

Des Heilands Kindheit.

Geistliche Trilogie.

Deutsche Übersetzung von Peter Cornelius und Felix Weingartner.

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

PERSONEN.

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

L'Enfance du Christ.

Trilogie Sacrée.

Paroles de Hector Berlioz.

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

PERSONNAGES.

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

The Childhood of Christ.

A Sacred Trilogy.

English Translation by John Berrhoff.

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

PERSONS.

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

Childhood of Christ

PREMIÈRE PARTIE. ERSTER THEIL. FIRST PART.

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

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

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

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

Pianoforte.

6

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

9

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

poco f

dim. *misurato*

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

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

18

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

21

dolce

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

p *pp*

26

poco riten.

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

poco riten.

Scene I.

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

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

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

Marche nocturne.
Nächtlicher Marsch. Nocturnal March.

Un Centurion.
Ein Centurio.
A Centurion.

Moderato. (♩ = 66.)

Polydorus.
Polydor.
Polydorus.

8

13

18

23

Measures 23-26 of a musical score in B-flat major (two flats). The right hand features a melody with eighth and quarter notes, including a dynamic marking of *mf* (mezzo-forte) at measure 25. The left hand provides a rhythmic accompaniment with eighth and quarter notes.

27

Measures 27-30 of the musical score. The right hand continues the melodic line with various articulations and a dynamic marking of *mf* at measure 30. The left hand maintains the accompaniment pattern.

31

Measures 31-34 of the musical score. The right hand features a more complex melodic line with sixteenth and thirty-second notes, marked with accents. The left hand continues with eighth and quarter notes.

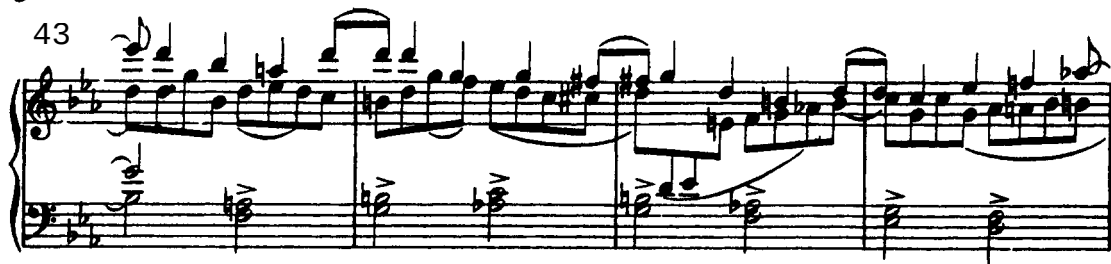
35

Measures 35-38 of the musical score. A first ending bracket labeled '2' spans measures 35 and 36. The right hand has a melodic line with a dynamic marking of *mf* at measure 35. The left hand continues the accompaniment.

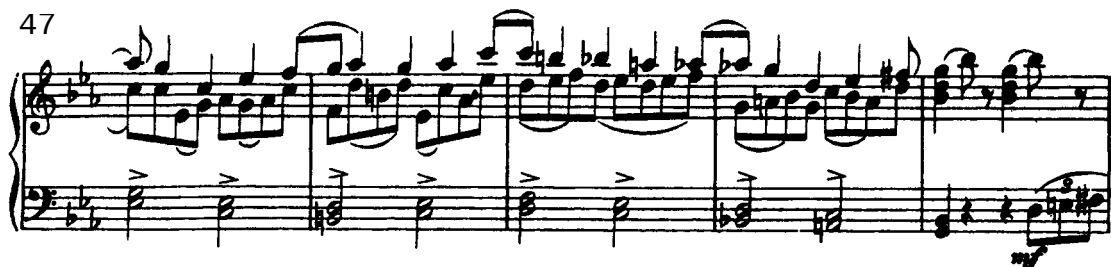
39

Measures 39-42 of the musical score. The right hand features a melodic line with sixteenth and thirty-second notes. The left hand continues with eighth and quarter notes, ending with a final chord in measure 42.

43



47



52



57



62



67



73

7

Musical score for measures 73-77. The key signature is B-flat major (two flats). The melody in the right hand is mostly whole and half notes, with a final measure containing a half note and a quarter note. The left hand plays a continuous eighth-note accompaniment. A *mf* dynamic marking is present at the end of measure 77.

78

Musical score for measures 78-81. The right hand features a melody of eighth and quarter notes, with a *mf* dynamic marking at the end of measure 81. The left hand continues with an eighth-note accompaniment.

82

Musical score for measures 82-85. The right hand has a melody with a *cresc. poco a poco* instruction and a *mf* dynamic marking at the end of measure 85. The left hand plays an eighth-note accompaniment.

86

Musical score for measures 86-90. The right hand features a melody with a *mf* dynamic marking at the end of measure 90. The left hand plays an eighth-note accompaniment.

