

Pastorale de Noël

Mistère

Ce présent livre contient en brief par personnages le très douls mistère de la Nativité de Nostre Sauveur Jhésu-Crist, traicté selon les Saintes Euvangiles.

Et devez sadoir que Maistre Arnoul Greban, notable bachelier en théologie, le composa à la requeste d'aucuns de Paris, en laquelle ville il fut paraprés souventes fois représenté.



Et le dict Mistère a esté réduict et adapté pour le temps présent en l'an de grace 1901, en tout esprit de piété des doctes lettres, par Messires

Léonel de la Tourasse et Gailly de Taurines

Et fut adjoutée la très soeue et dévotc musique de Messire

Reynaldo Hahn

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Les Personnages du Mistère

Nostre-Dame

Saint-Joseph

Aloris, berger

Pellion, berger

Rifflart, berger

Ysambert berger

L'Hostelier

S^{te} Elisabeth

Le Hérault

L'Ange Gabriel

Le meneur de jeu



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Pastorale de Noël

MISTÈRE

Musique

DE

REYNALDO HAHN.

N^o 1.

PRÉLUDE.

Andantino.

PIANO.

pp

pp

pp

Dim.

Très doux et naïvement.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The key signature has two sharps (F# and C#). The music begins with a piano (*p*) dynamic marking. The melody in the upper staff is characterized by soft, flowing lines with many slurs, while the bass line provides a steady accompaniment of chords and single notes.

The second system continues the piece. It features a piano (*p*) dynamic marking. The melodic line in the upper staff shows a slight increase in activity with more eighth notes, while the bass line remains accompanimental with sustained chords.

The third system shows the continuation of the musical texture. The upper staff has a more active melodic line with slurs, and the bass line continues with a consistent accompaniment of chords and moving lines.

The fourth system introduces a *meno p* dynamic marking. The melodic line in the upper staff becomes more rhythmic and active, with more frequent slurs. The bass line continues to support the melody with chords and moving lines.

The fifth system concludes the page. The melodic line in the upper staff features a final flourish with slurs, and the bass line provides a concluding accompaniment of chords.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The treble staff contains a melodic line with a dynamic marking of *mf* above the first measure. The bass staff provides a harmonic accompaniment with sustained chords and a moving bass line.

Second system of musical notation. The treble staff continues the melodic line, and the bass staff features a dynamic marking of *p* (piano) in the fourth measure. The music maintains the same key signature and tempo.

Third system of musical notation. The treble staff has a dynamic marking of *pp* (pianissimo) above the fourth measure. The bass staff continues with a steady accompaniment.

Fourth system of musical notation. The treble staff begins with a dynamic marking of *p* (piano) in the first measure. The bass staff continues with a steady accompaniment.

Fifth system of musical notation. The treble staff features a melodic line with a dynamic marking of *p* (piano) in the fourth measure. The bass staff continues with a steady accompaniment.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in 2/4 time and includes a key signature of two sharps (F# and C#). The system contains five measures of music, with a long slur spanning across all measures. The notes are primarily chords and dyads.

Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in 2/4 time and includes a key signature of two sharps. The system contains five measures of music, with a long slur spanning across all measures. A dynamic marking of *p* (piano) is present in the second measure.

Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in 2/4 time and includes a key signature of two sharps. The system contains five measures of music, with a long slur spanning across all measures. A dynamic marking of *mf* (mezzo-forte) is present in the fifth measure.

Fourth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in 2/4 time and includes a key signature of two sharps. The system contains five measures of music, with a long slur spanning across all measures. A dynamic marking of *p* (piano) is present in the fourth measure.

Fifth system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The music is in 2/4 time and includes a key signature of two sharps. The system contains five measures of music, with a long slur spanning across all measures. Dynamic markings of *Dim.* (diminuendo) and *mf* (mezzo-forte) are present in the first and third measures, respectively.

1^{er} TABLEAU.

NAZARETH

(Après le prologue du Meneur du Jeu
au lever du rideau.)

N^o 2.

CHŒUR des ANGES.

Très modéré.

L'ANGE GABRIEL.

1^{er} SOPRANOS.

2^{es} SOPRANOS.

1^{er} CONTRALTOS.

2^{es} CONTRALTOS.

ANGES.

PIANO.

Très modéré.

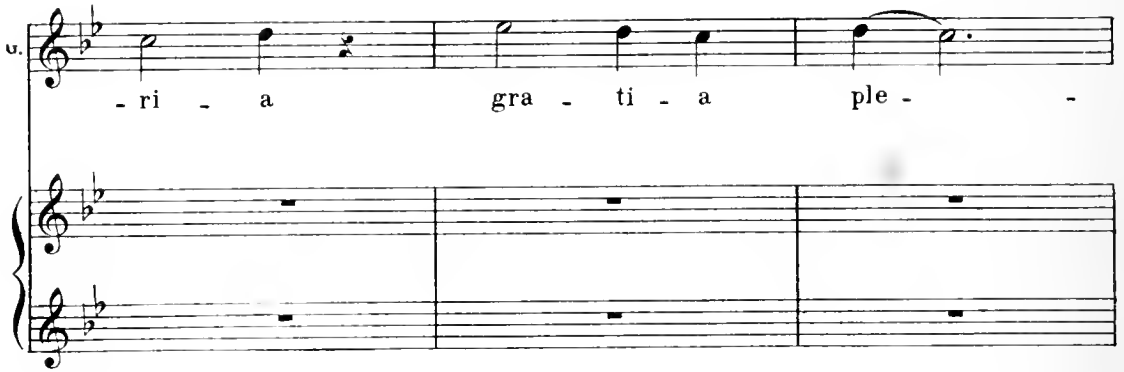
p

G.

p

A - ve Ma -

u. *- ri - a gra - ti - a ple -*



G. *- na. Do - mi - nus*

p *A - ve Ma - ri - a gra - ti - a ple - na.*

p *A - ve Ma - ri - a gra - ti - a ple - na.*

p *A - ve Ma - ri - a gra - ti - a ple - na.*

p *A - ve Ma - ri - a gra - ti - a ple - na.*



Dim.

te - cum Et be - ne - dic - ta tu in mu - li - e - ri - bus

f *Dim.*

Do - mi - nus te - cum et be - ne - dic - ta tu in mu - li - e - ri - bus

f

Do - mi - nus te - cum et be - ne - dic - ta tu in mu - li - e - ri - bus

f

Do - mi - nus te - cum et be - ne - dic - ta tu in mu - li - e - ri - bus

f

Do - mi - nus te - cum et be - ne - dic - ta tu in mu - li - e - ri - bus

Et be - ne - dic - tus fruc - tus ven - tris

The first system consists of a vocal line in G-clef and a piano accompaniment in F-clef. The vocal line has a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "Et be - ne - dic - tus fruc - tus ven - tris". The piano accompaniment is mostly rests.

tu - i Je - sus.

