

Des Heilands Kindheit.

Geistliche Trilogie.

Deutsche Uebersetzung von Peter Cornelius und Felix Weingartner.

L'Enfance du Christ.

Trilogie Sacrée.

Paroles de Hector Berlioz.

The Childhood of Christ.

A Sacred Trilogy.

English Translation by John Bernhoff.

1^{re} Partie. Le Songe d'Hérode.

A Mesdemoiselles Joséphine et Nanci Suat, mes nièces.

2^e Partie. La Fuite en Egypte.

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

3^e Partie. L'Arrivée à Saïs.

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

Personnages.

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

Chœurs.

Nota.

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

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

H. Berlioz.

1. Theil. Der Traum des Herodes.

Meinen Nichten Josephine und Nanci Suat gewidmet.

2. Theil. Die Flucht nach Ägypten.

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

3. Theil. Die Ankunft in Saïs.

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

Personen.

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

Chöre.

Anmerkung.

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

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

1st Part. Herod's Dream.

Dedicated to my nieces Josephine and Nanci Suat.

2nd Part. The Flight into Egypt.

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

3rd Part. The Arrival at Saïs.

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

Persons.

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

Choruses.

Remark.

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

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

PREMIÈRE PARTIE. ERSTER THEIL. FIRST PART.

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

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

Moderato un poco lento. (♩ = 66.)

Flauti.

Clarinetten in B (Sib).

Fagotti.

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

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

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

Violino I.

Violino II.

Viola.

Violoncello
e Contrabasso.

Moderato un poco lento. (♩ = 66.)

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

Scene I.

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

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

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

Marche nocturne.
Nächtlicher Marsch. Nocturnal March.

Moderato. (♩ = 66.)

Flauti.

Oboe.

Corno inglese.

Clarineti in B (Sib).

Corni in Es (Mib).
ppp

Fagotti.

Timpani
in C (Ut) G (Sol).

Moderato. (♩ = 66.)

Un Centurion.
Ein Centurio.
A Centurion.

Polydorus.
Polydor.
Polydorus.

Violino I.

Violino II.

Viola.

Violoncello.
con sordini
pizz.

Contrabasso.
p
con sordini
pizz.

Moderato. (♩ = 66.)^R

Viol.

1

con sordini

mf

1

Clar. mf

Fag. I. mf

Fl. mf

Ob. mf

C. ingl. mf

Clar. a 2. mf

Fag. a 2. mf

con sordini mf

con sordini mf

Vcello e C.B. mf

2

Fl. *alleg*

Ob.

C. ingl.

Clar.

Fag.

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

mf

arco

f

2

a2.

f

Fl. *cresc.*

Ob. *cresc.*

C.ingl. *cresc.*

Clar. *cresc.*

Fag.

Timp. *p*

Vcello. *mf*

C. B. *mf*

dim. *p*

Fl. *mf* *p* *mf*

Ob. *mf* *p* *mf*

C.ingl. *mf*

Clar. *mf* I.

Cor. *mf*

Timp. *p*

mf *sf*

mf *sf*

mf *sf*

mf *sf*

mf *sf*

Fl. 3

Ob.

C.ingl.

Clar.

Cor.

Timp.

mf *pp*

Vcello.e C.B.

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

3

Viol.

mf

Fl.

Ob.

Clar.

mf *mf* *mf*

II.

cresc. poco a poco

Ob.
C.ingl.
Clar.
Fag.

mf
mf
mf a.2.
mf

Vcello.
C.B.

mf
cresc.
cresc.
cresc.

4

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

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

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

Vcello.e C.B.

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

Fl. *pp*

Ob. *pp*

C.ingl. *pp*

Clar. *pp*

Cor. *pp*

Fag. *pp*

Timp. *pp*

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

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

5

Fl. *mf* *cresc.*

Ob. *p*

Clar. *mf*

Cor. *mf* *cresc.*

Fag. *(pp)*

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

5

Fl. *p* *cresc.*

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

C.ingl. *p* *cresc.*

Clar. *p* *mf* *poco f* *p*

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

Fag. *p* *mf* *poco f* *p*

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

I. 1. 2.

Fl. *mf* *p*

Ob. *mf* *p*

C.ingl. *mf* *p*

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

Cor.

Fag. *p*

6

Fl. I. *mf*

Ob. *mf*

C.ingl.

Clar. a 2. *mf*

Cor. I. *mf*

Fag. I. *mf*

mf

mf

mf

senza Sord. *mf*

senza Sord. *mf*

senza Sord. *mf*

mf

6

a 2. *f*

f

f

f

a 2. *f*

f

f

senza sordini *f*

Vcello. *f*

C.B. *f*

meno f

meno f

meno f

meno f

meno f

meno f

meno f

meno f

meno f

meno f

meno f

Fl. *cresc.* *f*

Ob. *cresc.* *f*

C.ingl. *cresc.* *f*

Clar. *cresc.* *f*

Cor. *f*

Fag. *a2* *cresc.* *f*

Vcello.e C.B. *cresc.* *f*

7

Fl. *ff*

Ob. *ff*

C.ingl. *ff*

Clar. *ff*

Cor. *ff*

Fag. *ff* *a2*

Timp. *ff* *muta in C(Ut).* *mf*

Recit. (a tempo misurato)

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

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

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

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

Ro.me. Ro.ma. Roman!

7

Recit. (a tempo misurato)

p cresc. *f ff*

p cresc. *f ff*

p cresc. *f ff*

p cresc. *f ff*

Recit.

Recit.

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

Hal-te!
 Hal-tet!
 Stay there!

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

Recit.

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

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

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

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

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

C.

P.

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

Vcello.e C.B. *pp*

8 **Tempo I. misurato**

Cor.

Timp.

P.

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

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

Viol.

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

8 **Tempo I. misurato**

Ob.

Clar.

Cor.

Fag.

Timp.

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

dim. *dim.* *dim.* *dim.* *dim.* *dim.* *dim.* *dim.*

Fl. I. *mf* *dim.*

Ob. *dim.*

Cor. II. *mf*

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

Timp. *mf*

mf *dim.* *p* *mf*

dim. *p* *mf*

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

Fl. 9

Ob. *p*

C. ingl. *p*

Clar. *p*

Cor. *p*

Fag. *p*

Timp. *p* *dim.*

pp *pp* *pp*

pp

pp

con sordini

con sordini

9

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

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

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

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

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

Fag. I. *pp*

Timp. *pp*

con sordini *pp*

con sordini *pp*

dim. *pp*

dim. *pp*

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

pp dim. poco a poco

I. *p*

II. *p*

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

dim. poco a poco

p

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

dim. poco a poco

pp

pp

dim. poco a poco

This system contains the first ten measures of the score. It features a woodwind section with Flute, Oboe, English Horn, Clarinet, and Cor Anglais, a string section with Violoncello and Contrabasso, and a Timpani part. The woodwinds and strings play a melodic line with a gradual dynamic decrease, while the timpani provides a rhythmic accompaniment. The score includes various musical notations such as slurs, accents, and dynamic markings.

Fl.
C. ingl.
Clar.
Timp.

10

10

This system contains measures 11 through 20. The woodwind section continues with the Flute, English Horn, and Clarinet. The strings and timpani parts are also present. A measure rest of ten measures is indicated by a box containing the number '10' above the staff. The musical notation includes complex rhythmic patterns and dynamic markings.

Fl. *ppp*

Clar. *ppp*

Timp. *ppp*

ppp

ppp

ppp

ppp

ppp

ppp

div.

Cor.

Timp. *ppp*

unis.

pizz.

pizz.

Fag. I. *ppp*

div. *ppp*

arco *pppp*

pizz.

Scene II.

Intérieur du palais d'Hérode.

Im Palaste des Herodes.

Interior of Herod's Palace.

Air d'Hérode.

Arie des Herodes.

Song of Herod.

Allegro non troppo. (♩ = so.)

Flauti.

Oboe.

Corno inglese.

Clarineti in B (Sib).

Corni in Es (Mi^b).

Fagotti.

Tromboni I e II.

Trombone III.

Allegro non troppo. (♩ = so.)

Polydorus.

Herodes.

Violino I.

Violino II.

Viola.

Violoncello e Contrabasso.

Allegro non troppo. (♩ = so.)

Clar.

Fag.

Tromb.

poco cresc.

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

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

Recit.

Herodes.

Recit. *sotto voce*
Toujours ce
Ha, Traum voll
That dream still

Recit.

sotto voce

Toujours ce
Ha, Traum voll
That dream still

Recit.

Fag.
Tromb.
H.

a 2.

rè - ve!
Schrecken!
haunts me,

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

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

Fag.

Tromb.

H.

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

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

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

pp

pp

pp

pp

Fl.

a 2.

Andante misterioso. (♩ = 60.)

Ob.

C. ingl.

Clar.

a 2.

I.

Cor.

I.

