

L'Enfance du Christ
Op. 25

Violoncello.

Hector Berlioz

I.

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

Moderato un poco lento. (♩=66)

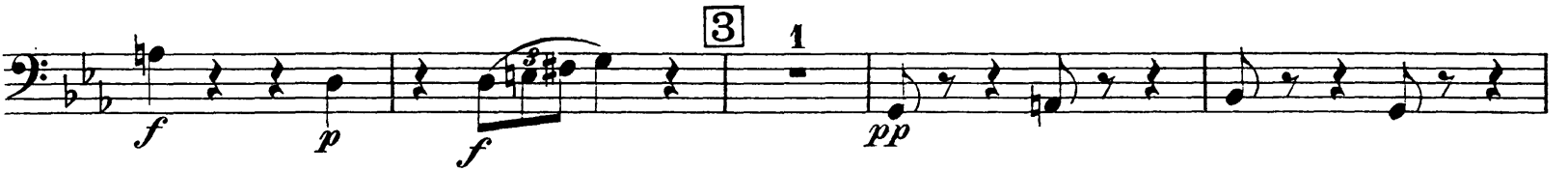
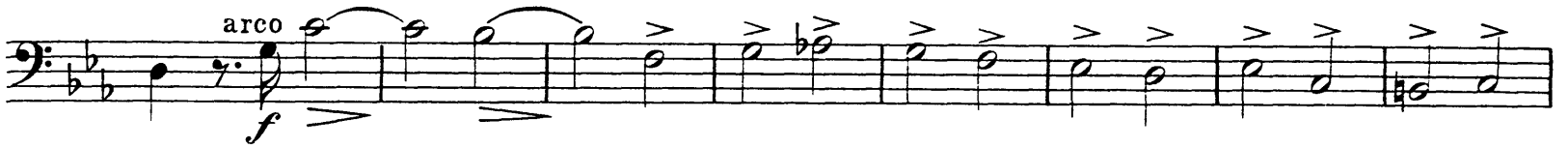
musical score for 'Le Songe d'Hérode' in C major, 6/8 time. The score consists of two staves. The first staff is the vocal line with lyrics: 'Tous at - ten - - daient. / hof - fend em - - por. / hope blos.som'd forth.' The second staff is the cello accompaniment. The tempo is 'Moderato un poco lento' (♩=66). The score includes markings for '5', '7', '8', 'p', and 'misurato'.

SCENE I.

Marche nocturne.- Nächtlicher Marsch.- Nocturnal March.

Moderato. (♩=66)

musical score for 'Marche nocturne' in C major, 6/8 time. The score consists of two staves. The first staff is the vocal line with lyrics: 'Tous at - ten - - daient. / hof - fend em - - por. / hope blos.som'd forth.' The second staff is the cello accompaniment. The tempo is 'Moderato' (♩=66). The score includes markings for 'con Sord.', 'pizz.', 'p', and '1'.



mf cresc. f dim. - - - - pp

pp

senza sord.

mf

meno f cresc. - - f

ff **Recit.**

Rome. A_van - cez!
 Ro_ma! Vorwärts dem!
 Roman! Then advance!

p cresc. - - f ff **Recit.** **13**

Et du soir au ma -
 ja selbst während der
 yea from sunset to

tin	Il faut sur lui veil - ler...	il nous ob - sède en - fin.	Ri - di - cu - le ty - ran!	Mais
Nacht	ver - langt er uns' - ren Schutz	und quält uns im - mer - fort.	Der ver - ächt - li - che Thor!	doch
dawn,	a - afraid to be a - lone,	he bids us guard his sleep.	Ty - rant, cow - ard in one!	Now

pp

Violoncello.

8 Tempo I. misurato.

va, poursuis ta ron - de... Il le faut bien. A dieu! Ju - pi - ter le con - fon - de!
 geh! den Dienst zu en - den. Es muss wohl sein. Lob wohl! Mäg ihm Zeus Unheil sen - den!
 go, complete thy rounds, friend. I must be-gone, farewell! Ju - pi - ter, oh, con-found him!