90

Musical score for measures 90-93. The right hand has a melody with a *mf* dynamic marking at the end of measure 93. The left hand plays an eighth-note accompaniment. A 4-measure rest is indicated in the right hand at the end of measure 93.

94

Musical score for measures 94-97. The right hand features a melody with a *dim.* instruction and a *pp* dynamic marking at the end of measure 97. The left hand plays an eighth-note accompaniment.

99

Musical score for measures 99-104. The key signature has two flats (B-flat and E-flat). The melody in the right hand features a series of chords and moving lines, with dynamic markings *mf* and *p*. The left hand provides a steady accompaniment with eighth-note patterns.

105

5

Musical score for measures 105-110. Measure 105 begins with a boxed number '5'. The right hand has a melodic line with a *mf* dynamic, while the left hand has a rhythmic accompaniment with *pp* dynamics.

110

Musical score for measures 111-114. The right hand continues the melodic development with various articulations, and the left hand maintains the accompaniment pattern.

114

Musical score for measures 115-118. The right hand features a melodic line with a *p* dynamic, followed by a *cresc.* (crescendo) marking. The left hand continues the accompaniment.

119

Musical score for measures 119-124. The right hand has a melodic line with a *mf* dynamic, and the left hand continues the accompaniment with a *p* dynamic.

124

Musical score for measures 124-128. The piece is in B-flat major (two flats) and 3/4 time. The right hand features a melodic line with eighth and sixteenth notes, often beamed together, and some chords. The left hand provides a steady accompaniment with eighth and sixteenth notes. A *mf* (mezzo-forte) dynamic marking is present at the end of measure 128.

129 **6**

Musical score for measures 129-133. Measure 129 is marked with a box containing the number 6. The right hand continues with a melodic line, while the left hand has a more active accompaniment. Dynamics include *mf* (mezzo-forte) and *f* (forte). A crescendo hairpin is visible between measures 130 and 131.

134

Musical score for measures 134-138. The right hand has a more active melodic line with eighth notes. The left hand accompaniment is simpler. A *meno f* (diminuendo forte) dynamic marking is present in measure 138.

138

Musical score for measures 139-143. The right hand features a melodic line with eighth notes. The left hand accompaniment is active. A *cresc.* (crescendo) hairpin is present in measure 140.

142

Musical score for measures 144-148. The right hand has a melodic line with eighth notes. The left hand accompaniment is active. A *f* (forte) dynamic marking is present in measure 145.

Un Centurion.
Ein Centurio.
A Centurion.

7

Polydorus. Le commandant de la patrouille.

Polydor. der Befehlshaber der Runde.

The commander of the patrol.

Qui vient?

Wer da?

Who's there?

7

Recit.

(a tempo misurato)

A_van_cez!

Vorwärts denn!

Then advance!

Ro-me.

Ro-ma.

Roman!

Recit.

(a tempo misurato)

Recit.

Poly-do-rus!

Poly-do-rus!

Poly-do-rus!

Je te cro-yais dé-jà, sol-dat, aux

Ich glaub-te dich in Rom, mein Freund, am

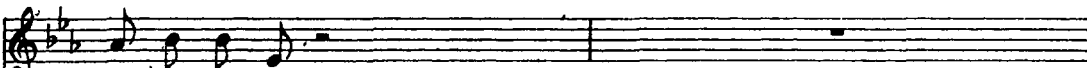
I thought thou wert in Rome, my friend! on'th'

Hal-te!

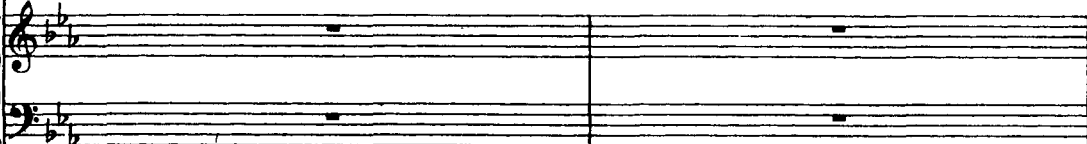
Hal-tet!

Stay there!

Recit.

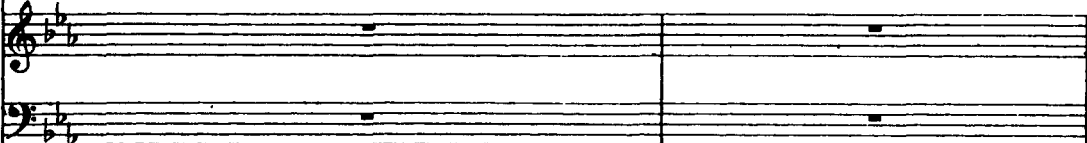
C. 
 bords du Ti-bre.
Strand der Ti-ber!
 Ti-ber ri-ver.