Je - sus.

Je - sus.

Je - sus.

Je - sus.

The second system features five vocal staves and a piano accompaniment. Each vocal staff begins with the dynamic marking *pp*. The lyrics are "tu - i Je - sus." followed by "Je - sus." on a long note. The piano accompaniment includes a section with a *p* dynamic and a final section with a *pp* dynamic.

N^o 3.
INTERMÈDE.

Départ de Notre-Dame et de S^t Joseph pour Bethléem.

Allegretto modéré.

PIANO.

(1) Vieil air Provençal.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The key signature is one sharp (F#). The music features a series of chords and single notes, with a melodic line in the treble clef.

Second system of musical notation, continuing the piece. It features a more active melodic line in the treble clef with eighth and sixteenth notes, while the bass clef provides a steady accompaniment.

Third system of musical notation. The treble clef part has a melodic line with a slur over the final two measures. The bass clef part has a steady accompaniment. The instruction *p Doux.* is written in the middle of the system.

Fourth system of musical notation, featuring a more active melodic line in the treble clef with eighth and sixteenth notes, and a steady accompaniment in the bass clef.

Fifth system of musical notation, featuring a melodic line in the treble clef with a slur over the final two measures, and a steady accompaniment in the bass clef. The instruction *p* is written in the middle of the system.

First system of a piano score. It consists of two staves, treble and bass. The music is in a key with one sharp (F#) and a 3/4 time signature. The first measure features a melodic line in the treble and a bass line. The second measure has a long melodic line in the treble. The third measure continues the melodic line in the treble. The system concludes with a double bar line and a repeat sign.

Second system of a piano score. It consists of two staves, treble and bass. The music is in a key with two flats (Bb, Eb) and a 3/4 time signature. The first measure starts with a dynamic marking of *mf* and features a melodic line in the treble and a bass line. The second measure continues the melodic line in the treble. The third measure continues the melodic line in the treble. The fourth measure continues the melodic line in the treble. The fifth measure continues the melodic line in the treble. The sixth measure continues the melodic line in the treble. The system concludes with a double bar line and a repeat sign.

Third system of a piano score. It consists of two staves, treble and bass. The music is in a key with two flats (Bb, Eb) and a 3/4 time signature. The first measure features a melodic line in the treble and a bass line. The second measure continues the melodic line in the treble. The third measure continues the melodic line in the treble. The fourth measure continues the melodic line in the treble. The fifth measure continues the melodic line in the treble. The sixth measure continues the melodic line in the treble. The system concludes with a double bar line and a repeat sign.

Fourth system of a piano score. It consists of two staves, treble and bass. The music is in a key with two flats (Bb, Eb) and a 3/4 time signature. The first measure features a melodic line in the treble and a bass line. The second measure continues the melodic line in the treble. The third measure continues the melodic line in the treble. The fourth measure continues the melodic line in the treble. The fifth measure continues the melodic line in the treble. The sixth measure continues the melodic line in the treble. The system concludes with a double bar line and a repeat sign.

Fifth system of a piano score. It consists of two staves, treble and bass. The music is in a key with two flats (Bb, Eb) and a 3/4 time signature. The first measure features a melodic line in the treble and a bass line. The second measure continues the melodic line in the treble. The third measure continues the melodic line in the treble. The fourth measure continues the melodic line in the treble. The fifth measure continues the melodic line in the treble. The sixth measure continues the melodic line in the treble. The system concludes with a double bar line and a repeat sign.

First system of musical notation. The treble clef staff begins with a piano (*p*) dynamic marking. The music features a melodic line in the treble and a harmonic accompaniment in the bass. A large slur spans across the top of the system.

Second system of musical notation. The treble clef staff continues the melodic line with various note values and rests. The bass clef staff provides a steady accompaniment. A large slur continues from the first system.

Third system of musical notation. The treble clef staff shows a continuation of the melodic theme. The bass clef staff maintains the accompaniment. A large slur continues from the previous systems.

Fourth system of musical notation. The treble clef staff features a more complex melodic passage. The bass clef staff has a piano (*p*) dynamic marking. A large slur continues from the previous systems.

2^e TABLEAU.

BETHLÉEM

Une place publique.— A droite, l'hôtellerie.— Au fond, la crèche.
A gauche, maisons et porte de la ville.

N^o 4.

Andantino.

PIANO. *p*

pp

Rideau.

pp

N^o 5.

MÉLODRAME.

Prière de Notre-Dame.

*Rép.*Sire, pour tant de charité,
Dieu daigne vous récompenser.

Assez lent.

PIANO.

pp

The first system of the musical score consists of two staves. The upper staff is in treble clef with a 6/8 time signature. It features a melodic line with a series of eighth notes, some beamed together, and includes a triplet of eighth notes. The lower staff is in bass clef and provides a harmonic accompaniment with a steady eighth-note pattern. The dynamics are marked *pp* (pianissimo).

Notre-Dame se met en priere.

The second system continues the musical piece with two staves. The upper staff maintains the melodic line with triplet markings. The lower staff continues the accompaniment. The dynamics remain *pp*.

The third system of the score consists of two staves. The upper staff has a dynamic marking of *m.g.* (mezzo-giochiato). The melodic line continues with triplet markings. The lower staff continues the accompaniment.

The fourth system of the score consists of two staves. The upper staff continues the melodic line. The lower staff continues the accompaniment with triplet markings.

First system of musical notation. The right hand (treble clef) features a melodic line with a slur over the first two measures. The left hand (bass clef) plays a triplet accompaniment. A dynamic marking of *pp* is present in the second measure.

Second system of musical notation. The right hand continues with a melodic line, and the left hand maintains the triplet accompaniment.

Third system of musical notation. The right hand has a melodic line with a slur, and the left hand continues with the triplet accompaniment.

Fourth system of musical notation. The right hand features a melodic line with a slur, and the left hand continues with the triplet accompaniment.

Fifth system of musical notation. The right hand has a melodic line with a slur, and the left hand continues with the triplet accompaniment. A dynamic marking of *pp* is present in the second measure.

First system of musical notation. The treble clef staff contains a melodic line with a slur over the first two measures. The bass clef staff features a triplet accompaniment pattern, with the number '3' written below the notes in each measure.