Violoncello.

SCENE II.

Air d' Hérode.- Arie des Herodes.- Song of Herod.

Allegro non troppo. (♩=80)

senza sord.

Recit.

Toujours ce rê - ve! en - co - re cet en - fant...
Ha, Traum voll Schrecken! Schon wie - der die - ses Kind,
 That dream still haunts me, re - veals that in - fant fair,

Qui doit me dé - trô - ner! Et ne sa - voir que croi - re
das mich entthronen soll! Nicht weis - ich, ob ich glau - be
 Which shall unthroned a king. Must I be - lieve the vi - sion

De ce pré - sa - ge me na - gant Pour ma vie et ma gloire!...
der ban - gen Ah - nung die be - droht meinen Ruhm und mein Le - ben?
 which doth foretell the time is nigh that shall end my life's glory?

Andante misterioso. (♩=60)

11

1 12

pizz.

13

arco

14

un poco rit.

a tempo 15

16 un poco rit. a tempo

Sei -
O
Oh,

SCENE III.

Allegro. ($\text{♩} = 92$)

gneur!
Herr!
Sire!

Lâches, tremblez! Je sais te nir en - core Une é - pée.... Ar - rê - tez!
Weh mir, Ver.rath! Noch schaff' ich mit dem Schwerte mir Schutz! Haltet ein!
Co.ward, a - vaunt, else shall my sword re - pay thy foul trea - 'Tis no foe!

Meno mosso.

Ah! cest toi, Po - ly - do - re! Que viens - tu m'annon - cer? Sei -
 Ah. bist du's, Po - ly - do - rus! Was ver - kün - dest du mir? Es
 Ah! 'tis thou, Po - ly - do - rus! Say, what tid - ings dost bring? As -

p *p*

gneur, les de - vins juifs viennent de s'as - sem - bler Par vos or - dres.
 nah'n, wie du be - fahlst, Priester und Schrift - ge - lehr - te des Lan - des.
 seemed at thy com - mand, priests and schol - ars wait but thine or - ders.

mf

En - fin! Ils sont là. Qu'ils pa - rais - sent!
 Wohl - an! Sie sind hier. Lass sie kom - men.
 At last! They are here. Let them en - ter!

p

SCENE IV.

17 Andantino maestoso. (♩ = 63)

mf

5

pp

Recit.

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

pizz.

p

Violoncello.

Andante con moto.

rant qui dès longtemps m'ob - sè - de? Quel est - il?
 Haupt, die mich bedrängt ohn' En - de. Wel - che Sorg?
 soul sor - row and care for e - ver. Tell us all!

con sord.
arco
mf → *p*

Andante misterioso. (♩ = 66)

div. pp
pp

Recit.

Puis - je de vous sa - voir Si cet - te ter - reur qui mac - cable Est fondé - e. et com -
 Nun sa - get, ob ihr glaubt, das Traumge - sicht, das mich er - schrecket sei Wahrheit; ob ein
 Tell me, do you be - lieve the vi - sion fore - tell - eth the truth, ye wise men? and if

unis. *senza sord.* *pizz.*
p

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, ad - vise means to ad - vert it I wait your coun - sel wise.

Andante.

18

Les Es - prits le sau - ront, Et, par nous con - sul - tés, bientôt ils répon - dront.
 Nur den Geis - tern ist's kund, drum beschwör sie so - gleich um Aufschluss unser Mund.
 None but the spir - its can tell; these we now must con - sult, they will an - swer us well.

misurato
div. arco
pp

Violoncello.