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



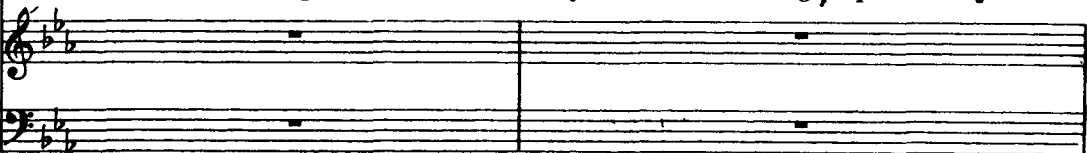
157

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



159

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



161

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



Centurion.

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

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

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

165

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

167

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

169

Centurion.

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

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

pp

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

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

173

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

8

Tempo I. *misurato*

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

Tempo I. misurato

178

182

186

Musical score for measures 186-189. The key signature has two flats (B-flat and E-flat). The score is written for piano with treble and bass staves. Measure 186 features a melodic line in the treble staff with a slur and a fermata, and a bass line with eighth notes. Measure 187 includes a *dim.* (diminuendo) instruction. Measure 188 has a *p* (piano) dynamic marking. Measure 189 continues the melodic and harmonic development.

190

Musical score for measures 190-193. Measure 190 features a *mf* (mezzo-forte) dynamic marking. Measure 191 includes a *pp* (pianissimo) marking. Measure 192 has a *p* (piano) marking. Measure 193 continues the melodic and harmonic development.

195

Musical score for measures 195-198. Measure 195 features a *mf* (mezzo-forte) dynamic marking. Measure 196 includes a *cresc.* (crescendo) instruction. Measure 197 and 198 continue the melodic and harmonic development.

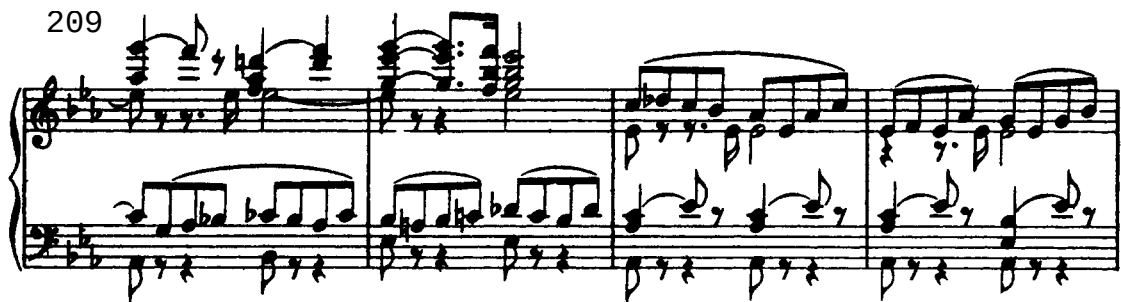
200

Musical score for measures 200-203. Measure 200 features a *mf* (mezzo-forte) dynamic marking. Measure 201 includes a *dim.* (diminuendo) instruction. Measure 202 has a *p* (piano) marking. Measure 203 continues the melodic and harmonic development.

205

Musical score for measures 205-208. Measure 205 features a *dim. poco a poco* (diminuendo poco a poco) instruction. Measure 206, 207, and 208 continue the melodic and harmonic development.

