

Breitkopf & Härtel's Bibliotheken für den Konzertgebrauch: <sup>2070</sup>  
Klavierauszüge. <sup>10</sup>

206  
21



**ENNA**

Das Streichholzmädel

(The little Match Girl)

Verlag

von

**BREITKOPF & HÄRTEL**

in  
LEIPZIG.

# Breitkopf & Härtel's Bibliotheken für den Konzertgebrauch

## Klavierauszüge.

Nach Gruppen geordnet. Format, wo nicht anders angegeben, Gross-Oktav.

Text: d. = deutsch, e. = englisch, f. = französisch, i. = italienisch, lat. = lateinisch.

### Geistliche Gesangwerke.

Gruppe I.	8
Astorga, Stabat mater. VA. (lat.)	1 1/2
Bach, Bleib' bei uns. VA. (d.)	1 1/2
Bach, Ein feste Burg. (d.) 4'	2
Bach, Ein feste Burg. VA. (d.)	1 1/2
Bach, O ewiges Feuer. VA. (d.)	1 1/2
Bach, Sämtliche Kirchenkantaten Nr. 1-199. (d.)	10
Bach, Sämtliche Motetten Nr. 1-5. (d.)	10
Hargiel, Op. 43. Der 61. Psalm. (d.)	1 1/2
Becker, Op. 28. Reformations-Kantate. (d.)	5
Becker, Op. 28. Reformations-Kantate. VA. (e.-d.)	5 1/2
Becker, Op. 36. Kantate. (d.)	3 1/2
Becker, Op. 36. Kantate. VA. (e.-d.)	3 1/2
Becker, Op. 73. Kantate »Herr, wie lange. VA. (d.-e.)	3
Becherini, Stabat mater. VA. (lat.)	1 1/2
Bruch, Op. 3. Jubilate, Amen. (d.) 4'	1 1/2
Fink, Op. 28. Psalm 95. (Part. m. untergel. Kl.-Auszug.) (d.)	n.
Grawe, Der Tod Jesu. VA. (d.) 4'	1 1/2
Hamerik, Op. 31. Christliche Trilogie. (lat.)	4
Händel, Der 100. Psalm. (d.) 4'	2
Hauptmann, Op. 43. Drei Kirchenstücke:	
Nr. 1. »Nicht so ganz wirst meiner. (d.) 4'	1 1/2
Nr. 2. »Und Gottes Will'. (d.) 4'	1 1/2
Nr. 3. »Du, Herr, zeigst mir. (d.) 4'	1 1/2
Haydn, Hymne »Walta gnädig. (d.) 4'	1 1/2
Haydn, Kantate »Denk' ich, Gott, an deine Güte. (d.) 4'	1 1/2
Haydn, Motette »Des Staubes citte Sorgen (Intraus et vana). (lat.-d.) 4'	1 1/2
Haydn, Stabat mater. (lat.-d.) 4'	3
Haydn, Te Deum laudamus. (lat.-d.) 4'	1 1/2
Hofmann, Op. 64. Kantate. (d.-e.)	n.
Jadassohn, Op. 60. Psalm 100. (Part. mit untergel. Klavier-Ausz.) (d.-e.) 4'	6
Josephson, Op. 20. Quando corpus. (Part. m. untergel. Kl.-Ausz.) (lat.) 4'	n.
Kleinwächter, Op. 4. Motette »Salum fat servum. (lat.) 4'	1 1/2
Lassen, Domine salvum fac regem. (lat.) 4'	1
Lotti, Zwei Crucifixe. (lat.)	1
Lotti, Magnificat. (lat.) 4'	1 1/2
Mendelssohn, Op. 31. Der 115. Psalm. (d.) 4'	2
Mendelssohn, Op. 42. Der 42. Psalm. (d.) 4'	2
Mendelssohn, Op. 42. Der 42. Psalm. VA. (d.) 4'	1
Mendelssohn, Op. 49. Der 55. Psalm. (d.) 4'	3
Mendelssohn, Op. 51. Der 114. Psalm. (d.) 4'	2
Mendelssohn, Op. 52. Lobgesang, Symphonie-Kantate (die Symphonie zweibög.) (d.) 4'	5
Mendelssohn, Op. 52. Lobgesang. VA. (Die Symphonie zweibög.) (d.) 1	5
Mendelssohn, Op. 52. Lobgesang (die Symphonie vierbög.) (d.) 4'	6
Mendelssohn, Op. 73. Laud Sion. (lat.-d.) 4'	3
Mendelssohn, Op. 91. Der 98. Psalm. (d.) 4'	1
Mendelssohn, Op. 96. Hymne für eine Altstimme. (d.) 4'	1 1/2
Mendelssohn, Op. 111. Tu es Petrus. (lat.) 4'	1 1/2
Mendelssohn, Gebet »Verleih uns Frieden. (d.-lat.) 4'	1
Mendelssohn, Hymne »Hör' mein Bittens. (d.) 4'	1
Mozart, Zwei Benedictus aus den Messen Fdur (Werk 192) und Cdur (Werk 250). (lat.) 4'	1
Mozart, Litane Lantano. VA. [109] (lat.)	2
Mozart, Motette »Ave verum corpus. [618] (lat.) 4'	1
Mozart, Psalm »Beatus vir (Lobstugt dem Herrn). [h.-v. Anhang 114.] (lat.-d.) 4'	1
Mozart, Te Deum. [141] (lat.-d.) 4'	1
Naumann, J. G., Pilgergesang a. d. Oratorium »Die Pilger. (d.-d.) 4'	1
Neukomm, Der Ostermorgen. VA. (d.)	2
Nicodé, Op. 33. Erbarmen (Hymnus). (d.) 4'	2
Papperitz, Salve regina. (lat.) 4'	1 1/2
Pergolesi, Kompositionen:	
Nr. 1. Salve Regina. (lat.) 4'	1 1/2
Nr. 2. Orfeo (Kantate). (f.) 4'	1 1/2
Nr. 3. Salve Regina. (lat.) 4'	1 1/2
Nr. 4. Salve Regina. (lat.) 4'	1 1/2
Pergolesi, Stabat mater. VA. (lat.-d.)	1
Reinecke, Op. 78. Te Deum. (Part. m. untergel. Kl.-Ausz.) (d.)	n.
Richter, Op. 8. Hymne »Heilig und hehr. (d.) 4'	3
Richter, Op. 10. Der 126. Psalm. (d.) 4'	2
Richter, Op. 16. Der 116. Psalm. (d.) 4'	2
Richter, Op. 17. Der 137. Psalm. (d.) 4'	1 1/2
Richter, Gebet. (d.) 4'	1 1/2
Richter, Sechs Hymnen. (lat.) 4'	2
Röntgen, Op. 27. Gebet. (d.)	1
Sarti, Miserere (Part. m. untergel. Kl.-Ausz.) (lat.) 4'	n.
Schumann, Op. 93. Motette »Verweile nicht. (d.) 4'	3
Stade, Hymnus n. d. 65. Psalm. (lat.-d.) 4'	3
Succo, Das Jahr geht still zu Ende. VA. (d.)	4
Tinel, Angelus a. d. »Franziskaner. (vlämisch-d.-f.)	n.
Tinel, Schlusschor »Ehre sei Gott a. d. »Franziskaner. (vlämisch-d.-f.)	n.
Tinel, Sonnengesang a. d. »Franziskaner. (vlämisch-d.-f.)	n.
Wagner, Das Liebesmahl der Apostel. (d.) 4'	1 1/2
Wagner, Das Liebesmahl der Apostel. VA. (d.)	4
Wauer, Op. 8. Abendmahlsgesang. (d.)	2
Wolffrum, Op. 72. Das grosse Hallelujah. (d.)	1 1/2