Allegretto. (♩ = 152)

$(\frac{3}{4} + \frac{4}{4})$

19

20

21

sf sf sf sf sf sf

22 *un poco rit. a tempo Andante misterioso.*
pizz. (♩ = 66)

f p pp mf

8 *Recit. misurato. Moderato. arco Animato.*

p

Mais nul ne peut sa-
Doch Niemand kennt das
Yet none may know his

Allegro. Andante. (♩ = 66) pizz.

mf f p

23 *arco Allegro agitato.*
(♩ = 116)

cresc. f poco sf > p pp p

cresc. sf sf

24

sf f ff dim. mf

f p f p f

Violoncello.

The image shows a page of a musical score for the Violoncello part of Berlioz's 'L'Enfance du Christ, Op. 25'. The page is numbered 12. The music is written in G major (one sharp) and consists of ten staves. The score includes various dynamic markings and performance instructions. The first staff begins with a *mf* marking and features a first ending bracket labeled '1'. The second staff has *mf*, *f*, *mf*, and *mf* markings. The third staff starts with a *f* marking and includes a first ending bracket labeled '25'. The fourth staff begins with a *cresc.* marking and a *f* dynamic. The fifth staff continues the melodic line. The sixth staff starts with a first ending bracket labeled '26'. The seventh staff has a *f* marking and a *pizz.* instruction. The eighth staff includes an *arco* instruction and a *p* marking, followed by a *cresc.* marking. The ninth staff begins with a first ending bracket labeled '27' and features *ff*, *p*, and *pp* markings. The tenth staff concludes with a *ff* marking.

Violoncello musical score for measures 24-28. The score is in G major (one sharp) and 3/8 time. It features various rhythmic patterns including triplets and sixteenth notes. Dynamic markings include *mf*, *dim.*, *p*, *f*, and *pizz.* Measure 28 is boxed with the number 28. The piece concludes with a *lunga* (long) note.

SCENE V.

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

Andante.

(♩ = 80)

Violoncello solo.

Violoncelli tutti.

Violoncello musical score for measures 29-32. The score is in B-flat major (two flats) and 6/8 time. It features a solo part for the cello and a tutti part for the cellos. Dynamic markings include *p*, *pp*, and *poco sf*. Measure 29 is boxed with the number 29. The piece concludes with a *poco sf* (poco sforzando) marking.

p *pp*

Solo.
Tutti.

30 *senza accel.*

unis.

animando poco assai

tr *pizz.*

Tempo I.
arco

rit.

pp *ppp*

31 **Tempo I. un poco animato.**

Un poco animato.

Tempo I.

rit.

ppp

Tempo I.
Solo.

Tutti.

unis.

SCENE VI.

[33] Lento con solennità. (♩ = 63)

[34] Un poco animato. (♩ = 84)

vers l'E-gypte il faut fuir.
nach Ä-gyp-ten so-gleich!
un-to E-gypt flee.

Allegretto. (♩ = 144)

[35] Lento. (♩ = 63)

Silence. 9

G.P.

[36] Allegretto. (♩ = 132)

Lento. (♩ = 56)

un poco rit.

Violoncello.

II.

La Fuite en Egypte.- Die Flucht nach Ägypten.- The Flight into Egypt.

Ouverture.

Moderato un poco lento. (♩=96).

4

p

37

f *cresc.*

p *f* *mf* *dim.*

un poco rit. **Tempo I.** 38 20

perdendosi - - *pp*

Fl. 39 21 22 1 2 3 4 5 6

un poco riten. **Tempo I.**

pp *p*

cresc. mf *dim.* - - - - *pp*

40 2 *pizz.* 2 2 3

cresc. - - *mf* *p* *ppp*

arco 41 6

pp *p cresc.* *f* *f*

dim. - - - -

poco riten. 1 **Tempo I.** 1 42

- - - *p* *sf* *pp* *p*

1 1

43 8

p cresc. *sf* *f* *dim.* *ppp* *p* *pizz.* *un poco rit.* *pizz.* *p*

L'Adieu des Bergers | Abschiedsgesang der Hirten beim | The shepherds bid farewell
à la Sainte Famille. | Scheiden der heiligen Familie. | to the Holy Family.