209



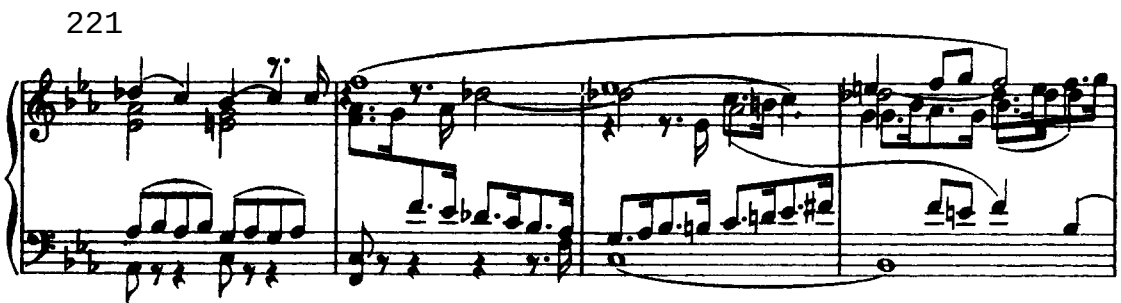
213



217



221



225

10





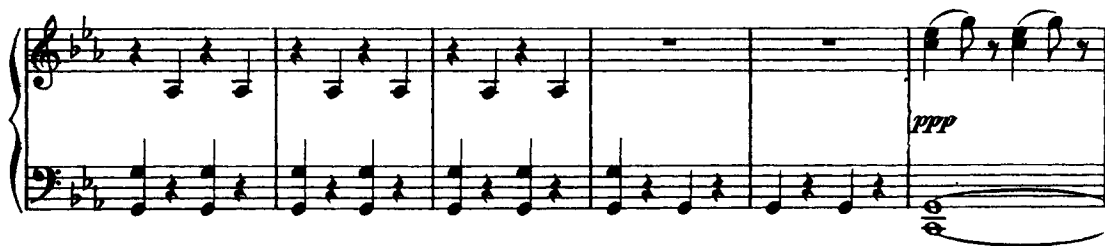
234



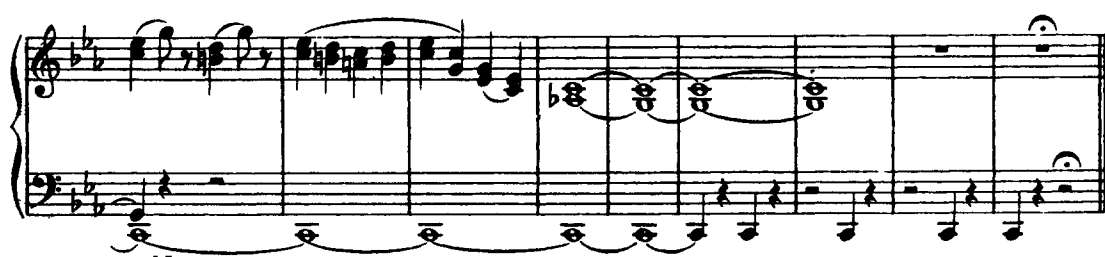
239



245



251



Scene II.

Intérieur du palais d'Hérode.

| Im Palaste des Herodes

Interior of Herod's Palace.

Air d'Hérode.

Arie des Herodes. Song of Herod.

Allegro non troppo. (♩ = 80.)

Polydorus.

Herodes.

Allegro non troppo. (♩ = 80.)



5



8



11



13

Herodes.

Recit.
sotto voce

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

Recit.

17

H.

en-co-re cet en-fant...
Schon wie-der die-ses Kind,
 reveals that infant fair,

Qui doit me dé-trô-
das mich entthro-nen
 Which shall unthrona a

20

H.

ner!
soll!
 king.

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

23

H.

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

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

ff *mf* *p simile*

30

p

34

p *f*

38 **[11]** Herodes.

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

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

43

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

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

20
48*poco f*

H.

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

52

H.

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

56

12

H.

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

61

H.

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

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

espr.

69

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

f *dim.* *mf.*

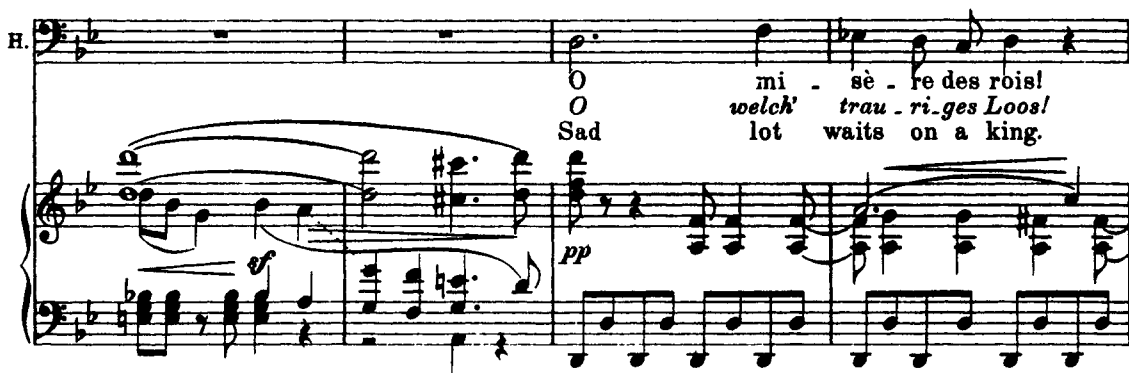
73

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

pp *p*

77

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

H. 

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

pp

85

H. 

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

13

Ré -
Re -
To

89

H. 

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

93

H. 

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

H. *bois!*
Schoss!
lot!

101

H. *p*

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

105 *Un poco rit.*

H. *ppp*

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

109

H. *Un poco rit.* *a tempo vibrato*

poco sf *poco sf* *a tempo*
 in - ter - mi - na - ble nuit, in - ter - mi - na - ble
 un - end - lich lan - ge Nacht, un - end - lich lan - ge
 oh, — ne - ver - end - ing night; oh, ne - ver - end - ing

H. *nuit!*
Nacht!
night!

pp *p*

117

121 [16] *Un poco rit.* *a tempo*

cresc. molto *p*

126 **Scene III.**
Polydorus. *Allegro. (♩: 92.)*

Seigneur!
O Herr!
Oh, Sire!