### Messen.

#### Gruppe II.

Bach, Magnificat in Ddur. (lat.)	2
Bach, Messe in Fdur. (lat.)	2
Bach, Messe in Adur. (lat.)	2
Bach, Messe in G moll. (lat.)	2
Bach, Messe in Gdur. (lat.)	2
Bach, 4 Sanctus in Cdur, Ddur, D moll, Gdur. (lat.)	2
Becker, Op. 16. Große Messe in B moll. (lat.)	n.
Beethoven, Op. 86. Messe in Cdur. (Orig.-Ausgabe) (lat.-d.) 4'	2
Beethoven, Op. 86. Messe in Cdur. VA. (lat.) 4'	2
Beethoven, Op. 123. Missa solenne. VA. (lat.)	9
Bischoff-Ghillionna, Soli Deo Gloria. Messe in A moll. (lat.)	n.
Bruch, Op. 35. Kyrie, Sanctus und Agnus Dei. (lat.) 4'	4
Cherubini, Missa pro defunctis. C moll. (lat.-d.) 4'	3
Cherubini, Missa pro defunctis. C moll. VA. (lat.)	1
Cherubini, Missa pro defunctis. D moll. (lat.) 4'	3
Cherubini, Missa pro defunctis. D moll. VA. (lat.)	1
Gouy, Op. 70. Requiem. (lat.)	5
Gouy, Op. 72. Missa brevis. (lat.)	4
Haydn, Messen. Nr. 1. Fdur. (lat.) 4'	4
Haydn, Messen. Nr. 2. Cdur. (lat.) 4'	4
Krasse, Op. 16a. Kyrie. (Part. m. untergel. Kl.-Ausz.) (lat.)	n.
Krasse, Op. 16a. Sanctus u. Benedictus. (Part. m. untergel. Klavier-Ausz.) (lat.)	n.
Mozart, Requiem. VA. [Werk 626.] (lat.)	1
Palestrina, Missa »Assumpta est. (lat.) 4'	3
Schütz, Bernh. Op. 16. Requiem. (lat.) 4'	3
Schumann, Op. 147. Messe in C moll. (lat.) 4'	4
Schumann, Op. 148. Requiem in Ddur. (lat.) 4'	3
Smith, Festmesse. (lat.)	n.

### Oratorien.

#### Gruppe III.

Bach, Johannes-Passion. VA. (d.)	2 1/2
Bach, Lukas-Passion. VA. (d.-e.)	3
Bach, Matthäus-Passion. VA. (d.)	3
Bach, Oster-Oratorium. (d.)	1 1/2
Bach, Weihnachtsoratorium. VA. (d.)	3
Becker, Op. 61. Selig aus Gnade. VA. (d.)	5
Beethoven, Op. 85. Christus am Ölberge. (Orig.-Ausgabe.) (d.) 4'	2
Beethoven, Op. 85. Christus am Ölberge. VA. (d.) 4'	2
Berneker, Christus, der ist mein Leben. VA. (d.)	3
Berneker, Christ-Himmelfahrt. VA. (d.)	3
Blumner, Op. 8. Abraham. (d.) 4'	3
Costa, Eli. (e.-d.)	6
Costa, Naaman. (e.-d.)	6
Deposse, Op. 30. Der Salbung Davids. (d.) 4'	9
Franko, H., Op. 75. Isaaks Opferung. VA. (d.)	3
Händel, Athalia. (d.) 4'	9
Händel, Esther. (d.-e.) 4'	9
Händel, Der Messias. (d.) 4'	9
Händel, Der Messias. VA. (d.)	2
Haydn, Jahreszeiten. (d.-f.) 4'	9
Haydn, Jahreszeiten. VA. (d.)	2 1/2
Haydn, Jahreszeiten. (d.-e.) 4'	9
Haydn, Die Schöpfung. (d.-i.) 4'	5
Haydn, Die Schöpfung. VA. (d.)	1 1/2
Haydn, Die Worte des Erlösers am Kreuze. VA. (d.-i.) 4'	1 1/2
Leonhard, Op. 25. Johannes der Täufer. (d.) 4'	9
Narx, Mose. (d.) 4'	9
Meinardus, Op. 46. Emmaus. VA. (d.)	3
Mendelssohn, Op. 36. Paulus. (d.-e.) 4'	12
Mendelssohn, Op. 36. Paulus. VA. (d.)	2
Mendelssohn, Op. 70. Elias. (d.-e.) 4'	12
Mendelssohn, Op. 70. Elias. VA. (d.)	2
Mendelssohn, Op. 97. Christus. (d.) 4'	2
Mendelssohn, Op. 97. Christus. VA. (d.)	1
Molique, Op. 65. Abraham. (e.-d.) 4'	9
Mozart, Davidide penitente. (d.-d.) [Werk 469.] 4'	9
Nuhn, Die Könige in Israel. (d.)	6
Raff, Op. 212. Welt-Ende; Gericht; Neue Welt. (d.)	n.
Reinthal, Jephta und seine Tochter. (d.) 4'	12
Schreck, Op. 28. Christus der Auferstandene. (d.)	n.
Schütz, Johannes-Passion. VA. (d.)	3
Schütz, Matthäus-Passion. VA. (d.)	4
Schütz, Die sieben Worte Jesu Christi am Kreuz. VA. (d.)	1 1/2
Schwalm, Der Jüngling zu Nain. VA. (d.)	3
Spohr, Der Fall Babels. (d.) 4'	12
Stiehl, Op. 43. Legende der heiligen Cecilia. (d.-e.-f.)	6
Tinel, Op. 36. Franziskus. (vlämisch-d.-f.)	n.
Tinel, Op. 36. Franziskus. (e.)	n.
Vogt, Op. 32. Die Auferweckung des Lazarus. (d.) 4'	5

# Das Streichholzmädel

(The Little Match Girl)

Musikalisches Märchen

— von —

## AUGUST ENNA

Text nach H.G.Andersen,  
Deutsch von E.vonEnzberg und Th.Rehbaum  
English Version by Olga Louise Sturm

Vollständiger Klavierauszug mit deutschem u.englischem Texte  
4 M.

Deutsches Textbuch 20 Pf.

OUVERTURE

Partitur 3 M.

25 Orchesterstimmen je 30 Pf.

Eigenthum der Verleger für alle Länder.

**BREITKOPF & HÄRTEL**

LEIPZIG · BRÜSSEL · LONDON · NEW YORK ·

Kopenhagen, Det Nordiske Forlag (Musikforlaget Henrik Hennings).

Eingetragen in das Vereinsarchiv.

22995 Part B 1616 Orch B. 1309.

Copyright 1900, by Breitkopf & Härtel

W. Schirmer, Co.

25 & 28 West Street, Boston.

Classed at -

1309

E548



Zur Erinnerung  
an meinen lieben kleinen  
Leo.



# Das Streichholzmädel. The Little Match Girl.

Musikalisches Märchen.

A Musical Fairy Tale.

Text nach H. C. Andersen.

Deutsch von E. v. Enzberg und Th. Rehbaum.

English Version by Olga Louise Sturm.

## Personen.

Marie, ein armes Mädchen.  
Die Hausfrau.  
Die Mutter (stumme Person).  
Chor von Wächtern, Kindern, Damen  
und Herren.

## Characters.

Marie, a poor girl.  
A Lady.  
The Mother (silent part).  
Chorus of Watchmen, Ladies, Gentlemen  
and Children.

## Vorspiel.

## Prelude.

Andante.

August Enna.

PIANO.

First system of musical notation, featuring a treble and bass clef. The key signature is three sharps (F#, C#, G#). The music is marked *p* (piano). The bass line features a prominent eighth-note pattern with some notes marked with an 'x'.

Second system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a more active eighth-note pattern, with some notes marked with an 'x'. The dynamic marking *f* (forte) is present.

Third system of musical notation. The treble clef part consists of block chords and dyads. The bass clef part has a steady eighth-note accompaniment. The dynamic marking *ff* (fortissimo) is present.

Fourth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a more active eighth-note pattern, with some notes marked with an 'x'.

Fifth system of musical notation. The treble clef part has a melodic line with slurs. The bass clef part features a more active eighth-note pattern, with some notes marked with an 'x'. The dynamic marking *espressivo* is present.



Musical score for the first system, featuring piano and bass staves. The piece is in a minor key with a 3/4 time signature. The piano part begins with a *cresc.* marking, followed by a *dim.* marking. The bass part features a melodic line with a *cresc.* marking.