Second system of musical notation. The treble clef staff continues the melodic line. The bass clef staff continues the triplet accompaniment pattern, with the number '3' written below the notes.

Third system of musical notation. The treble clef staff begins with a piano (*pp*) dynamic marking. The bass clef staff continues the triplet accompaniment pattern, with the number '3' written below the notes.

Fourth system of musical notation. The treble clef staff contains a series of chords, while the bass clef staff continues the triplet accompaniment pattern, with the number '3' written below the notes.

Fifth system of musical notation. The treble clef staff contains a series of chords. The bass clef staff continues the triplet accompaniment pattern, with the number '3' written below the notes. A piano (*pp*) dynamic marking is present in the final measure of the bass staff.

Notre-Dame reste en extase. Le rideau tombe lentement.

Sixth system of musical notation. The treble clef staff contains a melodic line with a piano (*pp*) dynamic marking. The bass clef staff contains a melodic line with a pianissimo (*ppp*) dynamic marking. The system concludes with a double bar line and a final chord.

3^e TABLEAU.
LES BERGERS

N^o 6.
AIR d'YSAMBERT.

Allegretto moderato.

PIANO.

PIANO introduction in 2/4 time, marked *Allegretto moderato*. The score is in G minor (one flat) and features a piano accompaniment with dynamic markings of *f* and *p*. The melody is written in the treble clef, and the bass line is in the bass clef. The piece begins with a forte (*f*) dynamic and a piano (*p*) dynamic.

Piano accompaniment for the first part of the song, continuing the 2/4 time signature and G minor key signature. It features a steady bass line and a treble line with various rhythmic patterns, including eighth and sixteenth notes.

YSAMBERT, à pleine voix. (le rideau baissé)
très librement, sans rigueur de rythme.

Vocal line for the first part of the song, marked *YSAMBERT, à pleine voix. (le rideau baissé) très librement, sans rigueur de rythme.* The lyrics are: "Quand beau temps ils voient Les pà-tres fes-toient". The melody is written in the treble clef, and the piano accompaniment is in the bass clef.

Vocal line for the second part of the song, marked *YSAMBERT, à pleine voix. (le rideau baissé) très librement, sans rigueur de rythme.* The lyrics are: "Les plus doux plai-sirs qui soient Charment leurs dé-duits". The melody is written in the treble clef, and the piano accompaniment is in the bass clef.

Y.

Leurs ha - bits net - toient Leurs mou - tons pour - voient

Y.

Leurs chiens re - cher - cher en - voient les bre - bis

Le rideau se lève; on-voit les Bergers et leurs troupeaux qui circulent dans la plaine.

YSAMBERT. (*La voix se rapproche.*)

Y.

Le jour passe et puis, Quand vien - nent les nuits

Y.

Clò - tu - rant leur pare, ils voient Si tout est re - mis

Detailed description: This system contains a vocal line (Y.) and piano accompaniment. The vocal line is in a single staff with a treble clef and a key signature of one flat. It contains the lyrics 'Clò - tu - rant leur pare, ils voient Si tout est re - mis'. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff brace on the left. The notes are mostly rests, indicating a sparse accompaniment.

Y.

Et, si les loups les guer-roient, Gare au chien, l'a - mi!

Detailed description: This system continues the vocal line and piano accompaniment. The vocal line has the lyrics 'Et, si les loups les guer-roient, Gare au chien, l'a - mi!'. The piano accompaniment remains sparse, with some notes appearing in the final measure of the system.

*Les Bergers Aloris, Pellion et Ysambert,
s'avancent en causant.*

Tempo.

p Simple.

Detailed description: This system is a piano accompaniment for the section 'Tempo.'. It features a grand staff with treble and bass clefs. The music is marked 'p Simple.' and consists of a rhythmic pattern of eighth and sixteenth notes in the right hand, and chords in the left hand.

pp

Detailed description: This system continues the piano accompaniment. It features a grand staff with treble and bass clefs. The music is marked 'pp' and continues the rhythmic pattern from the previous system.

pp *pp*

Detailed description: This system concludes the piano accompaniment. It features a grand staff with treble and bass clefs. The music is marked 'pp' and ends with a double bar line. The right hand has a final melodic flourish.

N^o 7.AIR de PELLION
& Chœur.*Rép.*Et ces doux agnelets paissants
Sautant en la belle prairie ?

Allegretto moderato.

PELLION.

p

En gardant leurs bre-bi-et-tes

Allegretto moderato.

PIANO.

p

p

P.

Pas-teurs ont bon temps, En gardant leurs bre-bi-et-tes Ils

P.

sou-fient dans leurs mu-set-tes. Tout en s'é-bat-tant — Ils

I.

di_sent leurs chan_son_net_tes. Et leurs dou_ces ber_ge_ret_tes,

P.

Qui s'en vont chan_tant, Cueil_lent her_bes bien sen_tant —
 CONTRALTOS. TÉNORS.
 Et leurs dou_ces ber_ge_ret_tes Cueil_lent her_bes bien sen_tant —

P.

— Et bel_les fleu_ret_tes. On vou_ —
 CONTRALTOS. *pp*
 Et bel_les fleu_ret_tes.
 TÉNORS. *pp*
 Et bel_les fleu_ret_tes.

PELLION. Avec tous les Sopr. *p*

- drait vi-vre eent ans En si dou-ces fè - tes. Pas -

ALORIS, et tous les Contr. *p*

YSAMBERT, *seul.* *p* Pas - Avec tous les Tén. *p*

On vou_drait vi-vre cent ans. Pas -

RIFFLART, et toutes les Basses. *p*

Pas -

P. & S. *p*

- teurs ont bon temps.

A. & C. *p*

- teurs ont bon temps.

Y. & T. *p*

- teurs ont bon temps.

R. & B. (*seul*) *p*

- teurs ont bon temps. On vou -

P. *(seul) p* En si dou - ces fê -

A. *(seul) p* En si dou - ces fê -

Y. *(seul) p* En si dou - ces fê -

R. *p* En si dou - ces fê -

- drait vi - vre cent ans En si dou - ces fê -

P. *p TOUS.* - tes. Pas - teurs ont bon temps. *pp*

A. *p TOUS.* - tes. Pas - teurs ont bon temps. —

Y. *p TOUS.* - tes. Pas - teurs ont bon temps. —

R. *p TOUS.* - tes. Pas - teurs ont bon temps. —

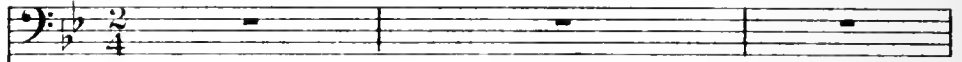
Enchainez.