Herodes.

Lâches, tremblez! Je sais te_nir en.
Weh mir, Ver_rath! Noch schaff'ich mit dem
Coward, a_vant, else shall mysword re.

Allegro. (♩: 92.)

pp *ff*

Meno mosso.

P. *Ar.rê.téz!*
Haltet ein!
'Tis no foe!

H. *(le reconnaissant)*
(ihn erkennend)
(recognizing him)

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

Meno mosso.

133

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

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

135

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

H. *Enfin!*
Wohlan!
At last!

Qu'ils pa - raissent!
Lass sie kommen.
Let them en - ter!

Scene IV.

Hérode et les Devins.

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

17 Andantino maestoso. (♩ = 63.)

Herodes.

Tenori I e II.

Bassi I e II.

CORO.

Les Devins.
Die Wahrsager.
The Sooth-sayers.

17 Andantino maestoso. (♩ = 63.)

4



8

5 Bassi I.

5 Bassi II.

p sotto voce

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

12

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

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

15

unis.

reux; Ils te sont dé_vou_és. Par - le, qu'at_tends_tu
 ehst; dei_nem Ruf folg_ten wir. Sa - ge, was du be -
 ful. We o - bey thy command. Speak, king! what's thy de -

pp

18

Herodes. Recit.

Qu'ils veuillent mé_clai - rer. Est - il quelque re - mède Au sou - ci dé - vo -
 So gebt Er_klä_rung mir, wie ich die Sor_ge wen - de vom schlaf_lo - sen
 Advise me what to do, that I may banish from my rest - less

d'eux?
 gehrst!
 sire?

Recit.

p

21

Andante con moto.

H. rant qui dès longtemps m'ob - sè - de?
 Haupt, die mich bedrängt ohn' En - de.
 soul sor.row and care for e - ver.

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

Andante con moto.

p

mf *p*

24 Andante misterioso. (♩ = 66.)

sotto voce

H. 

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

p

pp

27

H. 

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

30

H. 

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

33

H. 

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

poco f

37

Recit.

H. trô - ne et ton peu - voir. Puis - je de vous sa -
 Reich und dei - ne Macht. Nun sa - get, ob ihr
 from thee throne and power? Tell me, do you be -

sf *p* Recit.

41

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

43

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

46 Andante.

CORO. *p* *misurato*

18

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

pp

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

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

Kabbalistische Umzüge
und Beschwörung der
Wahrsager.

Cabalistic processions
and exorcism of the
sooth-sayers.

Allegretto. (♩ = 152.)

2

3

4

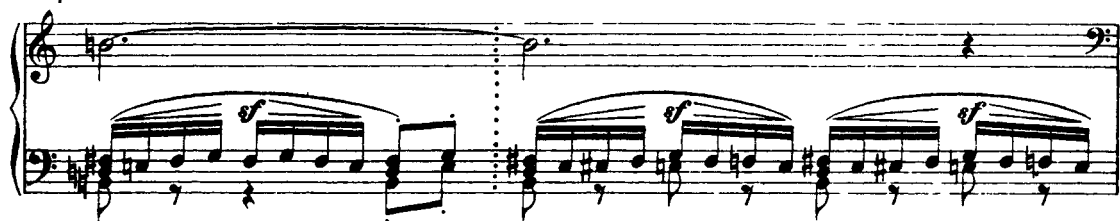
5 19



6



7



8



9



11



13

Measures 13-15 of a musical score. The piece is in 4/4 time. Measure 13 features a piano (*p*) introduction in the right hand and a forte (*sf*) accompaniment in the left hand. Measure 14 continues the accompaniment. Measure 15 shows a crescendo to *poco f* with a melodic line in the right hand. The key signature has two sharps (F# and C#).

16

Measures 16-18. Measure 16 continues the accompaniment. Measure 17 features a melodic line in the right hand. Measure 18 shows a melodic line in the right hand and a forte (*f*) accompaniment in the left hand. The key signature has two sharps (F# and C#).

19

20

Measures 19-21. Measure 19 is the start of a new section, marked with a box around the number 20. The time signature changes to 3/4. Measure 20 features a piano (*p*) introduction in the right hand and a forte (*sf*) accompaniment in the left hand. Measure 21 continues the accompaniment. The key signature has one flat (Bb).

20

Measures 20-22. Measure 20 continues the accompaniment. Measure 21 features a melodic line in the right hand. Measure 22 shows a melodic line in the right hand and a forte (*sf*) accompaniment in the left hand. The key signature has one flat (Bb).

21

Measures 21-23. Measure 21 continues the accompaniment. Measure 22 features a melodic line in the right hand. Measure 23 shows a melodic line in the right hand and a forte (*sf*) accompaniment in the left hand. The key signature has one flat (Bb).