**Allegretto vivo.**

Musical score for the second system, featuring piano and bass staves. The tempo is **Allegretto vivo**. The piano part begins with a *p* marking, followed by a *cresc.* marking. The bass part features a melodic line with a *cresc.* marking.

Musical score for the third system, featuring piano and bass staves. The piano part features a melodic line with a *cresc.* marking. The bass part features a melodic line with a *cresc.* marking.

Musical score for the fourth system, featuring piano and bass staves. The piano part features a melodic line with a *cresc.* marking. The bass part features a melodic line with a *cresc.* marking.

Musical score for the fifth system, featuring piano and bass staves. The piano part features a melodic line with a *f* marking. The bass part features a melodic line with a *ff* marking.

First system of a musical score. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. It features a melodic line with six groups of triplets, each marked with a '3' and a slur. The bottom staff is a bass clef with a key signature of one flat, providing a harmonic accompaniment of chords. A dynamic marking 'p' (piano) is placed above the first measure. A 'Vcl:' staff is positioned below the bass staff, showing a melodic line with a slur.

Second system of the musical score. The top staff continues the melodic line with six groups of triplets, each marked with a '3' and a slur. The bottom staff continues the harmonic accompaniment. A 'Vcl:' staff is positioned below the bass staff, showing a melodic line with a slur.

Third system of the musical score. The top staff features a melodic line with slurs and accents. The bottom staff continues the harmonic accompaniment. A 'Vcl:' staff is positioned below the bass staff, showing a melodic line with a slur.

Fourth system of the musical score. The top staff features a melodic line with slurs and accents. The bottom staff continues the harmonic accompaniment. A 'Vcl:' staff is positioned below the bass staff, showing a melodic line with a slur.

Fifth system of the musical score. The top staff features a melodic line with slurs and accents. The bottom staff continues the harmonic accompaniment. A 'Vcl:' staff is positioned below the bass staff, showing a melodic line with a slur.

First system of a piano score. The right hand features a melodic line with eighth-note patterns and slurs. The left hand plays a steady eighth-note accompaniment. A *cresc.* marking is present in the right hand.

Second system of a piano score. The right hand continues with slurred eighth-note figures. The left hand maintains a consistent eighth-note accompaniment.

Third system of a piano score. The right hand has a more complex texture with chords and slurs. The left hand continues with eighth notes. Dynamics include *ff*, *dim.*, and *p*.

Fourth system of a piano score. The right hand features chords and slurs. The left hand has a more active accompaniment with eighth notes. Dynamics include *cresc.* and *f*.

Fifth system of a piano score. The right hand has a dense texture with many notes and slurs. The left hand continues with eighth notes. Dynamics include *cresc.*

First system of musical notation. The upper staff features a complex, dense texture of chords and arpeggios, with a *cresc.* marking below it. The lower staff contains a simpler, rhythmic accompaniment.

Second system of musical notation. The upper staff continues the complex texture from the first system. The lower staff has a more active, melodic line.

Third system of musical notation. The upper staff has a very dense, almost block-like texture. The lower staff is a simple, steady accompaniment. A *mf cresc.* marking is present.

Fourth system of musical notation. The upper staff continues the dense texture. The lower staff has a more active, melodic line.

Fifth system of musical notation. The upper staff features a melodic line with a *rit.* marking above it. The lower staff has a simple accompaniment. A *p cresc.* marking is present in the lower staff.

## Andante lento.

The first system of the musical score is marked "Andante lento" and "p". It consists of two staves: a treble clef staff and a bass clef staff. The treble staff begins with a series of eighth notes, followed by a half note chord. The bass staff features a single half note chord. The system concludes with a sixteenth-note scale in the treble staff and a sixteenth-note scale in the bass staff, both marked with a "5" above them.

The second system is marked "ff". The treble staff contains a series of chords, starting with a half note chord and followed by quarter notes. The bass staff features a continuous sixteenth-note scale across the entire system.

The third system continues the piece. The treble staff has a half note chord followed by quarter notes. The bass staff continues with a sixteenth-note scale.

The fourth system shows the treble staff with a half note chord and quarter notes. The bass staff continues with a sixteenth-note scale.

The fifth system features the treble staff with a half note chord and quarter notes. The bass staff continues with a sixteenth-note scale.

First system of musical notation, featuring a treble and bass clef. The bass line contains a prominent ascending chromatic scale with slurs and accents. The treble line features chords and melodic fragments.

Second system of musical notation. The bass line continues with the chromatic scale. The treble line has a dynamic marking *p* (piano) and includes some notes marked with an 'x'.

Third system of musical notation. The bass line has dynamic markings *dim.* (diminuendo) and *pp* (pianissimo). The treble line has notes marked with 'x'.

Fourth system of musical notation. The bass line has a dynamic marking *rit.* (ritardando). The treble line has notes marked with 'x' and some notes with a 's' above them.

Fifth system of musical notation. The bass line features a long, sweeping melodic line with slurs. The treble line has a dynamic marking *mf* (mezzo-forte) and a fermata over the final chord.

(Es ist Weihnachtsabend. Die Bühne stellt eine Strasse oder Markt dar. Im Hintergrunde eine Kirche, zur Rechten Häuser mit erleuchteten Fenstern. An der Kirchenmauer steht eine Laterne.)

Wenn der Vorhang hoch geht, fällt Schnee. Männer und Frauen, Knaben und Mädchen gehen auf der Strasse auf und ab, Einige tragen Pakete.)

(It is Christmas Eve. The stage represents a street. In the background a church, to the right houses with lighted windows. Near the wall of the church is a lantern.)

When the curtain rises, snow is seen falling. Men, women, and children are seen walking back and forth on the street, some of them carrying packages.)

Allegro moderato.

Der Vorhang geht auf.  
The curtain rises.

Chor.  
Chorus.  
Soprano.

Welch Ge - drän - ge, welch Ge - lär -  
Oh what thron - ing, and what nois -

Alto.

Welch Ge - drän - ge, welch Ge - lär -  
Oh what thron - ing, and what nois -

Tenore.

Welch Ge - drän - ge, welch Ge - lär -  
Oh what thron - ing, and what nois -

Basso.

Welch Ge - drän - ge, welch Ge - lär -  
Oh what thron - ing, and what nois -

Einige Frauen.  
Several Ladies.

me!  
es! Wel - che Käl - te rauh und scharf!  
Oh the wind, how sharp and cold!

me!  
es! Wel - che Käl - te rauh und scharf!  
Oh the wind, how sharp and cold!

me!  
es!

me!  
es!



(Marie, ein ärmlich gekleidetes Mädchen mit unbedecktem Haupt und langen hellblonden Locken, kommt mit einem Körbehen, in dem Streichhölzerbündchen liegen, auf die Scene.)

(Marie, a poorly clad maiden with head uncovered, and with light-blond locks, appears on the scene carrying in her hand a basket filled with boxes full of matches.)

Einige Männer.  
Several Men.

Dicht und dick.ter fällt der Schnee!  
Thick and thick.er falls the snow...

Dicht und dick.ter fällt der Schnee!  
Thick and thick.er falls the snow...

The musical score for 'Einige Männer' consists of vocal lines for several men and a piano accompaniment. The vocal parts are in a simple, rhythmic style, with lyrics in both German and English. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex bass line in the left hand.

Tutti.

Horcht! der Ton lockt zum froh - sten  
Hark, o hark! Joy - ous mu - sic

Horcht! der Glo - cken trau - ter Ton lockt zum froh - sten  
Hark! from yon - der steep - le there, Joy - ous mu - sic

...lockt zum  
Mu - sic

...lockt zum  
Mu - sic

The musical score for 'Tutti' features a vocal solo and a piano accompaniment. The vocal line is more melodic and expressive, with lyrics in German and English. The piano accompaniment is more complex, with a prominent bass line and a melodic line in the right hand. The score includes a repeat sign and a fermata over the final notes.

Fe - ste uns schon.  
fills the air.

Fe - ste uns schon.  
fills the air.

Fest uns schon.  
fills the air.