N^o 8.

AIR de RIFFLART.

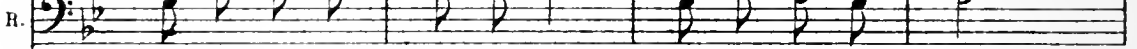
Allegro moderato.

RIFFLART.



Allegro moderato.

PIANO.

Rude et marqué.

De bon_nes mouf - fles aux doigts, Du lard en ses pois,



N'est - ce donc là rien?

R.

U _ ne lais _ se de bon choix Pour me _ ner au bois

R.

Bri - et son bon chien

moins f

R.

Ma foi! si je vou _ lais bien Compt _ er tous ses biens,

Rit.

R.

Il, fau _ drait des mois!

Enchaînez.

N^o 9.AIR d'ALORIS
avec Chœur.

ALORIS. *Allegro moderato.*

PIANO. *Allegro moderato.*

p

The first system of the score consists of two staves. The top staff is for the vocal part, labeled 'ALORIS.', and contains three measures of whole rests. The bottom staff is for the piano, labeled 'PIANO.', and contains three measures of music. The piano part begins with a piano (*p*) dynamic. The tempo is marked 'Allegro moderato.' and the key signature has two flats.

ALORIS. *p*

Ber - ger qui a pan - ne - tiè - re

pp

The second system continues the vocal and piano parts. The vocal part, labeled 'ALORIS.', begins with a piano (*p*) dynamic and sings the lyrics 'Ber - ger qui a pan - ne - tiè - re'. The piano accompaniment continues with a pianissimo (*pp*) dynamic. The tempo and key signature remain the same as in the first system.

So - li - de, ferme et en - tiè - re, C'est un pe - tit . roi!

pp

The third system concludes the vocal and piano parts. The vocal part continues with the lyrics 'So - li - de, ferme et en - tiè - re, C'est un pe - tit . roi!'. The piano accompaniment continues with a pianissimo (*pp*) dynamic. The tempo and key signature remain the same as in the previous systems.

A. *p*
C'est un pe-tit roi! Berger qui a panne-tiè-re Fermant de bon-

PELLION.
p
C'est un pe-tit roi!

YSAMBERT.
p
C'est un pe-tit roi!

RIFFLART.
p
C'est un pe-tit roi!

A. *p*
-ne ma-niè-re, Que lui faut-il? Quoi? Que lui faut-il, Quoi?

P. *p*
Que lui faut-il, Quoi?

Y. *p*
Que lui faut-il, Quoi?

R. *p*
Que lui faut-il, Quoi?

Graveaux.

A.

A - vec son cha - peau d'o - siè - re, Son poin - çon, sou

A.

a - lé - niè - re, Son croc, sa hou - let - te chère,

A.

Beau ju - pon sur soi, Il peut fai - re

A.

Bou - ne - chère, C'est un pe - tit roi!

A. *f* Il peut fai-re bon-ne chè-re, C'est un pe-tit roi! —

P. *f* Il peut fai-re bon-ne chè-re, C'est un pe-tit roi! —

Y. *f* Il peut fai-re bon-ne chè-re, C'est un pe-tit roi! —

R. *f* Il peut fai-re bon-ne chè-re, C'est un pe-tit roi! —

A. *p* Em-mi la ver-te prai-ri-e

pp

Où da-me Ci-ga-le eri-e Chan-tant re-nou-veau,

A. *f* Chantant re_nou - veau *p* Em_mi la ver - te prai_ri - e De so_leil tou -

P. *f* Chantant re_nou - veau

Y. *f* Chantant re_nou - veau

R. *f* Chantant re_nou - veau

A. *p* _te fleu_ri - e, Dort le pas_tou - reau Ho! le pas_tou - reau!

P. *p* Ho! le pas_tou - reau!

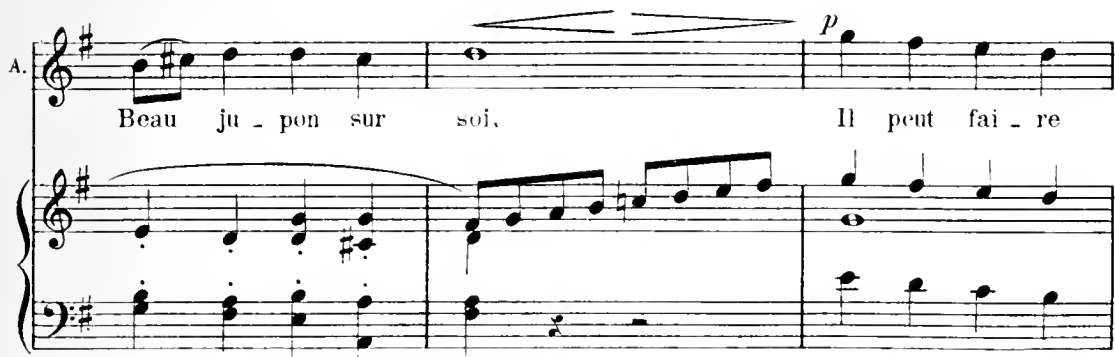
Y. *p* Ho! le pas_tou - reau!

R. *p* Ho! le pas_tou - reau!

Graveux.

A.  *p*
 A - vec son cha - peau d'o - siè - re, Son poin - çon, son

A. 
 a - lé - niè - re, Son croc, sa hou - let - te chè - re,

A.  *p*
 Beau ju - pon sur soi, Il peut fai - re

A.  *f*
 Bon - ne - chè - re, C'est un pe - tit roi!

A. *f*
Avec toutes les Voix de femmes. A - vec son cha - peau d'o - sié - re, Son poin - çon, son

P. *f*
Avec tous les Ténors. A - vec son cha - peau d'o - sié - re, Son poin - çon, son

Y. *f*
Avec toutes les Basses. A - vec son cha - peau d'o - sié - re, Son poin - çon, son

R. *f*
A - vec son cha - peau d'o - sié - re, Son poin - çon, son

avec les Sop.
A. a - lé - nié - re, Son croc, sa hou - let - te ché - re, Beau ju - pon sur

avec les Cont.
P. a - lé - nié - re, Son croc, sa hou - let - te ché - re, Beau ju - pon sur

avec les Tén.
Y. a - lé - nié - re, Son croc, sa hou - let - te ché - re, Beau ju - pon sur

avec les Bas.
R. a - lé - nié - re, Son croc, sa hou - let - te ché - re, Beau ju - pon sur

avec les S. *f*

A. soi Il peut fai - re bon - ne chè - re

avec les C. *f*

P. soi Il peut fai - re bon - ne chè - re

avec les T. *f*

Y. soi Il peut fai - re bon - ne chè - re

avec les B. *f*

R. soi Il peut fai - re bon - ne chè - re

avec les S. *f* *>* Un peu retenu. *f* *♩*

A. C'est un pe - tit roi! C'est un pe - tit roi!

avec les C. *f* *>*

P. C'est un pe - tit roi! C'est un pe - tit roi!

avec les T. *f* *>*

Y. C'est un pe - tit roi! C'est un pe - tit roi!

avec les B. *f* *>*

R. C'est un pe - tit roi! C'est un pe - tit roi!

f *Suivent.*

N^o 10.