Fag.

ff

Tromb.

ff

gloire!...
Leben?
glory?

pizz.

mf

pizz.

mf

Vcello.

ff

mf

C. B.

ff

pizz.

mf

Andante misterioso. (♩ = 60.)

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

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

arco
sf
f
pp
poco f
sul G.

Ob.
Fag.
Tromb.
H.

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

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

sul D.
espress.
sul G.
espress.
sul G.

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

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

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

12

Fl.

Ob.

C.ingl.

Clar.

Cor.

Fag.

Tromb.

H.

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

Fl.

Ob.

C.ingl.

Clar.

Fag.

H.

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

arco sul D.

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

14

Fl. *I.*
 Ob. *p* *f* *dim.*
 C. ingl. *p* *f*
 Clar. *f* *I.* *mf* *dim.*
 Cor. *p* *f* *a 2.* *dim.*
 Fag. *a 2.* *f* *dim.*
 Tromb. *p* *mf* *dim.*
p *mf* *dim.*

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

pizz.
sf pizz. *dim.*
sf pizz. *dim.*
sf *dim.*
arco *f* *dim.*
f *dim.*

Un poco rit.

Fl. *p* *sempre smorzando*

C. ingl. *p* *sempre smorzando*

Clar. *p* *sempre smorzando*

Cor. *p* *sempre smorzando*

Fag. *p* *sempre smorzando*

Tromb. *p* *sempre smorzando*

Un poco rit.

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

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

Un poco rit.

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

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

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

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

Un poco rit.

a tempo

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

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

Un poco rit.

a tempo

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

p
pp
pp
p
pp
p

Un poco rit. a tempo

Allegro. (♩ = 92.)

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

Polydorus. Un poco rit. a tempo

Allegro. (♩ = 92.)

Sei-gneur!
O Herr!
Oh, Sire!

Herodes.

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

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

Un poco rit. a tempo

Allegro. (♩ = 92.)

Fl. **Meno mosso.**

Ob.

C. ingl.

Clar.

Cor.

Fag.

P. **Meno mosso.**

Ar-rè-tez!
Haltet ein!
'Tis no foe!

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

Sei-
Es
As-

H. **Meno mosso.**

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

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

Meno mosso.

P. gneur, les de.vins juifs viennent de s'as - sem - bler Par vos ordres. Ils sont là.
nah'n, wie du be-fahlst, Priester und Schriftge - lehr - te des Landes. Sie sind hier.
sembled at thy command, priests and scholars 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.)

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

Oboe.

Corno inglese.

Clarineti in B (Si \flat).

Corni in Es (Mi \flat).
I. *p* *pp*

Fagotti.

Trombe in B (Si \flat).

Cornetti in B (Si \flat).
(Cornets à pistons.)

Tromboni I e II.

Trombone III.

Andantino maestoso. (♩ = 63.)

Herodes.

Tenori I e II.

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

Bassi I e II.

Violino I.

Violino II.

Viola.
mf

Violoncello e
Contrabasso.
mf

Andantino maestoso. (♩ = 63.)

17

Cor.
Fag.

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

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

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

CORO.

Fag.

a 2.

unis.

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

pp

Fag.

Recit.

Herodes.

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

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

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

Recit.

H. B. 27.

Andante con moto.
misurato

Andante misterioso. (♩ = 66.)

Clar. *misurato*

H. *sotto voce*

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

Chaque nuit, Je-de Nacht
Ev'ry night,

Le mè-me son-ge m'é-pou-der.
sel-be Traum ist's, der mich
the same foul dream disturbs my

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

con sord. arco

Vcello. con sord. arco

C.B. con sord. arco

mf > p

p

arco

p

ppp

pp

pp

div.

Andante con moto.

Andante misterioso. (♩ = 66.)

Clar.

H.

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

Clar.

H.

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

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

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

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

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

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

CORO. *p misurato* **18**

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

arco
div. pp arco
div. pp arco
pp

Andante.

18

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

Kabbalistische Umzüge und Beschwörung der Wahrsager.

Cabalistic processions and exorcism of the sooth-sayers.

Allegretto. (♩ = 152.)

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

The first system of the score includes parts for Oboe, Cingl. (likely Cinghiale), Clarinet in A (a 2.), Bassoon (Fag. a 2.), Violin, and Piano. The piano part is marked *pizz.* and *p*. The woodwinds and strings play a rhythmic pattern of eighth notes, while the piano provides a steady accompaniment.

Allegretto. (♩ = 152.)

The second system continues the musical score with the same instrumentation. The woodwinds and strings maintain their rhythmic patterns, and the piano part continues with its accompaniment. The tempo and meter remain consistent with the first system.

19

Musical score for measures 19-22, first system. It consists of six staves. The top two staves are vocal parts in treble clef, both marked *mf*. The next two staves are piano accompaniment in treble and bass clefs. The bottom two staves are piano accompaniment in alto and bass clefs, featuring a dense texture of sixteenth-note patterns, with the *sf* dynamic marking appearing frequently. Vertical dotted lines indicate measure boundaries.

19

Musical score for measures 19-22, second system. It consists of six staves. The top two staves are vocal parts in treble clef, marked with a sharp key signature. The next two staves are piano accompaniment in treble and bass clefs. The bottom two staves are piano accompaniment in alto and bass clefs, featuring a dense texture of sixteenth-note patterns, with the *sf* dynamic marking appearing frequently. Vertical dotted lines indicate measure boundaries.

Musical score for the first system, featuring piano and strings. The score is written for two staves of piano (treble and bass clef) and two staves of strings (treble and bass clef). The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand. The string part consists of a rhythmic accompaniment in the bass clef. The tempo is marked *mf*. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into three measures by a vertical dotted line and a bar line. The first measure is marked *mf*. The second measure is marked *mf*. The third measure is marked *mf*. The piano part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand. The string part consists of a rhythmic accompaniment in the bass clef.

Musical score for the second system, featuring woodwinds and strings. The score is written for five staves of woodwinds (Flute, Flute piccolo, Oboe, Clarinet in G, Bassoon) and two staves of strings (treble and bass clef). The woodwind parts are marked *poco f*. The string part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand. The tempo is marked *poco f*. The key signature has one sharp (F#). The time signature is 3/4. The score is divided into three measures by a vertical dotted line and a bar line. The first measure is marked *poco f*. The second measure is marked *poco f*. The third measure is marked *poco f*. The woodwind parts are marked *poco f*. The string part includes a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Fl. **20**

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

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

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

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

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

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

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

mf $\frac{7}{4} (\frac{3}{4} + \frac{4}{4})$ *p sf* *pizz.* *p*

20

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

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

Tromb. II e III. $\frac{7}{4} (\frac{3}{4} + \frac{4}{4})$ *sf*

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

Ob.

C.ingl.

Clar.

Fag.

Tromb. II e III.

Viol.

Ob.

C.ingl.

Clar.

Fag.

Tromb. II e III.

Viol.

21

Ob.

C.ingl.

Clar.

Cor.

Fag.

Tromb. II e III.

Viol.

in D (Ré). a 2.

mf

sf

p

21

Ob.

C.ingl.

Clar.

Cor.

Fag.

Tromb. II e III.

Viol.

p

sf

Fl.
Fl. picc.
Ob.
C. ingl.
Clar.
Cor.
Fag.
II.
Tromb. III.
I e II.

f
f
f
f
mf
mf
mf
mf
mf
mf
mf

a 2.

f
f
f
f
f
f
f
f
f
f
f

Measures 1-4 of the woodwind and string section. The score includes parts for Flute (Fl.), Piccolo Flute (Fl. picc.), Oboe (Ob.), English Horn (C. ingl.), Clarinet (Clar.), Horn (Cor.), Bassoon (Fag.), Trumpets II (II.), Trombones III (Tromb. III.), and Horns I & II (I e II.). Dynamics range from *mf* to *f*. A second ending bracket labeled 'a 2.' is present in the Clarinet part.

Les Devins.
Die Wahrsager.
The Sooth-sayers.

CORO.

f
f
f
f
f
f
f
f
f
f
f

pizz.

arco

Measures 1-4 of the Coro section. The score includes parts for Flute, Piccolo Flute, Oboe, English Horn, Clarinet, Horn, Bassoon, Trumpets II, Trombones III, and Horns I & II. Dynamics range from *f* to *mf*. Performance instructions include *pizz.* (pizzicato) and *arco* (arco). The Coro part is indicated by a bracket on the left.

22

a tempo

Andante misterioso. (♩ = 66)

Un poco rit.

Recit. misurato.

This system contains the first seven staves of the score. The first six staves are in treble clef, and the seventh is in bass clef. Dynamics include *p*, *pp*, *ff*, and *a 2.*. Performance instructions include *Un poco rit.* and *a tempo*. A specific instruction *Flauto gr.* is placed above the second staff. The system concludes with a *pp* dynamic marking.

Un poco rit. a tempo

Recit. misurato.