Allegretto. (♩ = 50)

arco

p *poco f* *p* *f* *mf* *dim.* *p* *poco rit.*

44 Tempo 1/4

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

poco rit.

45 Tempo 1/4

p *pppp* *poco rit.* 5

Violoncello.

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

Allegretto grazioso. (♩ = 52)

2 *p*

1 **46** 3

poco f 1 *poco f* *p*

sf *p* *pp* *p* **47** 6

poco f *p*

48 *pp* 1

1

49 2 *p* *pp* 4 *p*

50 *ppp* *poco f* *pp* *pizz.*

51 *arco* *con sord. 8* *poco rit.* *pp*

5 *pp* 6 *pizz.* *p* 1

III.

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

Allegro non troppo. (♩ = 72)

8 Viol. I.

Recit.

Cé - tait u - ne ci - té dès longtemp's ré - u - nie A lem - pi - re ro -
 Es war dies ei - ne Stadt, die dem rö - mi - schen Rei - che schon längst un - ter -
 This was a ci - ty which long a - go had been joined to the Ro - man

Violoncello.

Allegro.

Recit.

main, Plei-ne de gens cru-els, au vi-sa-ge hau-tain. O - yez com-bien du-
 than. Grausam war dort das Völk und von hochmüthigem Sinn. O hört, welch' her-be
 empire; 'twas full of cru-el peo-ple with haught-y minds. Now hear, what terrible

f > *p* *f* *pp*

ra la nav-ran-te a-go-ni-e Des pé-le-rins cher-chant un a-sile et du pain!
 Noth, wel-che furchtbare Pein der Pil-ger nun harret, eh' Obdach und Brot sie em-pfahn.
 hardships our pil-grims suffered, are they found food and shelter to rest them and sleep. pizz.

Duo.

SCENE I.

Moderato. (♩ = 50)

arco *p*
 div. arco *p*

55

dim. - - -
dim. - - -

ppp *ppp* *p*

56

unis.

Allegro. (♩ = 63)

p cresc. - - - - - *ff*

57 Tempo I.

58

59

60 Tempo I. 1

Silence.

Violoncello.

[61] Recit. (♩=52)
Allegro non troppo.

lon voit Tout à l'écart un humble toit... Frappons en- cor. *mf* *cresc.*
 winkt uns noch ein beschei-den, nie-drig' Haus. Dort klopf'ich an.
 yon cottagewould afford a welcome home... There will I knock.

Recit. [62] Allegro non troppo.

Tenteaus-si de les at-ten- *p < poco f* 5 *p*
 sie zu rüh-ren su-che auch
 Ma-ry dear, lest they should re-

Tempo I.

div. *p*

[63]

non cresc.
non cresc.

[64]

e sempre p
e sempre p

[65]

poco f > ppp
poco f > ppp

SCENE II.

tremolo Poco meno mosso. (♩=80)

p pizz. *p* arco
p *p*

unis. *ritenuto* pizz.

66 Allegro. (♩ = 120)
arco

67

pizz.

68

mf

div.

2 unis. *p*

poco cresc.

69 *f* con sordino

70 con Sord.
arco

71

Recit.

Moderato.

Sur vos traits fa - ti - gués la tris - tesse est em - prein - te.
Aus er - mü - de - tem Blick re - det laut eu - re Trau - er!
From your looks, I can tell plain - ly what you have suf - fered!

Ay - ez cou - ra - ge! nous fe -
Fasst Muth auf's Neu - e, es ge -
But lose not cou - rage! for this

senza Sord.

p

rons Ce que nous pour - rons Pour vous ai - der.
währt, was ihr nur be - gehrt Euch die - ses Haus.
house shall afford you what you may re - quire.

Bannis - sez tou - te crain - te!
Bannet nun je - des Zu - gen,
Banish care then and sor - row.

Les enfants d'Is - ma -
ist der Stamm Is - ma -
Ish - ma - el's race, is't

Andantino.