22

Measures 22-24. Measure 22 continues the accompaniment. Measure 23 features a melodic line in the right hand. Measure 24 shows a melodic line in the right hand and a forte (*sf*) accompaniment in the left hand. The key signature has one flat (Bb).

23 *mf*

Measures 23 and 24 of a piano piece. The right hand plays a melody in G-flat major (one flat) with a half note and a dotted half note. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *sf*. A repeat sign is present at the end of measure 23.

24

Measures 24 and 25. The right hand continues the melody. The left hand accompaniment changes to a more complex pattern. Dynamics include *sf*.

25

Measures 25 and 26. The right hand has a half note and a dotted half note. The left hand accompaniment continues. Dynamics include *sf*.

26

Measures 26 and 27. The right hand has a half note and a dotted half note. The left hand accompaniment continues. Dynamics include *sf*.

27 21 *mf*

Measures 27 and 28. The right hand has a half note and a dotted half note. The left hand accompaniment continues. Dynamics include *mf* and *sf*. A repeat sign is present at the end of measure 27.

28 *p*

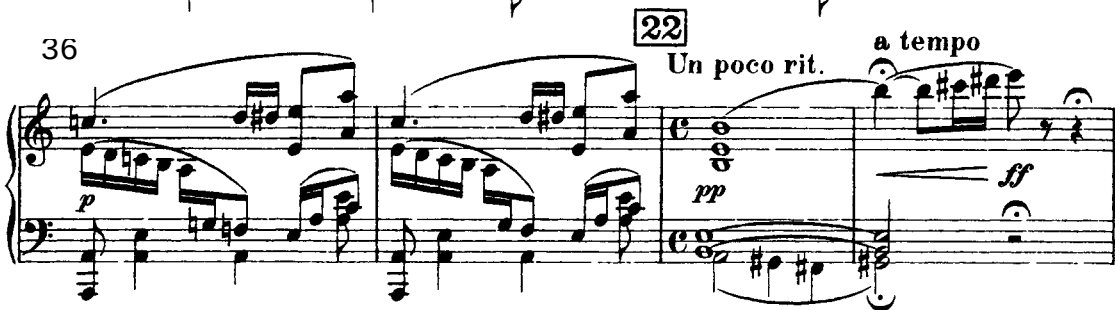
Measures 28 and 29. The right hand has a half note and a dotted half note. The left hand accompaniment continues. Dynamics include *p* and *sf*.



33



36

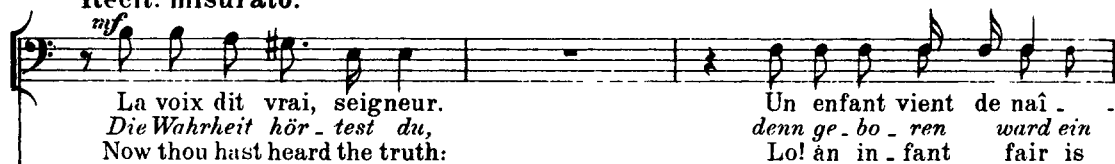


Andante misterioso. (♩ = 66.)

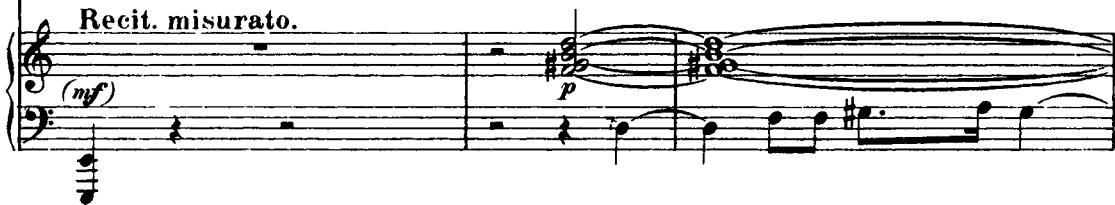
CORO.

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

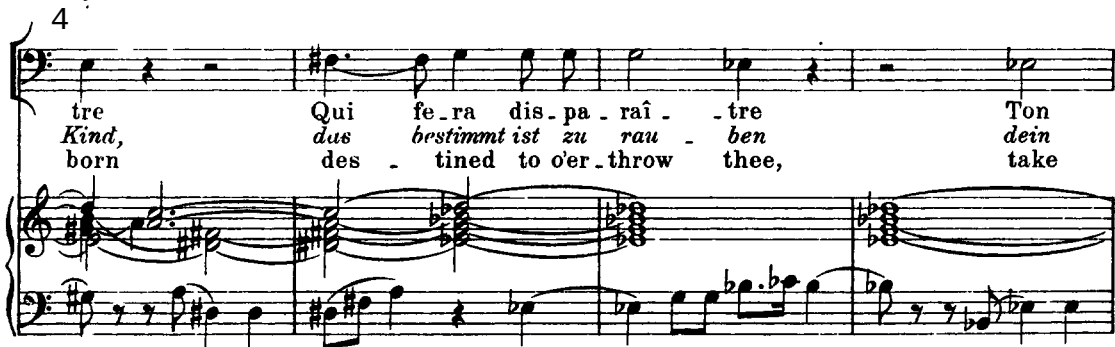
Recit. misurato.