This system contains the eighth through thirteenth staves. The eighth staff is a vocal line with lyrics: "La voix dit vrai, seigneur. Die Wahrheit hör-test du, Now thou hast heard the truth:". Dynamics include *mf*, *pp*, *arco*, *pp*, *ff*, *pizz.*, and *(mf)*. Performance instructions include *Un poco rit.* and *a tempo*. The system concludes with a *pp* dynamic marking.

22 pp

a tempo

(mf) Andante misterioso. (♩ = 66)

Un poco rit.

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

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

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

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

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

Moderato. Animato.

Allegro. **Andante.** (♩ = 66)

Fag. *a 2.*
p

H.
fas-se?
zeigen?
counsel?

mf *p*

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

mf *f* *mf* *f* *mf* *f* *mf* *f*

pizz.

Allegro. **Andante.** (♩ = 66)

Fl. **Ob.** **Clar.** **Fag.**

23

p *p* *p* *p*

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

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

cresc. *f* *p* *pp*

arco

Allegro agitato. (♩ = 118)

Herodes.

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

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

Vcllo. **C. B.**

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

Allegro agitato. (♩ = 118)

H. B. 27.

Cor. in D (Ré).

I. *mf* (p)

Fag. I. *mf* (p)

H. *mf* (p)

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

Fl. I. II. **24** a 2.

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

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

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

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

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

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

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

24

H. B. 27.

Fl. *p* *poco cresc.*

Ob. *p* *poco cresc.*

Clar. *p* *poco cresc.*

Fag. *p* *poco cresc.*

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

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

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

Ob. *mf* *cresc. molto*

Clar. *mf* *cresc. molto*

Fag. *mf* *cresc. molto*

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

poco cresc. *cresc. molto*

poco cresc. *cresc. molto*

poco cresc. *cresc. molto*

p

Fl. *f* *mf* *f*

Ob. *f* *mf* *f*

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

Clar. *f* *mf* *f*

Cor. *f* *mf* *f*

Fag. *f* *mf* *f*

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

mf *f* *mf* *f* *mf* *f*

Fl. *f*

Ob. *f*

C. ingl. *f*

Clar. *f*

Cor. *f*

Fag. *f*

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

mf *cresc.* *f* *mf* *cresc.* *f* *mf* *cresc.* *f* *mf* *cresc.* *f* *mf* *cresc.* *f*

25

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

H.

reurs!
Blut!
care.

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

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

Les Devins.
Die Wahrsager.

Ten. I. The Sooth-sayers.

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

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

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

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

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

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

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

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

Vello. e C.B.

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

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

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

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

a 2.

The first system of the musical score consists of seven staves. The top five staves are vocal parts, and the bottom two are piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score includes dynamic markings such as *sf* and *p*, and articulation marks like accents and slurs. The piano part features a prominent triplet pattern in the right hand.

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

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

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

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

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

The second system of the musical score continues the vocal and piano parts from the first system. It features similar musical notation, including triplets and dynamic markings. The piano accompaniment continues with the triplet pattern in the right hand.

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

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

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

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

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

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

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

The third system of the musical score consists of four staves. The top two staves are piano accompaniment (Right Hand and Left Hand). The bottom two staves are piano accompaniment (Right Hand and Left Hand). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with some chords and arpeggios.

a 2.

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

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

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

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

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

H.

sourd
stört
deaf

à 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, for mer - cy, for mer - cy, their cry - for

Que rien n'é-bran-le ton cou-ra-ge! Et vous, Es - prits, pour at - ti - ser sa
Lasst Ra-che-gluth sein Herz ver-zeh-ren, steigt Gei - ster auf um sei - ne Pein zu

nor stay the reeking sword of vengeance and ye, ye spir - its, re - dou - ble ye his

Que rien n'é-bran-le ton cou-ra-ge! Et vous, Es - prits, pour at - ti - ser sa
Lasst Ra-che-gluth sein Herz ver-zeh-ren, steigt Gei - ster auf um sei - ne Pein zu

nor stay the reeking sword of vengeance and ye, ye spir - its, re - dou - ble ye his

27

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

H. *sotto voce* *cresc. sf*

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

sotto voce

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

sotto voce

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

sotto voce

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

sotto voce

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

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

27

in B (Sib) basso.

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

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

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

H.

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

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

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

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

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

The piano accompaniment for the second system continues with a focus on triplet patterns. The top four staves (treble clef) and bottom four staves (bass clef) are filled with dense, rhythmic triplet figures. These triplets are often beamed together and sometimes include slurs. The overall texture remains complex and rhythmic, with frequent changes in dynamics and articulation. The bottom staff shows a more melodic line with some triplet patterns.

a 2.

Musical score for the first system, measures 1-6. It features a treble clef with a key signature of two sharps (F# and C#). The music consists of several staves with various rhythmic patterns, including eighth and sixteenth notes, and rests. A 'a 2.' marking is present above the first measure of the top staff.

Vello.

C. B.

Musical score for the second system, measures 7-12. It continues the musical notation from the first system. The bottom two staves are labeled 'Vello.' and 'C. B.'. The notation includes complex rhythmic figures and rests.

The first system of the musical score consists of ten staves. The top four staves are vocal parts, each with a treble clef and a key signature of three sharps (F#, C#, G#). The bottom six staves are piano accompaniment. The first two piano staves (5 and 6) feature a melodic line with triplets, marked with a forte *f* dynamic and an 'a' marking. The next two piano staves (7 and 8) provide harmonic support with similar triplet patterns. The final two piano staves (9 and 10) continue the accompaniment. The system is divided into six measures by vertical bar lines.

The second system of the musical score consists of five staves, all with piano accompaniment. Each staff is filled with dense, continuous triplet patterns, primarily consisting of eighth notes. The key signature remains three sharps. The system is divided into six measures by vertical bar lines.

The first system of the musical score consists of eight staves. The top four staves are treble clefs, and the bottom four are bass clefs. The key signature is three sharps (F#, C#, G#). The first five measures of the piano part (staves 5-8) feature a rhythmic pattern of eighth notes grouped in triplets, indicated by a '3' above each group. The piano part concludes with a fermata over a half note in the fifth measure, followed by a final chord in the sixth measure. The bass part (staves 1-4) is mostly silent, with some notes appearing in the final measures.

The second system of the musical score consists of eight staves. The top four staves are treble clefs, and the bottom four are bass clefs. The key signature is three sharps (F#, C#, G#). The piano part (staves 5-8) begins with a fermata over a half note in the fifth measure, followed by a dynamic marking of *f*. In the sixth measure, the piano part transitions to a series of sixteenth notes, with a dynamic marking of *p*. The bass part (staves 1-4) is mostly silent, with some notes appearing in the final measures.

Musical score for the first system, measures 28-31. It features four treble staves and four bass staves. The first three staves in each system are marked with a forte (*f*) dynamic. The fourth staff in each system has a piano (*pp*) dynamic starting at measure 30, with the instruction "a 2." above it. The music consists of complex rhythmic patterns and chords.

Musical score for the second system, measures 32-35. It features four treble staves and four bass staves. The first three staves in each system are marked with a forte (*f*) dynamic, which then transitions to a diminuendo (*dim.*) and finally a piano (*pp*) dynamic. The fourth staff in each system is marked with a mezzo-forte (*mf*) dynamic, which then transitions to a piano (*p*) dynamic. The music includes a pizzicato (*pizz.*) instruction in the final measure of the system.

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

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

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

div. a 3.
arco

Scene V.

L'étable de Bethléem.

An der Krippe zu Bethlehem.

The Manger at Bethlehem.

Duo. Duett. Duet.

Andante. (♩ = 80.)

Flauti.

Oboe.

Corno inglese.

Clarineti in B (Sib).

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

Joseph.

Violino I.

Violino II.

Viola.

Violoncello Solo.

Violoncello.

Contrabasso.

Andante. (♩ = 80.)

The musical score for Scene V is written in 6/8 time with a key signature of two flats (B-flat major or D-flat minor). The tempo is marked 'Andante' with a metronome marking of 80 beats per minute. The score is divided into two systems. The first system includes parts for Flauti (Flutes), Oboe, Corno inglese (English Horn), Clarineti in B (Sib) (Clarinets in B-flat), La Vierge Marie / Die Jungfrau Maria / The Virgin Mary, Joseph, Violino I (Violin I), Violino II (Violin II), Viola, Violoncello Solo (Cello Solo), Violoncello (Cello), and Contrabasso (Double Bass). The woodwinds and strings play a rhythmic accompaniment of eighth notes. The vocal parts (La Vierge Marie and Joseph) are mostly silent in this section. The second system continues the instrumental accompaniment, with dynamic markings ranging from piano (p) to fortissimo (sf). Performance instructions include 'pizz.' (pizzicato) for the strings and 'a 2.' (second ending) for the woodwinds.

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

J.

Vello. Solo.
 Vello.
 C. B.

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

J.

Vello. Solo.
 Vello.
 C. B.

30

senza accelerando

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

J.

senza accelerando.

senza accelerando

30

II. I.
poco cresc. *p*

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

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

Velli.unis.
sempre pizz.
mf *p*

Animando poco assai.