Fest uns schon.  
fills the air.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands.

Einige Frauen zu ihren Kindern.  
*Several ladies to their children.*

Eilt euch al - - le, zün-det an den  
Hast-en, child - ren, to the light - ed

The second system includes vocal staves and piano accompaniment. The vocal parts are in G major and 4/4 time. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in both hands. The lyrics are in German and English.

Glocken - klän - ge,  
Christmas bells are

Weih - nachts - baum!  
christ - mas tree!

Glocken - klän - ge,  
Christmas bells are

Glocken - klän - ge,  
Christmas bells are

Glocken - klän - ge,  
Christmas bells are

ihr ver - kün - det uns das schön - ste Fest!  
pealing, peal - ing, this is ho - ly night.

ihr ver - kün - det uns das schön - ste Fest!  
pealing, peal - ing, this is ho - ly night.

ihr ver - kün - det uns das schön - ste Fest!  
pealing, peal - ing, this is ho - ly night.

ihr ver - kün - det uns das schön - ste Fest!  
pealing, peal - ing, this is ho - ly night.

**Marie** (zu den Vorübergehenden).  
(to the passersby).

Kauft nur ein Bund, kauft nur ein Bund!  
Buy but one box, buy but one box!

M. Wie bläst der Wind so rauh und kalt! Im Schnee nun soll ich  
How blows the wind so bleak, so cold! And I, I still must

*p*

M. wie - der ge - hen.  
on - ward wan - der.

*f*

(Sie sieht in ihren Korb.)  
(Looking into her basket.)

M. Auch nicht ein  
Ah, not one

M. Bund hab' ich ver - kauft, und kei - ne Hil - fe ist für mich zu  
 box have yet I sold, But, there, I'll speak to those fine peo - ple

(Sie geht auf die Vorübergehenden wieder zu und hält ihnen ihren Korb entgegen.)  
 (She again presents her basket to the passersby.)

M. se - hen!  
 you - der. O lie - be  
 O kind, good

M. Her - ren! lie - be Her - ren! kauft nur ein Bund, ein klei - nes Bund! Ich  
 sirs, kind, good sirs, one lit - tle box, one box but buy, I'm

M. frie - - - re, bin vom Fro - ste wund!  
 wear - - - y. and so cold am I. - -

M.  O schö-ne Da-men! schö-ne  
O beaux la-dies, beaux

M.  Da-men! kauft nur ein Bund, ein klei-nes Bund! ich  
la-dies, one lit-tle box, one box but buy! I'm  
*cresc.*

M.  frie - - - - re, bin vom Fro - ste wund!  
wear - - - - y, and so cold am I.  
*f* *p*

(Nachdem sie vergeblich mit bittender Miene den Vorüberkommenden ihre Waare angeboten hat, sieht sie sich plötzlich allein.)

(After having, with entreating mien, offered her wares in vain to people passing by, she finds herself suddenly alone.)

M.  Im  
The

## Andante con moto.

(Der Schnee hört auf.)  
(It stops snowing.)

M. 

en - gen Stübchen herrscht die Noth, seit Müt - ter - lein im bit - tern Tod die  
lit - tle ones, they cry for bread, And oh, our moth - er, she is dead, She

*p*

M. 

Au - gen schloss, - die mü - den. Die Klei - nen wei - nen  
was so ill, - - - so wear - y, With pain she moaned for

*pp*

M. 

nun zu Haus, denn mor - gen trägt man sie hin - aus, die  
man - y'n day, Now soon they'll car - ry her a - way, And

M. 

uns ge - pflegt hie - nie - den.  
home will be lone and drear - y.


*rit.*

*rit.*

a tempo

M. 

Drum wollt'ich nun im Kirchlein dort am Weihnachtsa - bend be - ten, dass  
*To yon - der church I'll go and pray To Him who reigns a - bove us, The*

M. 

er, der ar - men Wai - sen Hort, uns hel - fe in den Nö - then.  
*or - phans' God is He, they say, Then He will tend and love us.*

(Sie faltet die Hände.)  
*(She folds her hands.)*

M. 

Die Mutter oft uns  
*Our mother oft has*


M. 

mahn - te, im Glau - ben stark zu sein, und stets auf Gott zu  
*told - us, That we - must e'er con - fide In God, our Heaven - ly*



M. 

bau - en in je - der Noth und Pein. — So will ich denn nun  
 Fa - ther, What - ev - er us be - tide. — Then all our need I'll

M. 

be - ten: Ver - giss nicht uns - rer Noth! — Gieb du, — o Va - ter,  
 tell Him, O God, our moth - er is dead, — Give Thou our Heavenly

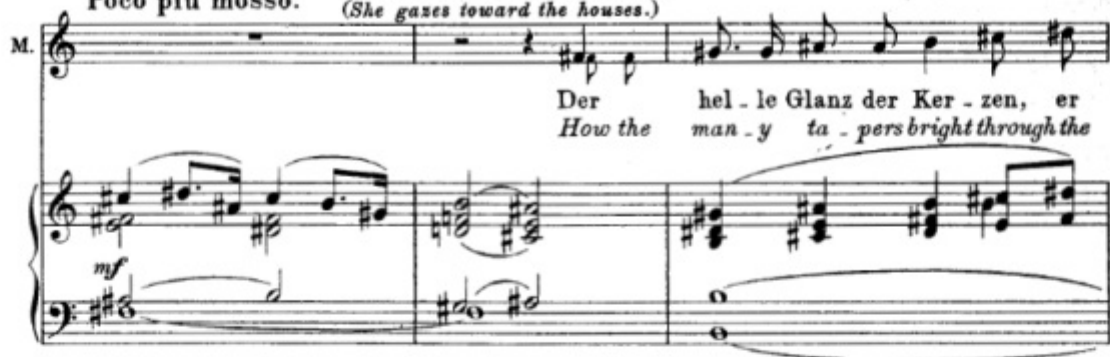
M. 

da sie todt, den Wai - sen nun — das täg - li - che Brot!  
 Fa - ther then Us or - phans now — our dai - ly bread!



## Poco più mosso.

(Sie blickt zu den Häusern hin.)  
(She gazes toward the houses.)

M. 

Der hel - le Glanz der Ker - zen, er  
How the man - y ta - pers bright through the

M. 

strahlt durch die Schei - ben, und ger - ne sah' ich was sie drin - nen trei - ben, wo  
dark - ness are gleaming! What floods of light are from those hous - es streaming! There

M. 

lu - stig im Ka - mi - ne sprühn die Flam - men und Gross und Klein be - haglich sitzt bei -  
round the cheerful hearth with fa - thers, moth - ers, Each find - ing joy in see - ing that of

M. 

sam - men, wo ü - ber - all der lie - be Weihnachtsbaum mit sei - nen  
oth - ers, Are lit - tle ones a - bout the Christmas tree. And all with

M.

Lichtern festlich glänzet, wo sich die Kinder an der Eltern Ga-ben, an  
*hap-py beaming fa-ces. Might I but see the things mid the ti-pers'glimmer, How*

M.

Mar-zi-pan\_ und Ku-chen la-ben.  
*through the green, they shine\_ and shim-mer!*

(Sie setzt sich auf die unterste Stufe einer Haustreppe. Der Wind fegt nun die Schneeflocken die Strasse hinunter. Marie schauert zusammen.)

(*Marie sits down on the doorstep of a house. The wind is driving snow-flakes through the street. She shivers.*)

*Piu mosso.*

*Con moto.*

M.

Ach... wie sehr mich frie-ret! Der eis'-ge Wind er-starrt mein  
*Oh... how I am shivering! My limbs are numb, my blood runs*

M. 

Blut. Wirbelnd wei\_sse Flocken mich um we\_hen\_ und kei\_ne Hül\_fe ist zu  
 cold. How the driv\_en snow is whirling, fly\_ing. And how the wind is moaning,

*p*

(Sie blickt empor.)  
 (She looks aloft.)

**Allegretto semplice.**

M. 

se - hen.  
 sigh - ing!

*f* *p*

M. 