Recit. misurato.



4



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

11 Herodes.

Animato.

Allegro.

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

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

14 Andante.

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

17

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

cresc. *f* *p*

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

cresc. *f*

21 **23**

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

p *pp* *poco sf* *p*

24 **Allegro agitato. (♩=118.)**
Herodes.

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

p *cresc.*

28

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

f

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

36

24

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

40

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

43

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

H. 

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

mf

51

H. 

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

poco cresc.
(p)

55

H. 

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

cresc. molto
f

59

H. 

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

mf

62

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

66

25

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

69

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

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

CORO.
(Tutti.)

Basso I. II.

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

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

H.

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

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

ris - sent! N'hé - si - te pas,
der - ben! O zög' - re nicht,
per - ish. No more de - lay,

n'hé - si - te pas!
o zög' - re nicht!
a - way, a - way!

Que
Weh
Oh,
unis.

ris - sent! N'hé - si - te pas,
der - ben! O zög' - re nicht,
per - ish. No more de - lay,

n'hé - si - te pas!
o zög' - re nicht!
a - way, a - way!

Que
Weh
Oh,

H.

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

div.

dans Jérusalem,
dir, Je - ru - sa - lem,
weep, Je - ru - sa - lem,

A Na - za - reth, a Beth - lé -
dir Na - za - reth und Beth - le -
weep, Na - za - reth and Beth - le -

dans Jérusalem,
dir, Je - ru - sa - lem,
weep, Je - ru - sa - lem,

A Na - za - reth, à Beth - lé -
dir Na - za - reth und Beth - le -
weep, Na - za - reth and Beth - le -

H. *reth, à Beth - lé - em,*
reth und Beth - le - hem,
reth and Beth - le - hem,

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

Basso I.

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

Basso II.

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

83

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

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

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

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

26

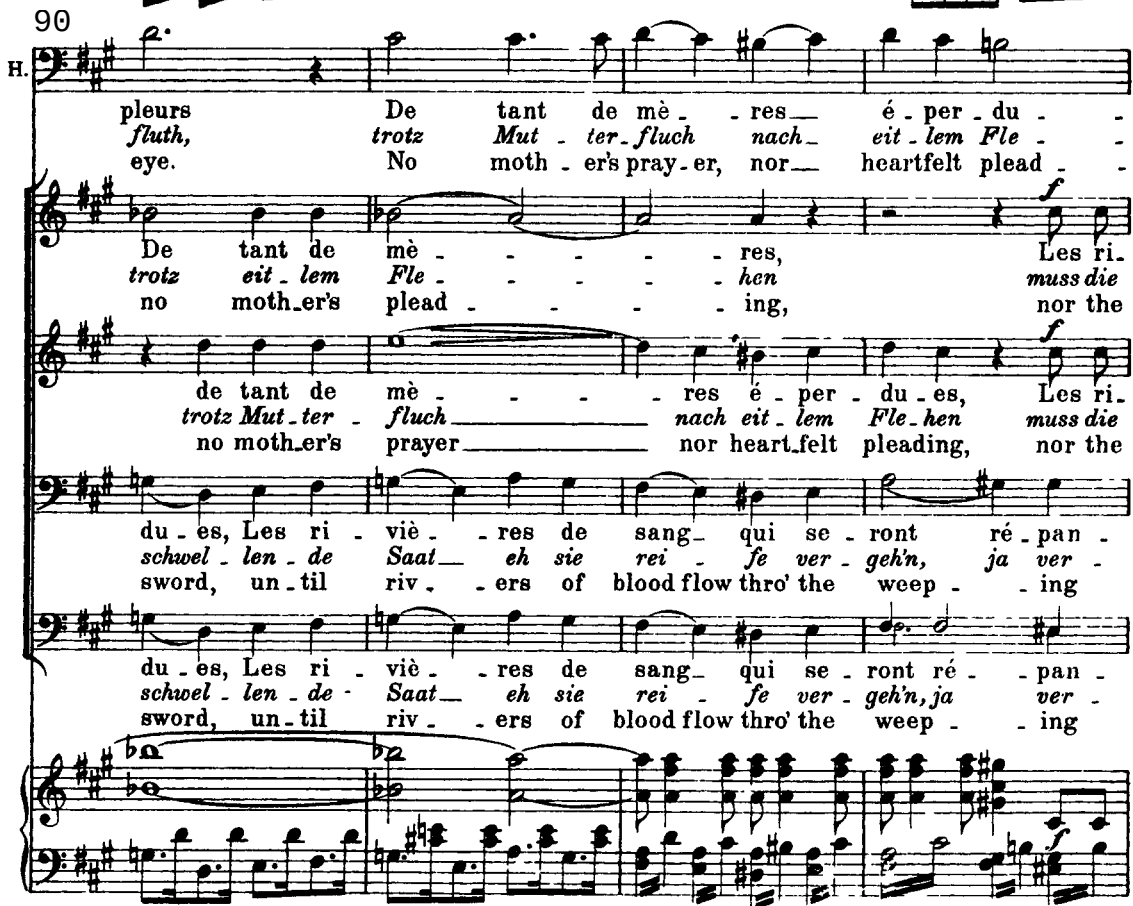
H. 