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

Animando poco assai.

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

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

Piano accompaniment for the second system, including trills (*tr*) and pizzicato (*pizz.*) markings.

Animando poco assai.

Piano introduction for the third system, marked **Tempo I.**

M. Vois leur gai-té! Vois leur mè-re Tour.
 Wie sind sie froh! Dir-ent-ge-gen sieht
 See how they leap! See, the moth-er has

J. Vois leurs jeux! Vois leur gai-té! Vois leur mè-re Tour.
 Wie spie-len sie, wie sind sie froh! Dir-ent-ge-gen sieht
 They leap and play, frolic to-and fro'. See, the mother has

Piano accompaniment for the third system, including *arco* and *pp* markings.

31

rit. Tempo I. un poco animato.

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

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

ppp

rit. Tempo I. un poco animato.

rit. Tempo I. un poco animato.

31

I. *poco f* *meno f*

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

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

tr.

Un poco animato.

Tempo I.

First system of musical notation, including vocal lines and piano accompaniment. The tempo is marked 'Un poco animato' and 'Tempo I'.

Un poco animato.

Tempo I.

Second system of musical notation with lyrics. The tempo is marked 'Un poco animato' and 'Tempo I'. The lyrics are in French, German, and English.

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

Un poco animato.

Tempo I.

Third system of musical notation, primarily piano accompaniment. The tempo is marked 'Un poco animato' and 'Tempo I'. Dynamics include 'ppp' and 'rit.'.

Fourth system of musical notation with lyrics. The tempo is marked 'Un poco animato' and 'Tempo I'. Dynamics include 'ppp' and 'rit.'.

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

Fifth system of musical notation, including piano accompaniment and instrument labels. The tempo is marked 'Un poco animato' and 'Tempo I'. Dynamics include 'ppp' and 'rit.'.

Vello. Solo.
Vello.
C. B.

rit. Tempo I.

rit. a tempo

M.
J.

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

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

arco
pizz. arco
pizz. arco
pizz. arco
pizz. arco

mf
mf
mf
mf
mf
mf

p
p
p
p
p
p

rit. a tempo

32

rall. I. a tempo

M.
J.

pp
p
p
p
pp

dim.
dim.
dim.
dim.
dim.

cresc.
cresc.
cresc.
cresc.
cresc.

(p)
(p)
(p)
(p)
(p)

(pp)
(pp)
(pp)
(pp)
(pp)

arco
pp

rall. a tempo

cresc.
cresc.
cresc.
cresc.
cresc.

(p)
(p)
(p)
(p)
(p)

(pp)
(pp)
(pp)
(pp)
(pp)

pp

Scene VI.

Les anges invisibles.
Sainte Marie. Saint Joseph.

Unsichtbare Engel.
Maria. Joseph.

Invisible Angels.
Mary. Joseph.

33

Lento con solennità. (♩ = 63.)

Flauti.

Oboe.

Corno inglese.

Clarineti in B (Sib).

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

Joseph.

5 Soprani I.

5 Soprani II.

5 Alti I.

5 Alti II.

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

Organo ossia
armonicordo.

p Jeu de flûtes.
Flötenregister.
Registers of Flutes.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Lento con solennità. (♩ = 63.)

33

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

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

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

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

Alti I. II. unis.

Org.

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

Vello. e C. B.

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

J.

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

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

Fl.

Clar.

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

Org.

Viol.

cresc. *mf*

34

Fl. Un poco animato. (♩ = 84.)

Clar.

Un poco animato. (♩ = 84.)

Maria.

Joseph.

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

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

senza sord. unis.

unis. senza sord.

Vello.

C. B.

pizz. *p*

Un poco animato. (♩ = 84.)

34

Allegretto. (♩ = 144.)

Fl. *pp* I.

Clar. *pp* I.

Allegretto. (♩ = 144.)

M. *pp*

J. *pp*

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

Viol.

Allegretto. (♩ = 144.)

Fl. *pp*

Clar. *pp*

Silence.
G. P.

M. *pp*

J. *pp*

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

Silence.
G. P.

Lento. (♩ = 63.)

Anges.
Engel.
Angels.

35

CORO.

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

Org.

Lento. (♩ = 63.)

35

36

Allegretto. (♩ = 132.)

Fl.
Ob.
C. ingl.
Clar.

Maria.
Joseph.

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

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

Viol.
Cello/Double Bass

Allegretto. (♩ = 132.)

36

Lento. (♩ = 56.)

Lento. (♩ = 56.)

M.
J.

rer!
Fahrt!
journey.

rer!
Fahrt!
journey.

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

Sopr. I. Tutti. *mf*

Sopr. II. Tutti. *mf*

Alti I. Tutti. *mf*

Alti II. Tutti. *mf*

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

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

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

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

Ho - san - na! Ho - - -

pp

pp

pp

pizz.

Lento. (♩ = 56.)

The musical score is arranged in two systems. The first system contains five vocal staves and a piano accompaniment. The vocal parts have the following lyrics:

- Staff 1: san - na! Ho - san - na! Ho - san -
- Staff 2: san - na! Ho - san - na! Ho - san - na! Ho - san -
- Staff 3: san - na! Ho - san - na! Ho - san - na! Ho - san -
- Staff 4: san - na! Ho - san - na! Ho - san - na! Ho - san -

The piano accompaniment in the first system includes dynamic markings *ppp* and *pp*. The second system contains five vocal staves and a piano accompaniment. The vocal parts have the following lyrics:

- Staff 1: san - na! Ho - san - na! Ho - san - na! Ho - san -
- Staff 2: san - na! Ho - san - na! Ho - san - na! Ho - san -
- Staff 3: san - na! Ho - san - na! Ho - san - na! Ho - san -
- Staff 4: san - na! Ho - san - na! Ho - san - na! Ho - san -

The piano accompaniment in the second system includes dynamic markings *p* and *pp*. The score is written in a key signature of three sharps (F#, C#, G#) and a 9/8 time signature.

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

un poco rit.

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

mf ppp

pp pp pp arco pp

un poco rit.

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

Sollte bei einer Aufführung im Theater kein Zimmer in der Nähe des Orchesters vorhanden sein, so haben sich die Choristen im Hintergrunde hinter einem Vorhange aufzustellen. Von Anfang dieser Nummer an wird derselbe nur bis zur 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
devant l'étable de Bethléem.

Die Hirten versammeln sich
vor der Krippe zu Bethlehem.

The shepherds assemble
before the manger of Bethlehem.

OUVERTURE.

Moderato un poco lento. (♩ = 96.)

Componirt zu Paris
im Oktober 1850.

Flauto I.

Flauto II.

Oboe.

Corno inglese.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

p

Mi ♯ non ♯
E nicht ♯ E
E not E ♯

p

Si ♯ non ♯
H nicht ♯ H
B ♯ not B ♯

Moderato un poco lento. (♩ = 96.)

p

Si ♯ non ♯
H nicht ♯ H
B ♯ not B ♯

37

37

The first system of the musical score consists of five staves. The top three staves are for the piano, violin, and cello. The bottom two staves are for the double bass. The key signature is two sharps (F# and C#). The piano part features a melodic line with various dynamics: *cresc.*, *p*, *mf*, and *sf*. The violin and cello parts have similar dynamics. The double bass part has dynamics *p*, *f*, and *mf*. Trills (*tr*) are marked in the violin and cello parts.

un poco rit. - - Tempo I.

The second system of the musical score consists of five staves. The top three staves are for the piano, violin, and cello. The bottom two staves are for the double bass. The key signature is two sharps (F# and C#). The piano part features a melodic line with dynamics: *dim.*, *perdendosi*, and *pp*. The violin and cello parts have similar dynamics. The double bass part has dynamics *dim.*, *perdendosi*, and *pp*. The system concludes with the tempo marking *un poco rit. - - Tempo I.*

38

p

p

p

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

38

f

cresc.

p

mf

f

cresc.

p

f

f

cresc.

p

f

39

Musical score for measures 39-46. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with four staves. The first two staves are treble clef, and the last two are bass clef. Dynamics include *sf*, *mf*, *dim.*, and *pp*. The music consists of flowing sixteenth-note patterns in the upper staves and a steady bass line in the lower staves.

39

un poco rit. Tempo I.

Musical score for measures 47-54. The score is in G major (one sharp) and 3/4 time. It features a piano accompaniment with four staves. The first two staves are treble clef, and the last two are bass clef. Dynamics include *pp* and *p*. The music features trills (*tr*) and a more active bass line. The tempo is marked "un poco rit." and "Tempo I."

un poco rit. Tempo I.

40

Musical score for measures 40-44. The score consists of two systems of staves. The first system has five staves, and the second system has six staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *mf*, *cresc.*, *dim.*, and *pp*. The notation features various rhythmic patterns, including eighth and sixteenth notes, and slurs.

40

Musical score for measures 45-49. The score consists of two systems of staves. The first system has five staves, and the second system has six staves. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. Dynamics include *mf*, *p*, and *ppp*. The notation features triplets and *pizz.* markings.