a. — Mélodrame. **b.** — Le sommeil des Bergers.
c. — Récit de l'Ange Gabriel.

Rép.

Parmi les bergers, humblement.

Assez lent.

PIANO.

pp

Les bergers s'étendent

à terre et s'endorment.

Les étoiles brillent dans la nuit.

ENF VOIX, au loin: Gardez bien pour les
loux, gardez.

Pastoureaux, faites
bonne garde!

ppp

Calme.

pp
2^{da}

First system of a piano score. The right hand features a series of chords and arpeggiated figures, while the left hand provides a rhythmic accompaniment with eighth notes. The dynamic is *pp* and the tempo is *Calme.*

m.f.

Second system of the piano score. The right hand continues with chordal textures, and the left hand has a more active line. The dynamic changes to *m.f.* towards the end of the system.

pp

Third system of the piano score. The right hand has a dense texture of chords, and the left hand has a steady accompaniment. The dynamic is *pp*.

Fourth system of the piano score. The right hand features a series of chords, and the left hand has a melodic line. The system concludes with a double bar line and a key signature change.

pp

Fifth system of the piano score. The right hand has a series of chords, and the left hand has a rhythmic accompaniment. The dynamic is *pp*.

First system of musical notation, consisting of a grand staff with treble and bass clefs. The music features a series of chords in the right hand and a melodic line in the left hand.

Second system of musical notation, starting with the dynamic marking *Doxx.* in the treble clef. It continues with a melodic line in the right hand and accompaniment in the left hand.

Third system of musical notation, featuring a melodic line in the right hand and accompaniment in the left hand. A dynamic marking *p* is present in the right hand.

Fourth system of musical notation, showing a melodic line in the right hand and accompaniment in the left hand. A dynamic marking *p* is present in the left hand.

Fifth system of musical notation, featuring a melodic line in the right hand and accompaniment in the left hand. A dynamic marking *pp* is present in the left hand.

First system of a piano score. The right hand features a melodic line with eighth notes, while the left hand provides a harmonic accompaniment with quarter notes. A slur spans across both measures.

Second system of a piano score. The right hand continues the melodic line. The left hand has a dynamic marking of *pp* (pianissimo) in the second measure. A slur is present over the right hand.

Third system of a piano score. The right hand plays a series of chords, and the left hand has a melodic line. A slur is present over the right hand.

Fourth system of a piano score. The right hand has a dynamic marking of *m. g.* (mezzo-giochi) in the first measure and *pp* in the second. A slur is present over the right hand.

Fifth system of a piano score. The right hand features a complex texture with many notes, possibly chords or a dense melodic line. The left hand has a simple accompaniment. A slur is present over the right hand.

8

p *Très doux.*

First system of a piano score. The right hand begins with a treble clef, a key signature of two sharps (F# and C#), and a time signature of 3/4. It features a melodic line with a fermata over the first measure. The left hand starts with a bass clef and a key signature of two sharps, playing a bass line with a fermata. The dynamic marking *p* and the instruction *Très doux.* are placed between the staves.

Doux.

Second system of the piano score. The right hand continues the melodic line with a fermata. The left hand plays a bass line with a fermata. The dynamic marking *Doux.* is placed between the staves.

Third system of the piano score. The right hand continues the melodic line with a fermata. The left hand plays a bass line with a fermata. The dynamic marking *Doux.* is placed between the staves.

ppp

Fourth system of the piano score. The right hand continues the melodic line with a fermata. The left hand plays a bass line with a fermata. The dynamic marking *ppp* is placed between the staves.

Fifth system of the piano score. The right hand continues the melodic line with a fermata. The left hand plays a bass line with a fermata.

Très égal.

pp

LA VOIX DE L'ANGE GABRIEL.

Modéré. *f* Debout, ber-gers! fai-tes li-es-se!

fp

pp

ALORIS: Dieu d'Israël! quelle chose est-ce?

PELL.: La nuit a déserté la terre!

RIFF.: Le soleil a changé son cours!

Plus lent. *p*

AL.: Mon Dieu, donne-nous ton secours! Cette clarté qui

resplendit si fortement nous ébahit

que nous n'osons plus nous mouvoir!...

Rall.

Toujours pp

Tout ceci n'a pas besoin d'être chanté rigoureusement en mesure.
Il s'agit simplement de déclamer en rythmant un peu.
L'accompagnateur devra suivre l'exécutant.

L'ANGE GABRIEL.

Moins lent.

Bergers, cessez de crainte a_voir Le Sau-

p

_veur qui rachè_te _ ra le monde Et qui le sauve _ ra Vous

p

est aujourd'hui né sur ter _ re!.. Allez ré_vé _ ler le mystè _ re:

f

C'est en Bethlé_em la Ci _ té Et en si _ gue de vé _ ri _

pp *Toujours ppp*

1A.
G.
_té, Quand un nouveau né Vous verrez Et que nu vous le trouve -

1A.
G.
rez — En u - ne erè - che re - po - sant, C'est lui, le Sei -

1A.
G.
- gneur tout puis - sant!

2 VOIX. *f*
Glo - ri - a in ex - cel - sis De - o!

2 VOIX.
Glo - ri - a in ex - cel - sis De - o!

2 VOIX.
Glo - ri - a in ex - cel - sis De - o!

2 VOIX. *f*
Glo - ri - a in ex - cel - sis De - o!

2 VOIX.
Glo - ri - a in ex - cel - sis De - o!

VOIX F. ANGES.

N^o 11.

Chœur & Départ des Bergers.

*Rép.*Partirons-nous ?
Quand on voudra.

Andantino non lento.