Im Himmel sit - zen die En - ge - lein mit schö - nen gol - de - nen  
 In Heav - en dwell - the angels fair, And man - y child - ren they've

*rit.* *p a tempo*

M. 

Flü - ge - lein fein. Sie schweben her - nie - der und tra - gen em - por manch  
 borne up there. They float to Earth on their wings of gold, And

*rit.* *a tempo*

*dolce e poco lento*

M. *rit.*

schlafen. des Kind zu der Se-li-gen Chor, zu Gott, — zu Gott — in die  
 gath-er them in to that hap-py fold, With God, — with God, — in the

*rit.*  
*p dolce e poco lento*

M. himm-lischen Hal - - - len. *a tempo*  
 Heav-en-ly man - - - sions.

*f* *p*

M. Im Him-mel hol-de Mu-sik er-klings, die  
 In Heav'n grow flow-ers of fade-less bloom, The

*p*

M. *rit.* *a tempo*  
 sü-sse-ste Freu-de den Se-li-gen winkt! Sie lau-schen der En-ge-lein  
 bless-ed there know neither sor-row nor gloom, En-rap-tured they list to the

*rit.* *a tempo*

M. *rit.*

Ju - bel - ge - sang und gol - de - ner Har - fen sanf - tem Klang, dort  
 an - gel choirs As they sing - and play on their gold - en lyres, A -

M. *dolce e poco lento*

o - ben, dort o - ben in den himm - li - schen Hal - - len.  
 bove, a - bove in the Heav - en - ly man - - sions.

*p dolce e poco lento*

(Sie hüllt sich fester in ihre Kleider und blickt zu den erleuchteten Fenstern empor.)

(She folds her clothes about her more closely and looks up to the illumined windows.)

M. *Più lento.*

Wie  
How

M. *Moderato.*

freu - en sie sich dort - im Saa - le, dem warmen, doch Kei - ner be - ach - tet mich und  
 hap - py they are there near the hearth - fire glowing. They mind not the frost - y wind, which

M. *hilft der Ar-men!*  
*round me is blow-ing!*

M. *Mei-ne Hän-de er-star-ren, kaum noch kann ich sie rüh-ren, das*  
*How stiff are my hands! I scarcee have an-y feel-ing, And*

M. *Blut in den A-dern will zu Eis mir er-frie-ren. Ein Streichholz neh-mich, wie*  
*oh, what a drowsi-ness is o-ver me steal-ing! A match I'll light, my*

M. *sollt' ich mich be-den-ken? Es wird, so lang'es brennt, mir Wärme schenken.*  
*blood to ice is turn-ing, 'Twill give a lit-tle warmth, while it is burn-ing.*

(Sie zündet ein Streichholz an der Hauswand an, es erstrahlt eine grosse helle Flamme, und im selben Augenblick verschwindet die Kirchenmauer. Man sieht ein vornehm ausgestattetes, gemüthliches Wohnzimmer. Vor ishes, and a luxuriously furnished apartment is seen. Before a brightly glowing fire, sits a lady with a little girl in



genblick verschwindet die Kirchenmauer. Man sieht ein vornehm ausgestattetes, gemüthliches Wohnzimmer. Vor ishes, and a luxuriously furnished apartment is seen. Before a brightly glowing fire, sits a lady with a little girl in



einem grossen Kamin, in welchem das Feuer lustig flackert, sitzt eine junge Frau, welche ein kleines Mädchen auf dem Schoosse hat. Neben ihr liegt auf einem grossen Bärenfell ein kleiner Junge und sieht sich ein Bilderbuch an, im Zimmer selbst gedämpftes Licht, nur das Kaminfeuer leuchtet hell.)

her lap. Beside her on a bear-skin lies a little boy looking into a picture book. The room is but dimly lighted.)



Allegretto grazioso.

Die Hausfrau.

The Lady.

Stirnlein klein noch zur Zeit, a - ber bald ge - wölbt und breit! Folgest  
 Lit - tle brow, Ti - ny now, But in time 't will spread and grow, By and



H.  
L.

dann du gu - ten Leh - ren, bringst du es zu ho - hen Eh - ren. Schon giebt  
by in wis - dom grow - ing, High - est hon - ors on him glow - ing, I shall

H.  
L.

ih - re Spur sich kund an des Hauptes stolzem Rund.  
see my no - ble boy, Mother's pride and mother's joy.

H.  
L.

Äu - gelein rein - und klar, blei - bet so auf  
Lit - tle eyes, clear - and bright, Beam - ing now with

*Lento.* *Vivo.*

H.  
L.

im - mer dar! Möch - te doch zu je - der Stun - de spie - geln  
pure - de light! May they mir - ror kind - ness ev - er, May they

*rit.*

H. L. sich auf eu - rem Grunde Lieb' und Treu - e licht - und rein, al - les  
 glow with an - ger nev - er, May they ev - er - more ex - press Hon - or,

*rit.*

H. Bö - se fern - euch sein!  
 truth, and ten - der - ness!

*pp*

*Poco lento scherzando.*

H. L. Näs - lein zart, rund und klein, schaut ins Le - ben  
 Lit - tle nose, small and round, Ev - er in the

*poco vivo*

H. L. keck hin - ein, zeigt auf dei - nen Le - bens - pfa - den dir den  
 lead is found. If in prop - er paths it lead thee, Fol - low

*rit.*

H. L. *rit.*

rech-ten Weg, den gra-den, dass du nie im Gu-ten wankst, und zum-  
 thou its course if need be, Though the way may thorn-y be, Ev-er-

H. L. *rit.*

rech-ten Ziel-ge-langst.  
 on-con-fi-ding-ly!

*Poco vivo.*

H. L. *p*

Mündlein rund, weich und lind, süß und roth wie Kir-schen sind: wirst du  
 Lit-tle mouth, warm and soft, Mak-ing sweet-est prat-tle oft, Mayst thou

*rit.*

H. L. *rit.*

wohl es mir er-lau-ben, dir ein Küß-chen schnell zu rau-ben? Darf ich?  
 thoughts of wis-dom ut-ter, Nev-er words of hat-red mut-ter! Now, my

H. L. *Vivo.* *rit. a tempo*

gelt, — du sagst doch Nein. Nun, dann nehm' ich mir's al - lein.  
 boy, — ere we go on, Just one kiss - I'll steal me one.

*rit. a tempo*

(Das Streichhölzchen erlischt, und das Bild verschwindet.)

(The match goes out, and the picture vanishes.)

*cresc.*

Marie.

Verlöscht! vor - bei der hol - de Traum!  
 'Tis gone, 'tis gone, the love - ly dream!

## Più mosso.

M.  Wie kam dies Al - les? Ich sah es kaum, da  
How did it hap - pen? Just now I saw, I

M.  musst' es wie - der dem Blick ent - fliehn.  
saw the flame, - the red flame's glare,

M.  Und dort war's so warm - an dem trau - ten Ka -  
It was so warm - and so co - zy in

M.  min. Es hät - te doch kön - nen noch  
there. Oh could but the match have kept

M. *län - ger brennen!*  
*long - er burning!*

*Nehm' ich ein Zwei - tes,*  
*I'll light an - oth - er,*

M. *dann zeigt sich wohl hier die schö - ne*  
*may be then the beau - ti - ful*

*Stu - be noch ein - mal*  
*pic - ture I'll see a -*

(Sie will aufs Neue ein Streichhölzchen anzünden, da hört sie die Wächter kommen.)  
(She is about to light another match, when she hears the watchmen coming.)

M. *mir. —*  
*gain. —*

**Chor. Die Wächter.**  
**Chorus. The watchmen.**

(Die Hälfte der Bässe.)  
(The half of the basses.)

Moderato.

*Hört Leu - te, schon schlug die Glo - cke zwölf! Der*  
*Hear ye, peo - ple, Just has the clock struck twelve! Now*

lie - be Gott, mög' er be - wah - ren in Gna - den Jung und  
 may you rest in God's safe keep - ing, Be yours His ho - ly

Alt! Der - En - gel heil' - ge Scha - ren, sie  
 peace! May - all of pain and sor - row In

hal - ten in - der Nacht, uns schirmend, treu - e Wacht. In  
 slum - ber find - sur - cease! God's lov - ing an - gels bright The

Got - tes Hand ruht nun - das Land bis neu der Tag er - wacht.  
 long, long night Keep watch o'er all till dawns the morn - ing light.