Musical score for measures 40 and 41. The score consists of six staves. The key signature is three sharps (F#, C#, G#). Measure 40 begins with a piano (*p*) dynamic and includes a triplet of eighth notes. A crescendo (*cresc.*) leads into measure 41, which starts with a mezzo-forte (*mf*) dynamic and features a forte (*f*) dynamic. The score includes various articulations such as accents and slurs. The word *arco* is written above the strings in measure 41. A boxed number '41' is located at the top right and bottom right of the score.

Musical score for measures 42 and 43. The score consists of six staves. The key signature remains three sharps. Measure 42 begins with a forte (*f*) dynamic. The music features complex rhythmic patterns and slurs. Measure 43 concludes with a *dim.* (diminuendo) marking. The score includes various articulations such as accents and slurs.

Tempo I.

poco riten.

42

pp

poco f

pp

poco f

pp

p

sf dim.

pp

tr

p

poco riten.

pp

Tempo I.

42

poco f

pp

poco f

pp

poco f

pp

pp

43

Musical score for measures 42 and 43. The score is written for piano and includes staves for the right and left hands. Dynamics include *sf* (sforzando), *f* (forte), and *p* (piano). The key signature has three sharps (F#, C#, G#).

43

un poco rit.

Musical score for measures 44 and 45. The score is written for piano and includes staves for the right and left hands. Dynamics include *f* (forte), *dim.* (diminuendo), *ppp* (pianissimo), *cresc.* (crescendo), and *pizz.* (pizzicato). The key signature has three sharps (F#, C#, G#).

un poco rit.

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

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

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

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

44

Poco rit. Tempo I.

Poco rit. Tempo I.

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

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

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

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

44

Poco rit.

45 Tempo I.

dim. *p*

pà - tre Rés - te tou - jours chère à son cœur, Rés - te toujours chère à son cœur!
 stan - de, sei - ne Ar - muth sei stets dir werth, sei - ne Ar - muth sei stets dir werth.

dim. *p*

call - ing we will ope' our cot - tage - door! We will ope' our cot - tage - door!

dim. *p*

pà - tre Rés - te tou - jours chère à son cœur, Rés - te toujours chère à son cœur!
 stan - de, sei - ne Ar - muth sei stets dir werth, sei - ne Ar - muth sei stets dir werth.

dim. *p*

call - ing we will ope' our cot - tage - door! We will ope' our cot - tage - door!

Poco rit.

45 Tempo I.

mf

mf

pppp

Un poco più lento.

Un poco più lento.

pppp

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

pppp

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

pppp

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

pppp

pppp

pppp

pppp

pppp

Un poco più lento.

siez sen - tir les coups! Qu'un bon an - ge vous a - ver - tis - se Des dan - gers pla - nant sur vous! Qu'un bon an - ge vous a - ver -
 schonten im - mer - dar! Dass ein Engel Warnung brächte, wenn Euch drohend naht Ge - fahr! Dass ein En - gel War - nung

from your path a - side! May his Angels hov - er o'er you, all your footsteps guard and guide! May his An - gels hov - er

siez sen - tir les coups! Qu'un bon an - ge vous a - ver - tis - se Des dan - gers pla - nant sur vous! Qu'un bon an - ge vous a - ver -
 schonten im - mer - dar! Dass ein Engel War - nung brächte, wenn Euch drohend naht Ge - fahr! Dass ein En - gel War - nung

from your path a - side! May his Angels hov - er o'er you, all your footsteps guard and guide! May his An - gels hov - er

Poco rit.

tis - se Des dan - gers pla - nant sur vous, Des dan - gers pla - nant sur - vous!
 bräch - te, wenn Euch dro - hend naht Ge - fahr, wenn Euch drohend naht Ge - fahr!

o'er you, all your footsteps guard and guide, all your footsteps guard and - guide!

tis - se Des dan - gers pla - nant sur vous, Des dan - gers pla - nant sur - vous!
 bräch - te, wenn Euch dro - hend naht Ge - fahr, wenn Euch dro - hend naht Ge - fahr!

o'er you, all your footsteps guard and guide, all your footsteps guard and - guide!

Poco rit.

Le Repos de la Sainte Famille.

Die Ruhe der heiligen Familie.

The Holy Family resting at the way-side.

Allegretto grazioso. (♩ = 52.)

Flauti. *I.*
 Oboe. *p*
 Corno inglese.
 Clarinetti in A (La). *II.*
 Le Récitant. *Allegretto grazioso. (♩ = 52.)*
 Ein Erzählender.
 A Narrator.
 (Tenor.)
 4 Soprani.
 4 Alti.
 Violino I. *p*
 Violino II. *p*
 Viola. *p*
 Violoncello e Contrabasso. *p*

Allegretto grazioso. (♩ = 52.)

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

Fl. *poco f* *p*

C. ingl. *poco f* *p*

Fl. *p*

Ob. *p*

C. ingl. *pp*

Clar. I. *poco f* *p*

Vcello. *p* *poco f* *poco f* *poco f*

C. B. *poco f* *poco f* *poco f* *poco f*

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

Fl. I. 47

Ob.

C. ingl.

Clar.

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

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

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

sf *p* *pp*

sf *p* *pp*

sf *p* *pp*

47

Ob.

C. ingl.

p

p

I.

Fl. *pp*

Ob. *pp*

C. ingl.

poco f
arco

poco f
arco

poco f

poco f

p

poco f

Viol.

p

p

p

p

p

48

Fl. I.

p

Ob. *pp*

Clar. *sf*

pp

pp

pp

pp

pp

48

Fl.

Ob.

C. ingl.

Clar.

Ten. Solo.

R.

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

Vcello. e C. B.

Fl.

C. ingl.

Clar.

R.

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

Vcello. e C. B.

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

49 I.

Fl.
 Clar. *p*

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

49

Fl.
 Ob. *p*
 Clar. *p*

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

Vcello. *pp* *poco f*
 C. B. *pp*

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

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

50

I.

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

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

51

pp

pp

pp

pp

pp

pp

pp

arco

arco

arco

arco

51

rit. un poco

pp

pp

pp

rit. un poco

pp

pp

pp

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

pp

pp

pp

pp

con sord.

rit. un poco

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

Ob.

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

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

dim.

con sord.
pp

con sord.
pp

1 Solo, con sord.
pp

senza accel. *Poco rit.*

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

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

pp

Fl. I.

Clar. *pp*

ppp sotto voce

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

Fl. *pp*

C. ingl. *pp*

Clar. *pp*

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

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

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

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

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

The Chorus must be placed far behind the orchestra.

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

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

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

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

div. *ppp*

div. *ppp*

div. *ppp*

pizz. *p*

pizz. *p*

TROISIÈME PARTIE. DRITTER THEIL. THIRD PART.

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

Allegro non troppo. (♩ = 72.)

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

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

Corno inglese. *p*

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

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

Allegro non troppo. (♩ = 72.)

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

Violino I. *p*

Violino II.

Viola.

Violoncello.

Contrabasso.

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

Allegro non troppo. (♩ = 72.)

R.

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

Piano accompaniment for the first system, featuring a grand staff with treble and bass clefs. The music is in a key with three sharps (F#, C#, G#) and a 3/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes. A dynamic marking of *p* (piano) is present at the end of the system.

52

R.

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

Second system of the score. It begins with a vocal line (marked 'R.' for Recitative) in the treble clef, followed by piano accompaniment in a grand staff. The vocal line contains the lyrics: "Le pauvre ser - vi - / Das ar - me, treu - e / The faith-ful beast that". The piano accompaniment continues with a melodic and harmonic texture similar to the first system.

52

R.

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

Third system of the score. It begins with a vocal line (marked 'R.' for Recitative) in the treble clef, followed by piano accompaniment in a grand staff. The vocal line contains the lyrics: "teur de la fa - mil - le sain - te, Là - - ne, dans le dé - sert, / Thier, das trug die heil - gen Wan - d'rer, matt vor Durst und Son - nen - brand / bore the wand'ers, o - ver burd - en'd, tired and faint, and parched with thirst". The piano accompaniment continues with a melodic and harmonic texture similar to the previous systems.

Fl. a 2. sf

Ob. sf

C. ingl. sf

Clar. sf a 2.

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

tr

p

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

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

dim.

53

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

mf *p*

cresc. *mf* *p*

dolce

53

I.

p

p

R.

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

54

poco f

f > p

poco f

f > p

poco f

f > p

poco f

f > p

poco f

f > p

poco f

f > p

R.

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

54

a 2.

R.

ses pas chan - ce - lè - rent. Com - bien de fois les é - poux s'ar - rè - tè - rent!...

schwanken ih - re Schrit - te. Wie oft wohl müs - sen uns' re Wand' rer ra - sten...

she grew faint and wear - y, and sat her down to rest be - side her hus - band!

R.