él Sont frères de ceux d'Is-ra-ël. Nous a-vons vu le jour au Li-ban, en Sy-ri-e.
 él doch Bruder des Stamms Is-ra-ël. Im syr'schen Land com Li-ban, sind wir ent-spro-sen.
 not re-lat-ed to that of Is-ra-ël? Were we not born on Le-ban-on in'th'land of Sy-ria.

p

Lento.

Comment vous nom-me-t-on? Elle a pour nom Ma-ri-e; Je m'appel-le Jo-seph. et nous nommons l'en-
 Nun sagt mir, wie Ihr heisst? Ihr Na-me ist Ma-ri-a, Joseph nen-net man mich und un-ser Kind heisst
 Now may I know your names! This woman's name is Mary; Jo-seph is my name, our in-fant we call

Andantino. (♩=48)

72 Allegretto.

fant: Jé-sus. Jé-sus! quel nom char-mant! Di-tes, que fai-tes-vous pour ga-gner vo-tre
 Je-sus. Je-sus! welch hol-der Nam! Sa-ge, durch welche Ar-beit dein Brot du ge-
 Je-sus. Je-sus! what lovely name! Tell me! I pray thee how earn-est thou thy

p

Andantino. Allegretto. Recit.

vi-e? Oui, quel est votre é-tat? Moi, je suis charpentier. Eh bien, c'est mon mé-tier; Vous ê-tes mon com-
 win-est, sprich, wess Standes du bist? Ich, ich bin Zimmermann. Ei was, das bin auch ich, wir bei-de sind Ge-
 liv-ing? say what is they trade? Car-pen-ter I am. Well done, that is my trade as well, we'll work to-

73

pè-re. En-sem-ble nous tra-vail-le-rons, Bien des de-niers nous ga-gne-rons. Lais-sez fai-re!
 nos-sen. Zu-sam-men ar-bei-ten wir dann, und den Gewinnst, den thei-len wir. 'S-wird sich fin-den.
 ge-ther. Thus hand in hand we'll share our dai-ly work and pro-fit when 'tis o'er. 'Tis ar-rang'd then!

poco f *p*

Moderato. (♩=80)

div. *p*
p

unis. *p* pizz. *p* **74** div. unis. *p*

Recit.

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

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

pei - ne Cède à la flûte u - nie à la har - pe thé - bai - ne.
 Schmerzen scheucht die theban'sche Har - fe, ver - eint mit der Flö - te.
 sor - row flee at the sound of harp with the flute sweet - ly blend - ed.

Trio (2 Flauti ed Arpa.)

Allegro moderato.

Andante espressivo.

(♩ = 72) **6** (♩ = 42) Fl. *attacca*

Lunga Pausa.

Recit.

77 Andantino. (♩ = 84)

Vous pleurez, jeu - ne mè - re... Douces larmes, tant mieux!
 Jun - ge Mut - ter, du weinest? Süs - se Thränen, wohl dir!
 Thou art weeping, young mother? An't relieve thee, weep on!

pizz. *p* arco *p* *sf*

p **4** *p*

78 *un poco rit. Tempo I.* *un poco rit. Tempo I.* *un poco rit.*

Tempo I. *un poco rit.* *Tempo I.* 79 *Un poco animato.*

mf *p* *mf* *6*

80 *un poco rit.*

a tempo *pp* *un poco rit. sempre rit.* *4 pizz.* *1*

ppp

Epilogue.- Epilog.- Epilogue. SCENE III.

Lento. (♩=50)

1 1 1 1 1 1 1 1 1 1

div. *Fl.* *Ob.* *Cl.* *Fl.* *arco* *div.* *unis.* *1*

p *pp*

81 *3* *pp*

poco f *un poco rit.* *mf* *poco cresc.* *f*

un poco ritard. *Andantino mistico. (♩=60)* *2 Soli div.* *39* 82 *47*

p *p*