(Einer der Wächter löscht die Strassenlaterne, die andern sehen nach, ob die Haustüren geschlossen sind.)  
 (One of the watchmen puts out the street-lamp, while the others try the doors to see whether they are locked.)

Andere Wächter (hinter der Scene).  
 Other watchmen (behind the scene).

Hört Leu - te, schon schlug die Glo - cke zwölf!  
 Hear ye, peo - ple, Just has the clock struck twelve!

(Sie treten zu der Gruppe hinzu.)  
 (They come forward to the group.)

(Alle Bässe.)  
 (All Basses.)

Es kam zur Mit - ternachts - stun - de der  
 It was at sol - emn mid - night, That

Hei - land auf die Welt; nun ist die Er - den - run - de von  
 our dear Lord was born; He came with peace and com - fort In -



sei - nem Licht er - hellt!      Das Heil hat uns ge - bracht      die  
to a world for - lorn.      He made the darkness light,      This

heil - ge Nacht - drum dan - - ket ihm und rüh - met sei - - ne  
ho - - ly night, - Now shines - it through the gloom with ra - - diance

(Sie gehen nach verschiedenen Richtungen auseinander.)  
(They separate and leave stage in different directions.)

Macht!  
bright.

Marie.      Meno mosso.

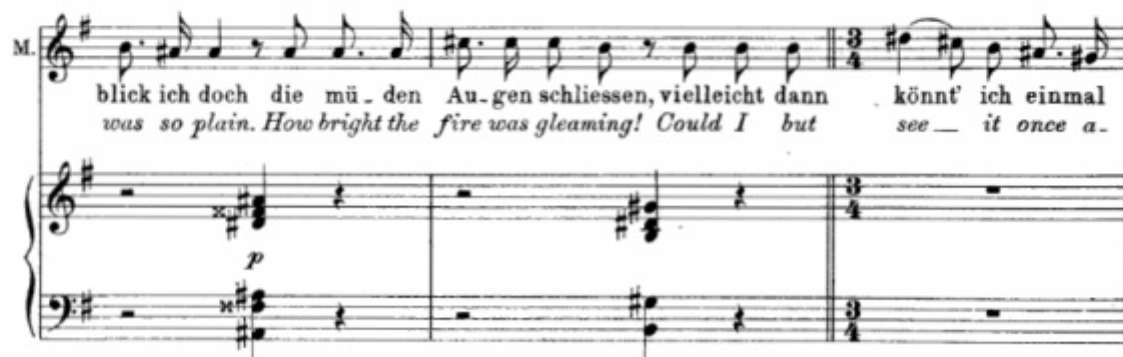
O nehmt mich mit, -      ich bitt' euch sehr! -  
Oh take me with you!      I pray, I pray! -

M.  *Mir ban-get, bin ich al-lei-ne!* *Ich bin so*  
*I'm fright-ned,— they do not hear me,* *I am so*

M.  *müd, mein Kopf ist so schwer, so kalt sind die harten*  
*tired,— Now they've gone a-way,— A-lone, not a soul is*

M.  *Stei-ne.* *O dürft'ei-nen Au-gen-*  
*near me.* *That beau-ti-ful scene, it*

*ad libit.*  
*p*

M.  *blick ich doch die mü-den Au-gen schliessen, vielleicht dann könnt' ich einmal*  
*was so plain. How bright the fire was gleaming! Could I but see — it once a-*

*p*

M. *rit.*  
 noch das schö - ne Bild ge - nie - ssen!  
 gain, *But, may - be, I was dream - ing.*

*rit.* *p* *a tempo* *mf*

M. *rit.*  
 Doch das geht nim - mer, nim - mer an, man darf nicht im Frei - en schlafen!  
*If I but dared, I'd go to sleep, My eyes of themselves are clos - ing,*

*p*

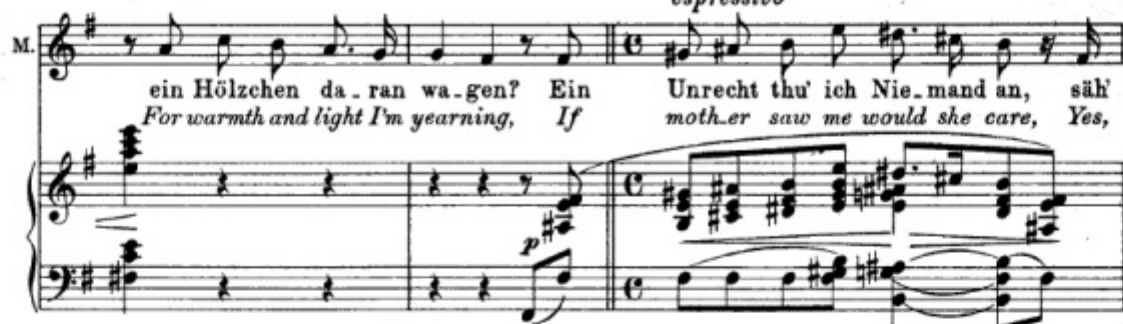
M. *rit.*  
 so sprach die Mut - ter oft zu mir, das wür - de gar hart sich  
*I feel such heav - i - ness o'er me creep - But no, I must not be*

*f*

M. *rit.*  
 strafen!  
 dozing. *Wie wär's, soll ich ein zwei - tes Mal*  
*Once more, a match to light. I'll dare,*

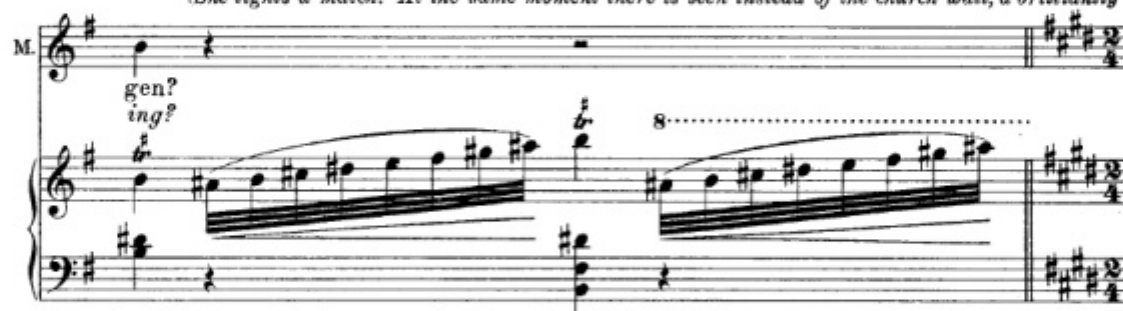
*f*

*espressivo*

M.  *espressivo*  
 ein Hölzchen da - ran wa - gen? Ein Unrecht thu' ich Nie - mand an, säh  
 For warmth and light I'm yearning, If moth - er saw me would she care, Yes,

M.   
 es die Mut - ter, wür - de dann sie mir das Flämmchen wohl ver - sa -  
 dear - est moth - er, would you care, That this one lit - tle match I'm burn -

(Sie zündet wieder ein Streichhölzchen an. Im selben Augenblick sieht man statt der Kirchen -  
 (She lights a match. At the same moment there is seen instead of the church wall, a brilliantly

M.   
 gen?  
 ing?  
 8.....

mauer ein prächtig erhelltes Zimmer, in dessen Mitte ein grosser Weihnachtsbaum erstrahlt, auf welchem  
 lighted room, in the middle of which stands a christmas tree, on which many tapers are burning, and on

**Allegretto vivo.**

  
*f*

eine Menge Kerzen flammen und an dem viele schöne Sachen zu sehen sind. Eine Schar von Mädchen und  
 which many pretty things are seen. Girls and boys of all ages are seen laughing, singing, and dancing, while

  
*cresc.*

Knaben aller Altersklassen, um den Baum tanzend, lachend und singend, während die Erwachsenen als Zuschauer im Hintergrund stehen.)  
*adults as spectators linger in the background.)*

**Chor. Kinder und Damen.**

*Chorus. Ladies and Children.*

Soprano. Alto.