En - fin, pour - tant, ils ar - ri - vè - rent

bis end - lich doch Saïs sie er - rei - chen,

At length, how - e'er, they came un - to Sa - is

un poco riten.

I.

un poco riten.

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

tr

un poco riten.

Recit.

Recit.

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

Recit.

Allegro.

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

Allegro.

Recit.

R. els, au vi - sa - ge hau - tain. O - yez com - bien du - ra la na - vran - te a - go -
 Volk und von hoch - müth'gem Sinn. O hört, welch' her - be Noth, wel - che furcht - ba - re
 peo - ple with haught - y minds. Now hear, what terri - ble hard - ships our pil - grims

Vocal line and piano accompaniment. The piano part includes dynamic markings *f* and *pp*.

Allegro.

Six staves of piano accompaniment. Dynamic markings include *mf* and *p*. The section concludes with a *pizz.* (pizzicato) instruction.

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

Scene I.

L'intérieur de la ville de Saïs.

Inneres der Stadt Saïs.

Interior of the town of Saïs.

Duo. Duett. Duet.

Moderato. (♩ = 50.)

Flauti.

Oboe.

Corno inglese.

Clarineti in A (La).

Fagotti.

Timpani
in D (Ré) Es (Mi♭).

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

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

Joseph.

Le Père de Famille.
Hausvater.
The father.

6 Bassi I.

6 Bassi II.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Moderato. (♩ = 50.)

I.

Fl.

C. ingl.

Clar.

Maria.

se
Stadt,
ty

Où le
wo des
where the

peu-ple en
Vol-kes
peo-ple

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

arco

M.

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

55

I.

S. *p* *sf*

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

Fl. *p*

Ob.

M. *mf*

M. *dim.* *ppp*

Piano: *dim.* *p* *ppp*

55

Fl.

Ob. *tr*

M. *mf*

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

M. *dim.* *ppp*

Piano: *dim.* *p* *ppp*

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

Joseph.

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

C. ingl.
Clar. a 2.
Fag.

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

div. p

Allegro. (♩ = 63.)

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

Allegro. (♩ = 63.)

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

6 Bassi I.
6 Bassi II.

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

p cresc.
ff
unis.
ff

Allegro. (♩ = 63.)

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

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

mf
mf
mf
mf
p
div.
p
mf
p
Tempo I.

Fl. I. *p*

C.ingl. *p*

Clar. *a 2. p sf*

Maria

Mes pieds de sang tei - gnent la ter - re.
 Schon fürbt des Fu - sses Blut die Er - de,
 Foot - sore, my bleed - ing feet do stain the ground.

Joseph.

Sei - gneur!
 O Herr!
 Good man!

Fl. I.

Ob.

C.ingl. *poco f* *perdendo*

Clar. *a 2. p sf*

Fag. I. *pb. sf*

M.

J.

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

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

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

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

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

cresc.

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

Joseph.

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

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

58

Ob. *tr*

C. ingl.

Clar.

Fag.

Timp.

Joseph.

mf

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

58

C. ingl.

Clar.

Fag.

J.

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

60 Tempo I.

Fag. *(mf espressivo)*

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

preux.
Volk.

race!

60 Tempo I.

Fl. a 2.

Ob. *p sf*

C. ingl. *p sf*

Clar. *p sf*

Fag. a 2. *p sf*

Allegro non troppo. (♩ = 52.)

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

mf dim.

Allegro non troppo. (♩ = 52.)

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

Fl. Clar. J.

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

Fl. Clar. J.

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

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

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

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

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

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

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

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

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

mf *cresc.* *f* *p*

mf *cresc.* *f* *p*

mf *cresc.* *f* *p*

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

mf *cresc.* *f* *p*

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

Clar. *(p)*

Marie. **Allegro non troppo.**

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

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

p *poco f*

p *poco f*

p *poco f*

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

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

M.
J.

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

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

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

Ob.
Fag.

M.
J.

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

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

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

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

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

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

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

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

f *sempre cresc.* *ff*
f *sempre cresc.* *ff*
poco f *ppp*
poco f *ppp*

Scene II.

L'intérieur de la maison des
Ismaélites.

Das Innere des Hauses der
Ismaëlitin.

The interior of the house of
the Ishmaelites.

Poco meno mosso. (♩ = 80.)

Le Père de Famille.

Hausvater.
The father.

Poco meno mosso. (♩ = 80.)

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

Poco meno mosso. (♩ = 80.)

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

Le P.

aux malheu-reux. Pau - vres Hé-breux, en-trez, en - trez, en - trez!
glückim-mer-dar. Ar - mes ju - däl-sches Paar, tritt ein, tritt ein!
lock'd to the poor. Poor Hebrews, en-ter in! Fear naught, enter in!

riten.

66

Fl. Allegro. (♩ = 120.)

Fl. *poco f*

Ob. *poco f*

Fag. *poco f*

a 2. (p)

Le P.

Allegro. (♩ = 120.)

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

arco

Vcello. *p* arco

Allegro. (♩ = 120.)

66

Fag.

Le P.

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

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

67

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

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

67

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

Clar.
 Fag. a 2. mf

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

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

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

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

68

Fl. *p* *mf*

Ob. *mf*

C. ingl. *mf*

Clar.

Fag.

p

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

p

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

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

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

pizz. *p* *mf*

pizz. *mf* (*p*)

68

Musical score for the first system, featuring a vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The vocal line is in a single staff with a treble clef. The music is in 6/4 time and includes various notes and rests.

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

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

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

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

Musical score for the second system, continuing the vocal line and piano accompaniment. The piano part includes a grand staff with treble and bass clefs. The vocal line is in a single staff with a treble clef. The music is in 6/4 time and includes various notes and rests. Dynamics markings like (mf) and (p) are present.

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

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

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

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

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

Second system of musical notation, including piano accompaniment and vocal line. The piano part continues with the same melodic and bass lines. The vocal line continues with the lyrics.

allegretto

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

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

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

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

(mf)

div.

The first system of the musical score consists of five staves. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble clef. The fourth and fifth staves are piano accompaniment in bass clef. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *p* and *a 2.* with a *3* (triple) marking.

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

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

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

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

The second system of the musical score consists of five staves. The top staff is a vocal line in treble clef. The second and third staves are piano accompaniment in treble clef. The fourth and fifth staves are piano accompaniment in bass clef. The music continues with similar rhythmic patterns and includes dynamic markings like *(p)* and *3* (triple) markings.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

70

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

The first system of the musical score consists of five staves. The top two staves are in treble clef, the middle two are in alto clef, and the bottom one is in bass clef. The music begins with a whole note chord in the first measure, followed by a series of rests and notes in subsequent measures.

The second system features vocal lines and piano accompaniment. The vocal parts are on the left, and the piano accompaniment is on the right. The lyrics are provided in three languages: French, German, and English.

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

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

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

The third system shows the piano accompaniment. It includes performance instructions such as "con sordini arco" (with mutes, arco) and "pizz." (pizzicato). The music features a complex rhythmic pattern with many sixteenth notes.

70

Fl. I. *p*

Ob. *p*

Clar. I. *p*

Fag. I. *p*

Fag. *p*

Viol. *v*

Recit.

Le père de famille.

Hausvater.

The father.

Moderato.

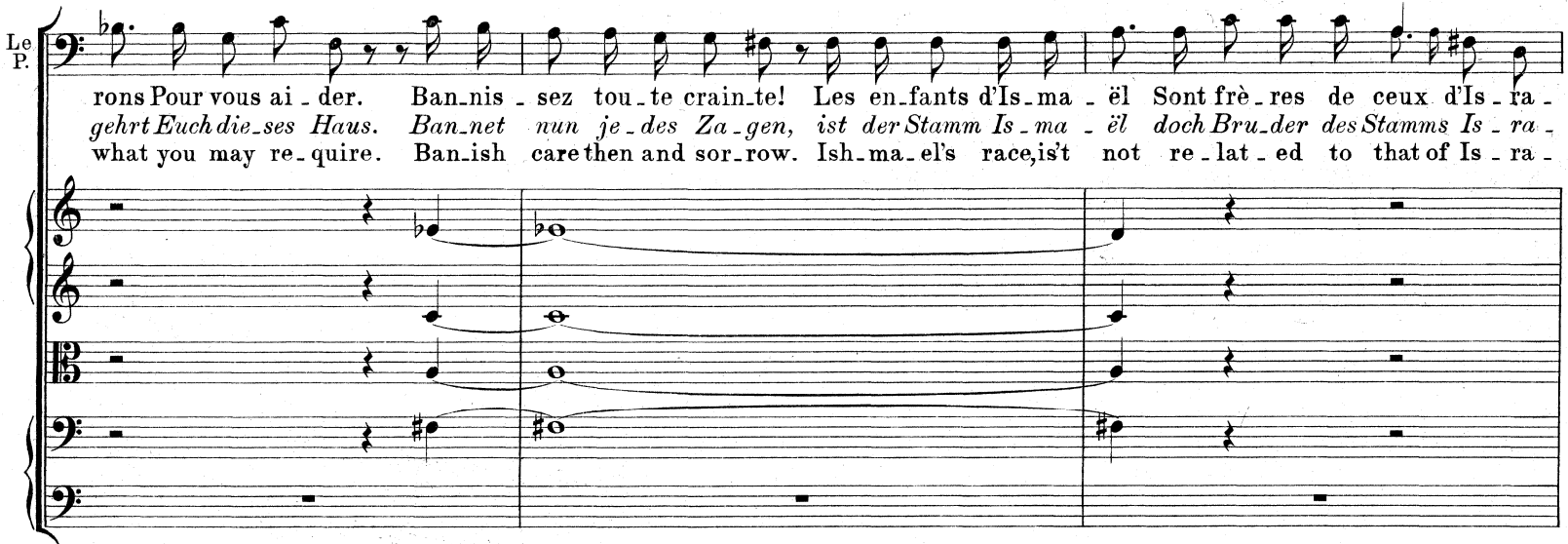
Le P. 

