
 bleibt für dich — zu schaf - - - fen, als — in — Demuth zu -
 down to thy — Cre-a - - - tor, bow — thee down to

poco cresc.
 fai - - - re, Qu'à — bri-ser ton or-gueil,
 schaf - - - fen. Knie - - - e hin, mei - ne See-le,
 a - - - tor. Bow — thee down, oh, my spir-it!

ô mon â - - - me, pour
 mei - - - ne See - - - le, für
 Oh, my spir - - - it, w

toi que res - te - t-ill.. O mon
 dich, was bleibt zu thun? Mei - ne
 bow thee down to God! Oh, my

gueil de - vant un tel mys - tè - rel.. O
 knieh vor die - sem gro - ssen Wun - der! Mei -
 God, who wrought this mighty won - der! Oh,

qu'à bri - ser ton orgueil.. O mon â - me, mon
 mei - ne See - le, knie - e dich hin! Mei - ne See - le, o
 Bow thee down un - to thy God. Bow thee down, oh, my

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

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

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

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

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

poco f
 Qu'à bri - ser ton or - gueil_ de.vant un
 als in De - muth zu knie - en vor die - sem
 Bow down in a - dor - a - tion be.fore this

poco f
 Qu'à bri - ser ton or - gueil_ de.vant un
 als in De - muth zu knie - - - - en vor die - sem
 Bow down in a - dor - a - - - - tion be.fore this

poco f
 Qu'à bri - ser ton or - gueil_ de.vant un
 als in De - muth zu knie - en vor die - sem
 Bow down in a - dor - a - tion be.fore this

poco f
 Qu'à bri - ser ton or - gueil_ de.vant un
 als in De - muth zu knie - en vor die - sem
 Bow down in a - dor - a - tion be.fore this

Le Récitant.
 Ein Erzählender. } Tenor.
 A Narrator. } **82**

p *cresc.*
 O mon â - - - - me,
 Mei - ne See - - - - le!
 Oh, my spir - - - - it,

dim. *p* *poco f* *poco cresc.*
 tel mys - tè - - rel.. O mon cœur em - - - plis -
 gro - ssen Wun - der! O mein Herz, sei er -
 might - y won - der! Oh, my soul, be thou

dim. *p* *poco f* *poco cresc.*
 tel mys - tè - - rel.. O mon cœur em.plis - toi
 gro - ssen Wun - der! O mein Herz, sei er - füllt
 might - y won - der! Oh, my soul, be thou filled

dim. *p* *poco f* *poco cresc.*
 tel mys - tè - - rel.. O mon
 gro - ssen Wun - der! O mein
 might - y won - der! Oh, my

dim. *p* *poco f*
 tel mys - tè - - rel.. O mon
 gro - ssen Wun - der! O mein
 might - y won - der! Oh, my

R.

mf O mon cœur, em - plis -
 O mein Herz, sei er -
 Oh, my soul, be thou

toi du gra - ve et pur a - mour, — O —
 füllt von Lie - be ernst und rein! — O —
 filled with pure and ho - ly love! — Oh, —

— du gra - - ve et pur a - mour! — O — mon cœur, ô —
 — von Lie - - - be ernst und rein! — O — mein Herz, sei —
 — with pure — and ho - ly love! — Oh, my soul; oh, —

cœur, emplis - toi du gra - ve et pur a - mour, O mon cœur,
 Herz, sei er - füllt von Lie - be ernst und rein, o mein Herz,
 soul, be thou filled with pure and ho - ly love! Oh, my soul!

poco cresc.

cœur, emplis - toi, em - - plis - toi, O mon
 Herz, sei er - füllt, sei er - füllt, o mein
 soul, be thou filled; be thou filled. Oh, my

R.

toi, em - plis - - toi, du gra - ve et pur —
 füllt, sei er - - füllt von Lie - be ernst —
 filled, be thou filled with pure and ho - -

— mon cœur, ô mon cœur, — em -
 — mein Herz, sei er - füllt, — sei —
 — my soul! oh, my soul! — be —

— mon cœur, em - plis - toi du gra - - ve et —
 — er - füllt, — sei er - füllt von — Lie - - be —
 — my soul! be thou filled with — pure — and

ô mon cœur, — ô mon cœur, em - plis -
 o mein Herz, — o mein Herz, sei er -
 Oh, my soul! — Oh, my soul, be thou

cœur, — ô mon cœur, em - - plis - toi du gra - - ve et
 Herz, — o mein Herz, sei er - füllt von Lie - - be
 soul! — Oh, my soul, be — thou fill'd with pure — and

R.

— a - mour, Qui seul,
— und rein, durch sie,
— ly love! Pure love

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

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

toi du gra - ve a - mour Qui seul peut nous ou -
füllt, von Lieb er - füllt, durch sie nur, nur durch
fill'd with ho - ly love, pure love on - ly can

pur a - mour, du gra - ve a - mour Qui
ernst und rein, durch sie, durch sie al -
ho - ly love! For pure and ho - ly

R.

seul peut nous ou - vrir le cé -
nur durch sie al - lein gehst zum
on - ly can re - veal to us our ce -

seul, seul peut nous ou - vrir le cé - les -
sie, nur durch sie al - lein gehst zum Him -
love on - ly can re - veal our ce - lest -

Qui peut nous ou - vrir le cé - les -
durch sie nur al - lein gehst zum Him -
Pure love (on - ly) can re - veal our ce - lest -

vrir, Qui seul peut nous ou - vrir, Qui
sie al - lein gehst du zum Him - mel
ope', pure love, pure love al - lone can

seul peut nous ou - vrir, Qui seul peut
lein gehst du zum Him - mel ein, durch
love can o - pen, can a - lone o - pen

R.

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

te sé - jour, le cé - les -
 mel du ein, gehst zum Him -
 ial a - bode, our ce - lest

te sé - jour, le cé - les -
 mel du ein, gehst zum Him -
 ial a - bode, our ce - lest

seul, seul peut nous ou - vrir le cé - les -
 ein, nur durch sie - al - lein gehst zum Him -
 ope, can o - pen un - to - us our ce - lest

nous ou - vrir le cé - les -
 sie al - lein gehst zum Him -
 un - to us our ce - lest

les - - - te sé - jour! -
 Him - - - mel du ein. -
 lest - - - ial a - bode. -

4 Soprani. (Derrière la Scène.)
 (Hinter der Scene.)
 (Behind the Scenes.)

4 Alti. (Derrière la Scène.)
 (Hinter der Scene.)
 (Behind the Scenes.)

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

te sé - jour!
 mel du ein.
 ial a - bode.

Les choristes doivent avoir soin de ne pas respirer ensemble aux mêmes endroits, afin qu'il n'y ait pas d'interruption apparente dans les sons.

te sé - jour!
 mel du ein.
 ial a - bode.

Die Choristen sind ersucht, nicht zu gleicher Zeit zusammen aufzuathmen, damit keine scheinbare Unterbrechung im Singen stattfindet.

te sé - jour!
 mel du ein.
 ial a - bode.

The members of the Choir must not all breathe at the same time, else the tones cannot be sustained as it is necessary they should be.

te sé - jour!
 mel du ein.
 ial a - bode.