ALORIS. *mf*
Par - tons! —

PELLION. *mf*
Par - tons! —

YSAMBERT. *mf*
Par - tons! —

RIEFLART. *mf*
Par - tons! —

SOPRANOS
et CONTRALTOS. *mf*
Par - tons! —

TÉNORS. *mf*
Par -

BASSES. *mf*
Par -

Andantino non lento.

PIANO. *p*

The musical score is written for a choir and piano. It begins with a tempo marking of 'Andantino non lento' and a dynamic of 'mf'. The vocal parts (ALORIS, PELLION, YSAMBERT, RIEFLART, SOPRANOS et CONTRALTOS, TÉNORS, BASSES) all sing the phrase 'Par - tons!'. The piano part (PIANO) provides accompaniment with a dynamic of 'p'. The score is in 6/8 time and the key signature has three sharps (F#, C#, G#).

A. Par - tons! Al - lons tous vers Fé -

P. Par - tons! Al - lons tous vers Fé -

V. Par - tons! Al - lons tous vers Fé -

R. Par - tons! Al - lons tous vers Fé -

Par - tons! Par - tons!

- tons! Par - tons!

- tons! Par - tons!

p

A. -table Où re - po - se l'en - fant doucement, Vers ce Sauveur ai -

P. -table Où re - po - se l'en - fant doucement, Vers ce Sauveur ai -

V. -table Où re - po - se l'en - fant doucement, Vers ce Sauveur ai -

R. -table Où re - po - se l'en - fant doucement, Vers ce Sauveur ai -

A. *ma - ble. Au son des ins - tru - ments Chantant Marchons pi - eu - se -*

P. *ma - ble. Au son des ins - tru - ments Chantant Marchons pi - eu - se -*

Y. *ma - ble. Au son des ins - tru - ments Chantant Marchons pi - eu - se -*

R. *ma - ble. Au son des ins - tru - ments Chantant Marchons pi - eu - se -*

A. *ment! Par - tons! Par - tons! Par -*

P. *ment! Par - tons! Par - tons! Par -*

Y. *ment! Par - tons! Par - tons! Par -*

R. *ment! Par - tons! Par - tons! Par -*

p Al - lon - tons vers l'é - table Où re - po - se l'en - fant doucement,

pp Al - lon - tons vers l'é - table Où re - po - se l'en - fant doucement,

pp Al - lon - tons vers l'é - table Où re - po - se l'en - fant doucement,

mf

A. *-tons a-vec fer-veur A la re-cher-che du Sau-veur! —*

P. *-tons a-vec fer-veur A la re-cher-che du Sau-veur! —*

Y. *-tons a-vec fer-veur A la re-cher-che du Sau-veur! —*

R. *-tons a-vec fer-veur A la re-cher-che du Sau-veur! —*

Vers ce Sauveur ai-ma-ble. Marchons pi-eu-se-ment! —

Vers ce Sauveur ai-ma-ble. Marchons pi-eu-se-ment! —

Vers ce Sauveur ai-ma-ble. Marchons pi-eu-se-ment! —

Ils s'éloignent peu à peu.

Dim.

Dim.

Très loin.

A.

Al-lons tous vers l'é-table OÙ re-po-se l'en-

P.

Al-lons tous vers l'é-table OÙ re-po-se l'en-

V.

Al-lons tous vers l'é-table OÙ re-po-se l'en-

R.

Al-lons tous vers l'é-table OÙ re-po-se l'en-

Al-lons tous vers l'é-table OÙ re-po-se l'en-

Al-lons tous vers l'é-table OÙ re-po-se l'en-

Al-lons tous vers l'é-table OÙ re-po-se l'en-

pp

A.
P.
Y.
R.

_fant dou_cement, Vers ce Sauveur ai_ma_ble, Au son des ins_tru-

_fant dou_cement, Vers ce Sauveur ai_ma_ble, Au son des ins_tru-

_fant dou_cement, Vers ce Sauveur ai_ma_ble, Au son des ins_tru-

SOP. et TÉN.

_fant dou_cement, Vers ce Sauveur ai_ma_ble, Au son des ins_tru-

BASSES.

_fant dou_cement, Vers ce Sauveur ai_ma_ble, Au son des ins_tru-

A.
P.
Y.
R.

_ments Chan_tant, Mar_chons pi_eu_se -

_ments Chan_tant, Mar_chons pi_eu_se -

_ments Chan_tant, Mar_chons pi_eu_se -

_ments Chan_tant, Mar_chons pi_eu_se -

_ments Chan_tant, Mar_chons pi_eu_se -

_ments Chan_tant, Mar_chons pi_eu_se -

_ments Chan_tant, Mar_chons pi_eu_se -

Même mouvement.

2 VOIX. *f*

Gloria in ex - celsis De - o! ———

2 VOIX. *f*

Gloria in ex - celsis De - o! ———

2 VOIX. *f*

Gloria in ex - celsis De - o! ———

2 VOIX. *f*

Gloria in ex - celsis De - o! ———

A.
P.

_ment! ———

Y.

_ment! ———

R.

_ment! ———

_ment! ———

_ment! ———

Même mouvement.

p

fp

3

3

3^E PARTIEN^o 12.INTRODUCTION.
(Les Rois Mages.)

Majestueux.

PIANO.

The first system of the piano introduction is written for piano. It features a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The music begins with a mezzo-forte (*mf*) dynamic. The right hand plays a series of chords and moving lines, while the left hand provides a steady accompaniment. A *p* (piano) dynamic marking appears in the bass line. The system concludes with a fermata over the final notes.

The second system continues the piano introduction. It maintains the same key signature and time signature. The right hand continues with its melodic and harmonic lines, and the left hand provides accompaniment. The system ends with a fermata.

The third system continues the piano introduction. The right hand's melody and the left hand's accompaniment are consistent with the previous systems. The system concludes with a fermata.

The fourth and final system of the piano introduction. It begins with a piano (*p*) dynamic in the right hand, which then transitions to mezzo-forte (*mf*) in the final measures. The system concludes with a fermata.

(1) On reprendra ce morceau pour accompagner l'entrée des Rois Mages.

pp

7

7

7

This system contains the first three measures of a musical piece. The piano part features a series of chords in the left hand and a melodic line in the right hand. The first measure is marked *pp*. The second and third measures contain a seven-note scale in the right hand, indicated by a bracket with the number '7' above it.

7

7

This system contains the next two measures. The piano part continues with chords in the left hand and a melodic line in the right hand. The second measure of this system contains a seven-note scale in the right hand, indicated by a bracket with the number '7' above it. The third measure contains a seven-note scale in the left hand, indicated by a bracket with the number '7' below it.