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

senza sordini
 senza sordini
 senza sordini
 senza sordini

Recit.

Moderato.

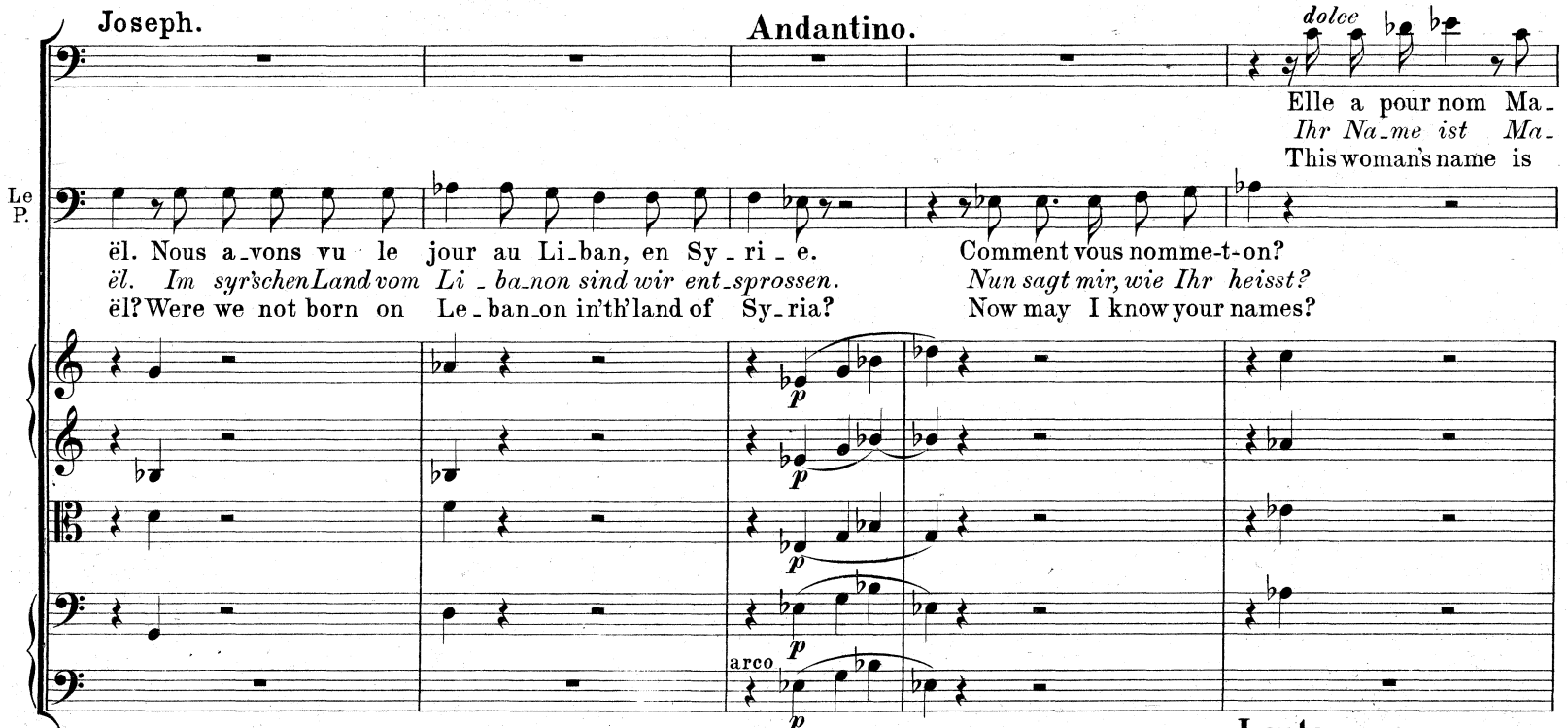
Le P. 

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

Joseph.

Andantino.

Lento.

Le P. 

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

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

arco
 p

Andantino. (♩ = 48.)

Fl. C. ingl. Clar. Fag.

Andantino. (♩ = 48.)
misurato

J.

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

Recit.

Le P.

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

Andantino. (♩ = 48.)

72

Allegretto.

Le P.

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

Allegretto.

72

Andantino.

Allegretto.

misurato

J.

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

Recit.

Le P.

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

Andantino.

Allegretto.

poco f

Clar. in A.

73

Moderato. (♩ = 80.)

Fag.

mf

mf

Moderato. (♩ = 80.)

misurato

Le P.

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

73

Moderato. (♩ = 80.)

a 2.

a 2.

Le P.

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

unis.

div.

Fl. *mf*

Ob. *mf*

C. ingl. *mf*

Clar. *mf*

Fag. *mf*

Le P.

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

CORO.

Soprani. *p*

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

Alti. *p*

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

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

Tenori. *p*

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

Bassi. *p*

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

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

p

unis. *p*

unis. *p*

pizz.

p

74

un poco rit.

Violin I: *(p)*

Violin II: *(p)*

Viola: *(p)*

Voice: *a 2.* *(p)*

Cello: *a 2.* *(p)*

un poco rit.

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

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

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

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

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

Violin I: *(p)*

Violin II: *(p)*

Viola: *(p)*

Voice: *arco* *(p)*

Cello: *arco* *(p)*

Double Bass: *div.* *(p)*

74

un poco rit.

Recit.

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

Le P.

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

The first system of music includes a vocal line for the father and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The piano accompaniment consists of five staves: two treble clefs and three bass clefs. The piano part starts with a piano (*p*) dynamic and includes various rhythmic patterns and rests.

Le P.

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

The second system of music continues the vocal line and piano accompaniment. The vocal line remains in the same key signature and clef. The piano accompaniment continues with similar rhythmic and dynamic markings, including piano (*p*) dynamics.

Le P.

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

The third system of music concludes the vocal line and piano accompaniment. The vocal line ends with a final note. The piano accompaniment features a crescendo leading to a forte (*f*) dynamic in the final measures.

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

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

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

Allegro moderato. (♩ = 72.)

Flauto I. *mf*

Flauto II. *mf*

Arpa. *mf*

Andante espressivo. (♩ = 42.)

f

p

mf

mf *p*

sf

sf

First system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features flowing melodic lines with slurs and dynamic markings.

Second system of musical notation, consisting of four staves. The top staff has a trill marking (*tr*). The tempo marking *Un poco rit.* is placed above the top staff. The bottom staff has a dynamic marking *poco f*.

Third system of musical notation, consisting of four staves. The tempo marking *a tempo* is placed above the top staff. The first two staves have a dynamic marking *p*.

Fourth system of musical notation, consisting of four staves. The music continues with complex rhythmic patterns and slurs.

Fifth system of musical notation, consisting of four staves. The first two staves have dynamic markings *f*, *dim.*, and *p*. The bottom two staves have dynamic markings *f*, *dim.*, and *p*. The word *cresc.* is written above the top staff in two places.

First system of musical notation. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (tenor and bass clefs). The key signature is two sharps (F# and C#). The first staff has a dynamic marking of *f*. The second staff has a dynamic marking of *f*. The third staff has a dynamic marking of *poco f*. The fourth staff has a dynamic marking of *f*. The first two staves have a *cresc.* marking. The third staff has a *(dim.)* marking. The fourth staff has a *mf* marking.

Second system of musical notation. It consists of four staves. The first staff has a *dim.* marking. The second staff has a *dim.* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The system is divided into two parts. The first part is marked *un poco rall.* and the second part is marked *Allegro vivo. (♩ = 144.)*. The first part has a time signature of 6/8. The second part has a time signature of 2/4. The first part has dynamic markings of *p* and *pp*. The second part has dynamic markings of *mf* and *p*.

Third system of musical notation. It consists of four staves. The first staff has a *mf* marking. The second staff has a *p* marking. The third staff has a *mf* marking. The fourth staff has a *mf* marking. The system contains a series of sixteenth-note patterns in the right hand and chords in the left hand.