Ei wie schön ist al - les hier zu sehn!  
*Come and see — what's on this Christmas tree!*

Bäu - me, Häu - ser, hü - sche Thie - re,  
*Hous - es, trees, and drums and sab - res,*

Sü - bel wie für Of - fi - zie - re!  
*Here's a horse that runs — and ca - pers,*

Kommet und schaut, ja kommet und schaut was  
*Come and see, oh come and see what's*

man uns auf-ge-baut! Hur - rah, hur - rah!  
*on this Christmas tree! Hur - rah, hur - rah!*

Welche Pracht hat  
*Oh what glee, all these*

dieses Fest gebracht!  
*pretty things to see!*

Hier Trom-pe - ten,  
*Here's a trump - et,*

Trommeln, Pfer-de, ei-ne gan-ze  
*here's an-oth-er, Here's a lamb-kin*

Läm-mer-her-de! Hier, sehet doch, ja  
*near-its moth-er! Oh look at that, and*

hier, se-het doch, ein Schaukelpferdchen noch! Hur-rah, hur-rah!  
*look at that, A ball, and here a bat! Hur-rah, hur-rah!*

(Marie ist aufgesprungen, um am Vergnügen der Andern theilzunehmen und singt ganz bezaubert  
*(Marie enraptured by the sight, jumps up and joins in the singing.)*)

mit weit aufgerissenen Augen mit.)

(Das Bild wird dunkler.)

(The scene grows darker.)

Seht die Kuh, ein Kälbchen gleich da zu!  
See these dolls, and see these soldiers all!

Marie.

Mäd - chen, ihr sollt  
Girls, oh see these

Mäd - chen, ihr sollt Pup - pen krie - gen,  
Girls, oh see these books and pen - cils,

M. Pup - pen krie - gen,  
books and pen - cils,

Töpf - chen, Näpf - chen, klei - ne Wie - gen!  
Dish - es, stoves with all u - ten - sils,



M.

Töpf - chen, Näpf - chen, klei - ne Wie - gen! was Kin - - der  
 Dish - es, stoves, with all - u - ten - sils, Things great - - - and

was Kinder freut, ja,  
 Things great and small, yes,

M.

freut, - - - - be - schert man ih - nen heut. Hur - rah, hur - rah!  
 small - - - - in plen - ty here for all! Hur - rah, hur - rah!

was Kinder freut, be - schert man ih - nen heut. Hur - rah, hur - rah!  
 things great and small in plen - ty here for all! Hur - rah, hur - rah!

(In diesem Augenblick erlischt das Streichhölzchen, und das Bild verschwindet. Marie fährt sich über  
 (At this moment the match goes out and the picture fades. Marie passes her hand over her eyes as if

*p* *dim.*

die Augen, als ob sie geblendet sei.)  
 she has been blinded.)

*rit.*

*Più lento.*

## Marie.

Die vielen Lichter blies man aus, der hübsche Baum ist fortge-  
*The many lights, they've all gone out, The beautiful tree, it too has*

tragen, und auf die Gasse, in Schnee und Eis hinaus sie mich verjagen!  
*vanished, They all have gone and me, In to the street they have banished.*

Alles vor.  
*All is now*

bei, das Hölzchen erlosch — der Schnee nur leuchtet so trübe.  
*past, the match burned a way, The snow is shining so dimly.*

## Allegretto.

M. 

**Chor. Kinder und Damen** (hinter der Bühne). Doch im - mer noch hör' ich das  
**Chorus. Ladies and Children** (behind the stage). There, yet I can hear it, the

Mäd - chen, ihr sollt Pup - pen krie - gen,  
 Girls, oh see these books - and pen - cils,

Allegretto.

M. 

lu - sti - ge Lied: O, \_\_\_\_\_  
 mer - ry - song. Oh \_\_\_\_\_

Töpf - chen, Näpf - chen, klei - ne Wie - gen,  
 Dish - es, stoves, with all - u - ten - sils,

M. 

- möcht' es mir stets - er - klin - gen! Ja, \_\_\_\_\_ ich  
 - might I but al - ways hear it! Ah, \_\_\_\_\_ I

was Kin - der freut, ja.  
 Things great and small, yes,

M. *hör' es, se - he noch den Baum!*  
*hear it, there I see the tree!*

*was Kin - der freut, be - schert man ih - nen heut'.*  
*things great and small, in plen - ty here for all.*

**Allegro moderato.**

**Marie.**

*O keh - re wie - der, du schö - - - - - ner*  
*O beau - teous vis - ion, o beau - - - - - ti - ful*

M. *Traum, mit dei - - - - - ner Won - - - - - ne und*  
*dream, Re - - - - - turn to me, Coms a -*

M. *dei - - - nen Freu - - - den! Die Kin - - - der, sie*  
*gain — to cheer me! The child - - - ren are*

M. *tan - - zen, sie jauch - - - zen und sprin - - - gen. O*  
*dano - - ing, and shout - - - ing, and sing - - - ing, Oh*

M. *lasst mich dort ein, — o lasst mich dort*  
*let me come in, — oh let me come*

M. *ein, — ich möch - te sin - - - gen so — wie sie — und*  
*in, — I would be - shout - - - ing as — they are — and*

*rit.* *3* *3* *3*

*dim.* *6* *6* *6*

## Poco allegretto.

M.  *mf*

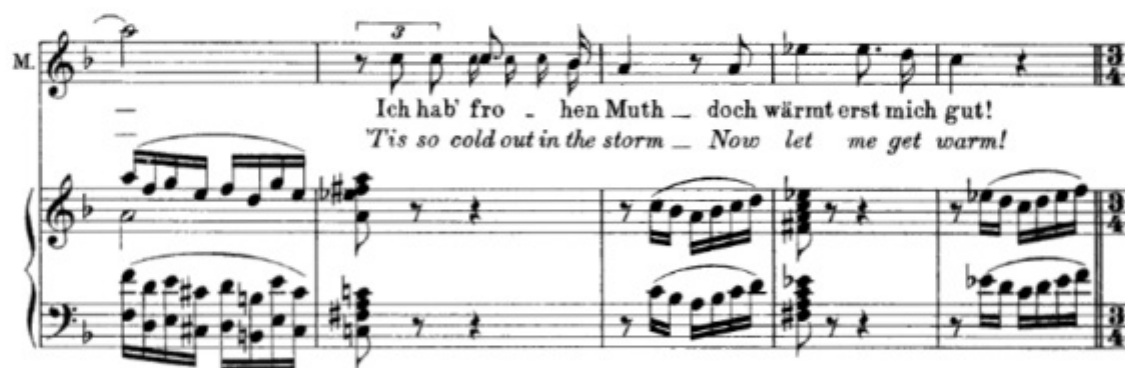
springen!  
*sing-ing!*

Ei wie schön - ist  
*With-in, - there, - all*

M.  *f*

al.les dort zu sehn!  
*is so bright, so fair.*

Ja!  
*Ah!*

M.  *f*

Ich hab' fro - hen Muth - doch wärmt erst mich gut!  
*'Tis so cold out in the storm - Now let me get warm!*