Majestueux, lié, chanté.

mf

p

7

This system contains the next two measures. The tempo and mood are indicated as *Majestueux, lié, chanté.* The first measure is marked *mf* and features a melodic line in the right hand and a seven-note scale in the left hand, indicated by a bracket with the number '7' below it. The second measure is marked *p* and features a melodic line in the right hand and a chord in the left hand.

This system contains the next two measures. The piano part features a series of chords in the left hand and a melodic line in the right hand. The first measure is marked *mf* and features a melodic line in the right hand and a seven-note scale in the left hand, indicated by a bracket with the number '7' below it. The second measure is marked *p* and features a melodic line in the right hand and a chord in the left hand.

p

p

p

This system contains the final two measures. The piano part features a series of chords in the left hand and a melodic line in the right hand. The first measure is marked *p* and features a melodic line in the right hand and a seven-note scale in the left hand, indicated by a bracket with the number '7' below it. The second measure is marked *p* and features a melodic line in the right hand and a chord in the left hand. The third measure is marked *p* and features a melodic line in the right hand and a chord in the left hand.

N^o 13.

Arrivée des Bergers.

Rép.

Mon doux enfant,
 Mon vrai Dieu et mon père!

*Mouv! du chœur.**(de loin)*

TOUS LES BERGERS.
(à l'unisson)

Al-

PIANO.

p

- lons tous vers l'é - table Où re - po - - se l'en - fant dou - ce - ment;

(En se rapprochant.)

Vers ce Sauveur ai - ma - ble, Au son des ins - tru - ments Chantant

Marchons pieu - se - ment

p *mf*

Al -

f

lons tous vers l'é - table Où re - po - se l'en - fant — Mar -

Rall. *f*

chons pi - eu - se - ment!

f

N^o 14.

L'Adoration des Bergers.

Rép. (2^e fois)Les quartiers de la lune et même
Le Nouveau-Temps et le Carême.

Andante. Avec émotion et simplicité.

1^{re} STROPHE. *Rigoureusement en mesure.*

PELLION. (1)

Y SAMBERT.

PIANO.

O fils de Ma_jes - té di - vi - - ne

O fils de Ma_jes - té di - vi - - ne

Andante.

p

P.

Y.

Qui, par ta vo_lonté — bé_ni - gue, Tes vê_tu de l'habit hu_main Et gis i_ci —

Qui, par ta vo_lonté — bé_ni - gue, Tes vê_tu de l'habit hu_main Et gis i_ci —

(1) Si la réunion des deux voix chargées des parties de Pellion et d'Ysambert n'offre pas une intonation d'une justesse absolue, on fera bien de supprimer la partie de Pellion.

P.
— sur pauvre foin, De - vant ton berceau je m'in - eli - ne.

V.
— sur pauvre foin, De - vant ton berceau je m'in - eli - ne.

2^e STROPHE.

ALORIS.

p
Et moi, ton ser - vi - teur in - di - gne, Je te cla - me mon Souve -

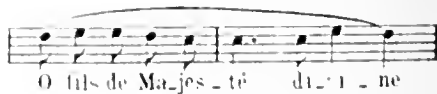
Cresc.

p

(1)
- rain! O fils de Ma - jes - té di - vi - ne Qui, par ta vo - lon - té

Dim.

(1) Si ces deux mesures étaient d'un registre trop élevé pour la personne chargée du rôle d'Aloris, on pourrait les modifier ainsi :



A

bé-ni-gne, T'es vè-tu de l'habit hu-main!

3^e STROPHE.
RIFFLART.

Tu vou-lus su-bir nos souf-fran-ces Pour re-le-ver nos es-pé-ran-

R

-ces, Et, quit-tant ton lo-gis hau-tain, Tu gis i-ci

R

- sur pauvre foin Pour ré-pa-rer no-tre ru-i-ne!

4^e STROPHE. (Reprise en chœur de la 1^{re})

A. *pp*
O fils de Ma-jes - té di - vi - - ne Qui par ta vo - lon - té —

P. *pp*
O fils de Ma-jes - té di - vi - - ne Qui par ta vo - lon - té —

V. *pp*
O fils de Ma-jes - té di - vi - - ne Qui par ta vo - lon - té —

R. *pp*
O fils de Ma-jes - té di - vi - - ne Qui par ta vo - lon - té —

SOPR. *pp*
O fils de Ma-jes - té di - vi - - ne Qui par ta vo - lon - té —

CONTR. *pp*
O fils de Ma-jes - té di - vi - - ne Qui par ta vo - lon - té —

TÉN. *pp*
O fils de Ma-jes - té di - vi - - ne Qui par ta vo - lon - té —

BASS. *pp*
O fils de Ma-jes - té di - vi - - ne Qui par ta vo - lon - té —

BERGERS.

pp

A.
— bé - ni - gne, T'es vê - tu de l'habit hu - main Et gis i - ci —

P.
— bé - ni - gne, T'es vê - tu de l'habit hu - main Et gis i - ci —

Y.
— bé - ni - gne, T'es vê - tu de l'habit hu - main Et gis i - ci —

R.
— bé - ni - gne, T'es vê - tu de l'habit hu - main Et gis i - ci —

— bé - ni - gne, T'es vê - tu de l'habit hu - main Et gis i - ci —

— bé - ni - gne, T'es vê - tu de l'habit hu - main Et gis i - ci —

— bé - ni - gne, T'es vê - tu de l'habit hu - main Et gis i - ci —

— bé - ni - gne, T'es vê - tu de l'habit hu - main Et gis i - ci —

A. *pp*
 — sur pauvre foin, De_vant ton berceau je m'in - eli - ne!

P. *pp*
 — sur pauvre foin, De_vant ton berceau je m'in - eli - ne!

V. *pp*
 — sur pauvre foin, De_vant ton berceau je m'in - eli - ne!

R. *pp*
 — sur pauvre foin, De_vant ton berceau je m'in - eli - ne!

pp
 — sur pauvre foin, De_vant ton berceau je m'in - eli - ne!

pp
 — sur pauvre foin, De_vant ton berceau je m'in - eli - ne!

pp
 — sur pauvre foin, De_vant ton berceau je m'in - eli - ne!

pp
 — sur pauvre foin, De_vant ton berceau je m'in - eli - ne!

pp

N^o 15.

CHŒUR FINAL.