Fourth system of musical notation. It consists of four staves. The first staff has a *p* marking. The second staff has a *p* marking. The third staff has a *p* marking. The fourth staff has a *p* marking. The system contains a series of sixteenth-note patterns in the right hand and chords in the left hand. There are two first endings marked 1. and 2.

Fifth system of musical notation. It consists of four staves. The first staff has a *sf* marking. The second staff has a *sf* marking. The third staff has a *sf* marking. The fourth staff has a *sf* marking. The system contains a series of sixteenth-note patterns in the right hand and chords in the left hand. The system ends with the instruction: *Etouffez le son / abdämpfen / muted*.

75

First system of musical notation (measures 75-80). It consists of four staves: two treble clefs and two bass clefs. The key signature has two sharps (F# and C#). The music features a mix of eighth and sixteenth notes, with some triplet markings in the lower staves.

Second system of musical notation (measures 81-86). It continues the piece with similar rhythmic patterns and includes triplet markings in the lower staves.

Third system of musical notation (measures 87-92). This system includes dynamic markings such as *sf* (sforzando) in the upper staves.

Fourth system of musical notation (measures 93-98). It includes the instruction "Etouffez le son" (muted) in French, "abdämpfen" in German, and "muted" in English, positioned between the two bass staves.

76

Fifth system of musical notation (measures 99-104). It features dynamic markings including *mf* (mezzo-forte) and *p* (piano) throughout the system.

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

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

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

Fourth system of musical notation, measures 19-24. Includes dynamic markings *pp* and "Etouffez le son / abdämpfen / muted".

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

Andante.

First system of musical notation, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 9/8. The music begins with a piano (*p*) dynamic. The first staff features a melodic line with slurs and ties, while the second and third staves provide harmonic accompaniment with chords and moving lines.

Second system of musical notation, continuing the piece. It maintains the same three-staff structure and key signature. The melodic line in the top staff continues with similar phrasing, and the accompaniment in the lower staves provides a steady harmonic foundation.

Third system of musical notation. This system introduces a forte (*f*) dynamic. The melodic line in the top staff becomes more active with slurs. The accompaniment in the lower staves also features more rhythmic activity. A *cresc.* (crescendo) marking is present in the upper right, and a *(dim.)* (diminuendo) marking appears in the lower right.

Fourth system of musical notation. This system includes tempo changes: *rallent.* (ritardando) and *a tempo*. The dynamics range from *dim.* (diminuendo) to *pp* (pianissimo). The melodic line in the top staff shows a gradual deceleration. The accompaniment in the lower staves also reflects the tempo change.

Fifth system of musical notation. This system features a *perdendo* (decrescendo) marking, indicating a gradual decrease in volume. The dynamics range from *mf* (mezzo-forte) to *pp* (pianissimo). The melodic line in the top staff concludes with a final flourish, and the accompaniment in the lower staves provides a steady harmonic support.

Andantino. (♩ = 84.)

77

Recit.

Flauti.

Oboe.

Corno inglese.

Clarineti in A (La).

Fagotti.

Recit.

Andantino. (♩ = 84.)

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

Joseph.

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

Le Père de Famille.
Hausvater.
The father.

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

Soprani.

Alti.

Tenori.

Bassi.

CORO.

Violino I.

Violino II.

Viola.

Violoncello.

Contrabasso.

Recit.

77

Andantino. (♩ = 84.)

Fl.

Ob.

C. ingl.

Clar.

Fag.

Le Père de Famille.

Hausvater.

The father.

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

Fag.

Le P.

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

Fl. *poco f*

Ob.

C ingl. *poco f*

Clar. *poco f* I.

Fag. *poco f* I.

Marie.

Joseph.

Le Père de Famille.
Hausvater.
The father.

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

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

Soprani. *p*

Alti. *p*

Tenori I. *p*

Tenori II. *p*

Bassi. *p*

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

un poco rit.

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

un poco rit.

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

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

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

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

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

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

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

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

un poco rit.

Tempo I.

un poco rit. Tempo I.

p *poco cresc.*

pp

Tempo I.

un poco rit. Tempo I.

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

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

Le P.

poco cresc.

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

poco cresc.

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

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

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

Al - lez dor -
Nun geh zur
Now go to

poco cresc. *poco cresc.*

Tempo I.

un poco rit. Tempo I.

un poco rit.

Tempo I.

un poco rit. Tempo I.

un poco rit.

Tempo I.

un poco rit. Tempo I.

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

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

Le
P.

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

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

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

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

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

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

Rentrent
Hoffnung
Fill the

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

Rentrent
Hoffnung
Fill the

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

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

un poco rit.

Tempo I.

un poco rit. Tempo I.

un poco animato

79

I.

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!
neu euch zu - rück!
heart with de - light!

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

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

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

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

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

un poco animato

79

p

p

p

p

M.

J.

Le P.

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

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

Tenori I e II.

Que les char - mes de l'es -
 Dass die Zau - ber neu - er
 May fresh hope and peace now

Bien re - po - sez, Mal ne son - gez!
 Ru - - het mir sanft und träu - met gut.
 Now go to rest, and sleep till morn!

mf

mf

mf

mf

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

M.
J.
Le P.

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

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

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

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

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

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

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

M. _____
 J. _____
 Le P. _____

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

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

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

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

un poco rit.

a tempo

I.

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

un poco rit.

a tempo

(pp)

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

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

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

poir du bon - heur Ren - - - trent en vo - tre cœur! Al - lez dor - mir, bon pè - re,
Hoffnung und Glück keh - - - ren euch neu - zu - rück. Nun geht zur Ruh, mein Va - ter,
com.fort your soul, fill each sad heart with de - light! Now go to rest, kind father,
poir du bon - heur Ren - - - trent en vo - tre cœur! Al - lez, bon pè - re,
Hoffnung und Glück keh - - - ren euch neu zu - rück. Nun geht zur Ruhe,
com.fort your soul, fill the heart with de - light! To rest, kind father,
du bon - heur Ren - trent en vo - tre cœur! Al - lez dor - mir, bon pè - re,
und das Glück keh - ren neu - euch zu - rück. Nun geht zur Ruh, mein Va - ter,
fill the heart, fill the heart with de - light! Now go to rest, kind fath - er,
De - l'es - poir du bon - heur Rentrent en vo - tre cœur! Al - lez dor - mir,
neu - er Hoffnung und Glück keh - ren neu euch zu - rück. Nun geht zur Ruh,
peace now com.fort your soul, fill the heart with de - light! Now go to rest,

unis.

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

un poco rit.

a tempo

(pp)

un poco rit.

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

un poco rit.

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

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

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

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

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

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

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

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

un poco rit.

sempre rit.

pp

pp

pp

pp

I.

sempre rit.

pp

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

pp

J.

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

Le P.

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

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

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

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

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

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

pizz.

(ppp) pizz.

(ppp) pizz.

(ppp) pizz.

(ppp) pizz.

(ppp) pizz.

(ppp)

sempre rit.

Epilogue. Epilog. Epilogue.

Lento. (♩ = 50)

Viol. *arco p perdendo*

Viola. *arco p perdendo*

Vello. *p perdendo*

C. B. *p perdendo*

Lento. (♩ = 50)

L'istesso tempo.

Recit. misurato.

Fl. a 2.

Ob. *p perdendo*

C. ingl. *p perdendo*

Clar. *p perdendo* a 2.

Le Récitant.

Ein Erzähler. (Tenor.)

A Narrator.

L'istesso tempo.

Recit. misurato.

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

p arco

div.

L'istesso tempo.

Recit. misurato.

R.

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

unis.

div.

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

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

div. unis.

Fl. Clar. R.

81

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

poco f

pp unis. pp

R.

81

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

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

div.

Un poco riten. - - - - -

Un poco ritard.

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

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

Un poco riten. - - - - -

Un poco ritard.

Fl. Andantino mistico. (♩ = 60)

Ob. *p* *pp*

C. ingl. *p* *pp*

Clar. *p* *pp*

Fag. *p* *pp*

Andantino mistico. (♩ = 60)

cresc. - - - *p*

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

1 Solo. *p*

2 Soli. *p*

1 Solo. *p*

Andantino mistico. (♩ = 60)

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

ppp
ppp
pp
pp
pp

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

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

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

O mon
Mei-ne
Oh, my

pp
pp
pp

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

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

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

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

poco cresc. *p*

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

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

poco cresc. *p*

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

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

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

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

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

pp

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

poco f *dim.*

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

poco f *dim.*

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

poco f *dim.*

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

poco f *dim.*

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

Le Récitant

Ein Erzählender } tenor.

82 A Narrator

cresc.

p

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

p *poco f* *poco cresc.*

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

p *poco f* *poco cresc.*

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

p *poco f* *poco cresc.*

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

p *poco f*

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

mf *p*

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

p

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

p

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

p

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

poco cresc.

p

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

R.

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

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

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

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

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

R.

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

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

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

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

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

R. *pp* *ppp* *pp*

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

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

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

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

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

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

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

R. *sempre più p* *pppp*

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

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

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

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

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

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

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