M.  *f*

Wärmt mir die Hän - de,  
*First, cool my brow!*

kühlt mir die Stir - ne - sie  
*Oh it is burn-ing! 'tis*

M. *brennet, sie brennet\_ o wie sehr sie brennet.*  
*burning, my brow, oh yes, my brow is burning.*

M. *O keh - re wie - der, du schö - - - ner*  
*O beau - teous vis - ion, o beau - - - ti - ful*

M. *Traum, mit dei - - - ner Won - - - ne und*  
*dream, Re - - - turn to me, come a -*

M. *dei - - - nen Freu - - - den! Die Kin - - - der, sie*  
*gain to cheer me! The child - - - ren are*

M. *tan - zen, sie jauch - zen und sprin - gen! Wenn  
danc - ing, and shout - ing, and sing - ing! If*

M. *ich dich bät, o Müt - ter -  
I would ask thee, o moth - er -*

M. *lein, du lie - ssest mich mit ih - nen fröh - lich  
dear, Wouldst thou not let me be hap - py with - them*

*rit.* *dim.*

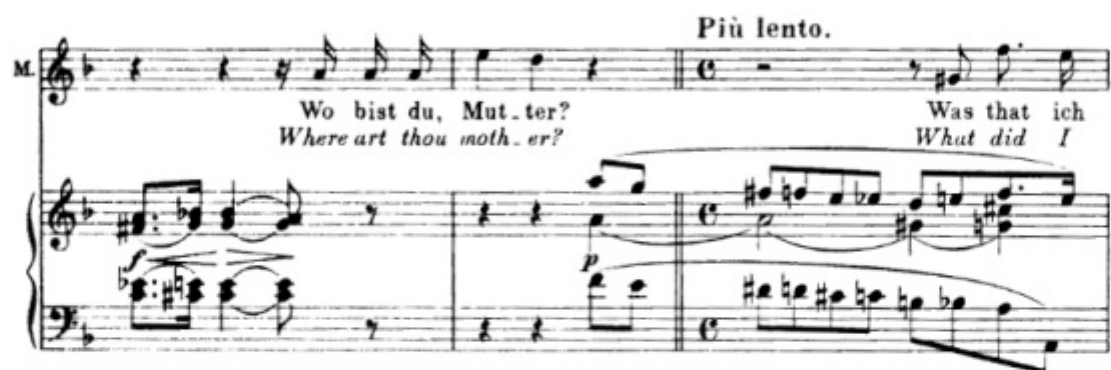
M. *sein!  
here?  
a tempo*



M. 

Mut - ter!  
Moth - er!

Mut - ter!  
Moth - er!

M. 

Più lento.

Wo bist du, Mut - ter?  
Where art thou moth - er?

Was that ich  
What did I

M. 

denn? Geht es mit Recht dei - nem Kin - de so schlecht, so schlecht?  
then? O moth - er, speak, Oh, why am - I here, so weak?

M. 

Lie - be An - - gel

Mut - ter, sü - sse, fromme, o mach' es,  
moth - er, heed me, hear me! O let - me

M.  *dass zu dir ich kom.me! Könn't ich doch sein,— wo du Sel'ge weilst!*  
*come and be near thee! See that I may, that I may come to thee!*

(Sie entzündet in der Erregung das ganze Streichholzbund auf einmal. Da sieht man im Hintergrunde  
*In her excitement she lights the whole box of matches at once, when in the background is seen a female*



eine weiss gekleidete weibliche Gestalt, welche in der Rechten ein Licht trägt und langsam eine prächtige Marmor-  
*figure clad in white, that carries a light in its right hand as it slowly descends a flight of marble steps,*

**Con moto.**



terre herunterschreitet, die von hoch oben herabzuführen scheint. Sobald Marie die Gestalt bemerkt, stösst sie  
*which seem to lead down from a great height. As soon as Marie notices it she utters a cry of joy, exclaim.*



den lauten Freudenschrei aus: Mutter! Mutter!

*ing: mother! mother!*



*Andante lento.*

M. Mut - ter, wie strah - lest du so licht! Ich ste - he wie ge -  
moth - er, how bright, how bright, art thou! A light is round thee

*p*

M. blen - det! Du schau'st so mild, du zürnest nicht - nun ist mein Leid ge - en -  
gloom - ing. Thou com'st to take me to thee now, Thy eyes with love are beam -

(Die Gestalt schaut mild auf Marie hernieder und winkt ihr freundlich zu.)

(The figure regards Marie lovingly and beckons to her to come.)

M. det!  
ing. Mutter, bleibe! wol - le  
mother, stay, oh stay with

*pp*

M. nicht von deinem Kin-de ge-hen! So hold hat es dein An-ge-sicht auf  
me, And nev-er, nev-er leave me! Oh, I will ev-er now be good And

(Das Bild verblasst.)

(The picture fades.)

M. Er-den nie ge-se-hen!  
naught will do to grieve thee.

M. Fas-se  
Take me

M. *cresc.*  
mich in dei-nen Arm, ja fas-se mich in dei-nen Arm, um-  
up in-to thy arm, yes, take me up in-to thy arm, And,

*rit.*

M. *schliesse, Mutter, en - ge mich und warm!*  
*mother, hold me close to keep me warm!*

*ff*

*Più lento.* *(leise)* *(softly)*

M. *Hal - te in - nig mich um - fan - gen,*  
*Tight - ly to thy bos - om press me,*

*pp*

M. *küs - se zärtlich Mund und Wangen -*  
*Kiss me, mother, and ca - ress me!*

*Mancando doloroso.* *(sterbend)* *(dying)*

M. *Mut - ter, ich bin müd. o lass mich schla - - - fen,*  
*Moth - er, I am tired, oh let me slum - - - ber,*

*pp*

M. *sacht an dei - nem Her - zen schlummern ein.*  
*Near thy heart, now let me fall a - sleep!*

M. *Mut - ter ich bin müd, o lass mich schla - - - fen,*  
*Moth - er, I am tired, oh let me slum - - - ber,*

*ppp*

M. *sacht an dei - nem Her - zen schlummern ein,*  
*Near thy heart, now let me fall a - sleep!*

M. *sacht an dei - nem Her - zen schlummern ein!*  
*Near thy heart, now let me fall a - sleep!*

*molto rall.* *dim. (Sie stirbt.)*  
*(She dies.)*

*pppp molto rall.* *p*

(Das Bild ist allmählich völlig verschwunden und Marie an der Mauer zusammengesunken. Schnee  
*(The picture gradually fades. Marie sinks down by the wall, snow covers her feet, in one hand she*

bedeckt ihre Füße; die eine Hand hat sie sorgsam unter dem Brusttuch versteckt, die andere dagegen um-  
*still holds the box of burnt-out matches, the other is hidden behind her kerchief. Full moonlight floods the scene.)*

klammert noch immer krampfhaft das abgebrannte Bund Streichhölzer. Voller Mondschein überflutet die Scene.)

Bei Bühnenanführung kann der Schluss hier gemacht werden.  
*(The stage representation may end here.)*

(Orgelspiel und Gesang erschallt aus der Kirche.)  
(Organ-music and singing is heard from the church.)

(Orgel.)  
(Organ.)

Musical score for organ and piano introduction. The organ part is in the upper system, and the piano part is in the lower system. The piano part begins with a *p* dynamic marking.

Continuation of the organ and piano introduction. The organ part continues in the upper system, and the piano part continues in the lower system.

Lento religioso.

Musical score for organ introduction, marked *Lento religioso*. The organ part is in the upper system, and the piano part is in the lower system. The piano part begins with a *p* dynamic marking.

Chor hinter der Scene.  
Chorus behind the scene.

Sostenuto.

Vocal score for the chorus, marked *Sostenuto*. The score includes parts for Soprano (Sopr.), Alto, Tenor (Ten.), and Bass (Basso). The lyrics are in German, English, and Latin.

Sopr.  
Alto.  
Ten.  
Basso.

Kind Je - sus in der Krip - pe lag, der Welt zum Heil ge - bo - ren!  
Er brach - te uns den neu - en Tag, sonst wa - ren wir ver -  
The Christ-child in the man - ger lay, The world was dark and drear - y,  
He came and brought the per - fect day, And com - fort for the

Sostenuto.

Piano accompaniment for the chorus, marked *Sostenuto*. The piano part is in the lower system, and the organ part is in the upper system.



2.

lo - ren. So tre - tet denn zur Krip - pe hin, den Kin - dern gleich, mit  
wear - y. Then come and bow in humb - le - ness, The Christ - child in the

2.

rei - nem Sinn. Hal - le - lu - ja, — Hal - le - lu - ja, Hal -  
men - ger - bless! Hal - le - lu - jah. — Hal - le - lu - jah, Hal -

le - lu - ja!  
le - lu - jah!

Der Vorhang fällt.  
The curtain falls.