Tous les bergers arrivent en chœur. — Aloris, Ysambert, etc., leur montrent la crèche, et après avoir, par quelques signes, manifesté leur adoration, les bergers entonnent le chœur final

Andante sans lenteur. (♩ = 76)

LES ANGES.

ALORIS.
PELLION.
YSAMBERT.

RIFFLART.

SOPRANOS.
CONTRALTOS.
TENORS

BASSES.

Andante sans lenteur.

PIANO.

mf

A. Or commençons tous à di - re Du - ne dé - vo - te fer - veur

p

A. 

Li - ra, li - ron, Li - ron, li - re, Vi - ve le pe - tit Sau - veur!

A. 

Vi - ve le pe - tit Sau - veur! _____

f Done, commençons tous à di - re

P. 

f Done, commençons tous à di - re

R. 

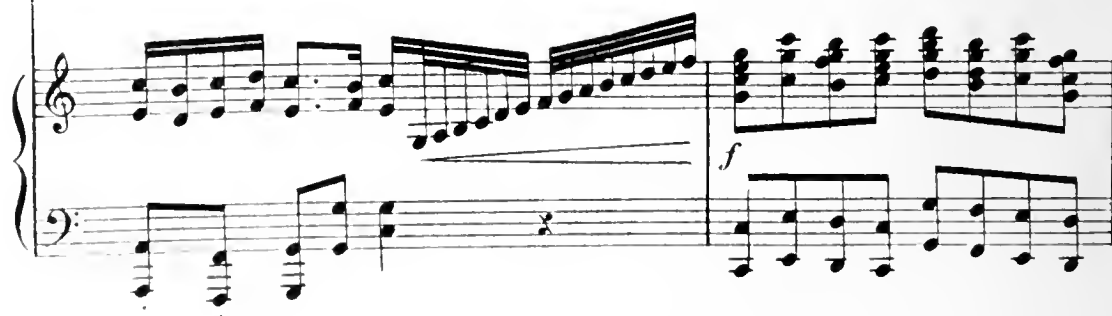
f Done, commençons tous à di - re



f Done, commençons tous à di - re



f Done, commençons tous à di - re



f

A.
P.
Y.

Du - ne dé - vo - te fer - veur

R.

Du - ne dé - vo - te fer - veur

SOPR.

Li - ra, li - ron, Li - ron, li - re,

TÉN.

Du - ne dé - vo - te fer - veur Li - ra, li - ron, Li - ron, li - re,

BASS.

Du - ne dé - vo - te fer - veur Li - ra, li - ron, Li - ron, li - re,

Vi - ve le pe - tit Sauveur! Vi - ve le pe - tit Sauveur! —

Vi - ve le pe - tit Sauveur! Vi - ve le pe - tit Sauveur! —

Vi - ve le pe - tit Sauveur! Vi - ve le pe - tit Sauveur! —

p

P.  I - ci le Sauveur du - mon - de Vient de naître en ce beau jour.

V. 







P. 

V.  Pour sau - ver toute âme in - mon - de Par un grand ex - cès d'a - mour







A.
P.
V.

p

Done, commencons tous à di - re D'u - ne dé - vo - te fer - veur

R.

p

Done, commencons tous à di - re D'u - ne dé - vo - te fer - veur

A.
P.
V.

f

Li - ra, li - ron, li - ron, li - re, Vi - ve le pe - tit Sauveur,

R.

f

Li - ra, li - ron, li - ron, li - re, Vi - ve le pe - tit Sauveur,

f

Li - ra, li - ron, li - ron, li - re, Vi - ve le pe - tit Sauveur,

f

Li - ra, li - ron, li - ron, li - re, Vi - ve le pe - tit Sauveur,

A. *Vi-ve le pe-tit Sauveur! — Qu'of-fri-rons-nous pour hom-ma-ge?*

T. *Vi-ve le pe-tit Sauveur! —*

B. *Vi-ve le pe-tit Sauveur! —*

Vi-ve le pe-tit Sauveur! —

Vi-ve le pe-tit Sauveur! —

T. *De la crè-me, du fro-ma-ge*

B. *Moi, je don-ne-rai du lait...*

LES ANGES.

ff

PELLION.

Gloi - - - re!

ALR. PELLYSAMB.

Moi, un pe - tit a - gne - let.

Donc, commen - çons tous à di - re

Donc, commen - çons tous à di - re

Donc, commen - çons tous à di - re

Donc, commen - çons tous à di - re

Gloi - - - re!

Gloi - - - re! Gloi - - - re!

Du - ne dé - vo - te fer - veur

Li - ra, li - ron, li - ran, li - re,

Du - ne dé - vo - te fer - veur

Li - ra, li - ron, li - ran, li - re,

Du - ne dé - vo - te fer - veur

Li - ra, li - ron, li - ran, li - re,

Du - ne dé - vo - te fer - veur

Li - ra, li - ron, li - ran, li - re,

ff

ff

les
A. *Gloi - - - - re! Gloi - - - - re!*

A.
P.
Y. *Vi - ve le pe - tit Sau - veur! Vi - ve le pe - tit Sau - veur!*

R. *Vi - ve le pe - tit Sau - veur! Vi - ve le pe - tit Sau - veur!*

Vi - ve le pe - tit Sau - veur! Vi - ve le pe - tit Sau - veur!

Vi - ve le pe - tit Sau - veur! Vi - ve le pe - tit Sau - veur!

Les Bergers défilent et s'inclinent devant l'Enfant Jésus.

ff

LES ANGES.

ff

SOPR. *ff* Vi - - ve le pe - -

TÉN. *ff* Vi - - ve le pe - -

BASS. *ff* Vi - - ve le pe - -



les
A.

- tit Sau - - - veur!

- tit Sau - - - veur!

- tit Sau - - - veur!

- tit Sau - - - veur!



N^o 12 bis.

CHŒUR d'ANGES.

Allegretto très modéré.

LES ANGES.

Jé - ru - sa - lem, ci - té lou -
 é - e, A hau - te gloi - re dé - vou -
 é - e, Fil - le de Dieu très pré - ci - eu - se, Fais
 joie et chère plan - tu - reu - se: Ce - lui
 où ton es - poir se fon - de, Le Ré - demp - teur, des -
 cend au mon - de. Ho - san - nah! il naît en ce
 lieu. Ré - jou - is - toi, fil - le de Dieu!
 Ho - san - nah! il naît en ce lieu! Ré - jou - is -
 toi, fil - le de Dieu!

(1) Ce chœur se chante aussitôt après l'introduction de la 3^e partie, le rideau levé.