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

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

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

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

90
H. 

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

De tant de mè - res, Les ri -
trotz eit - lem Fle - hen muss die
no moth - er's plead - ing, nor the

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

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

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

H. 

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

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

f unis.

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

H. 

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

unis.
sotto voce

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

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

sotto voce

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

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

H. *p*

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

cresc. div.

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

div. unis. cresc.

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

cresc.

105 [27] *ff*

H. *sotto voce*

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

sotto voce

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

sotto voce

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

[27]

ff *p* *pp*

cresc.

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

unis.

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

div. unis.

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

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

div.

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

div.

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

H.

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

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

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

120

124

128

136

141

144

147

153

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

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

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

Scene V.

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

Duo. Duett. Duet.

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

Joseph.

Andante. (♩=80.)

4

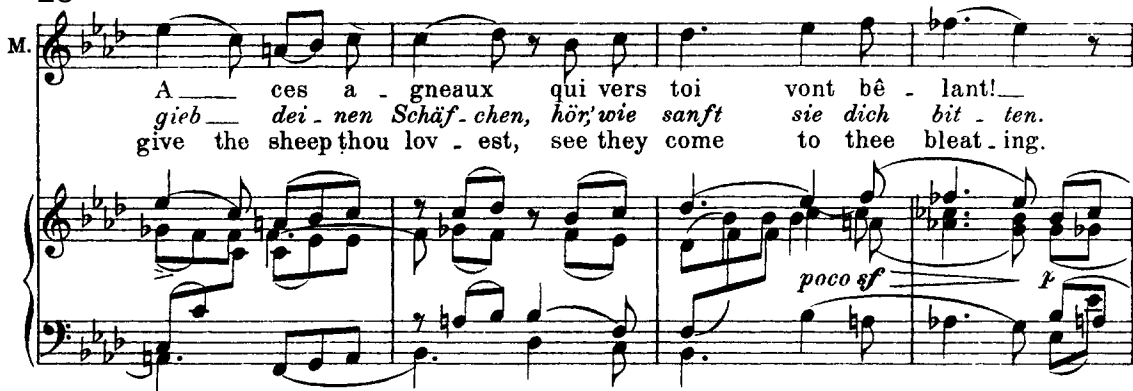
8

13

Marie.

29

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

M. 

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

poco sf *f*

M. 

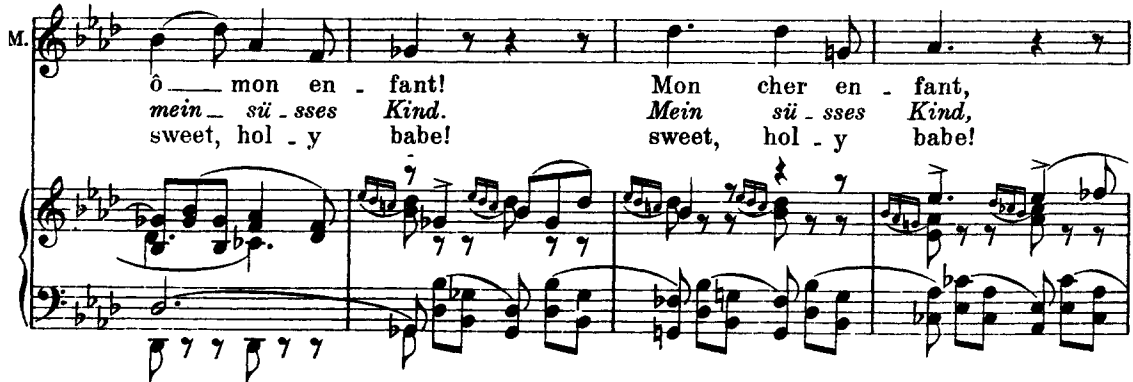
Ils sont si doux!
 Sie schau'n so hold,
 They are so meek,
 (p)

(p)

M. 

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

pp

M. 

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

pp

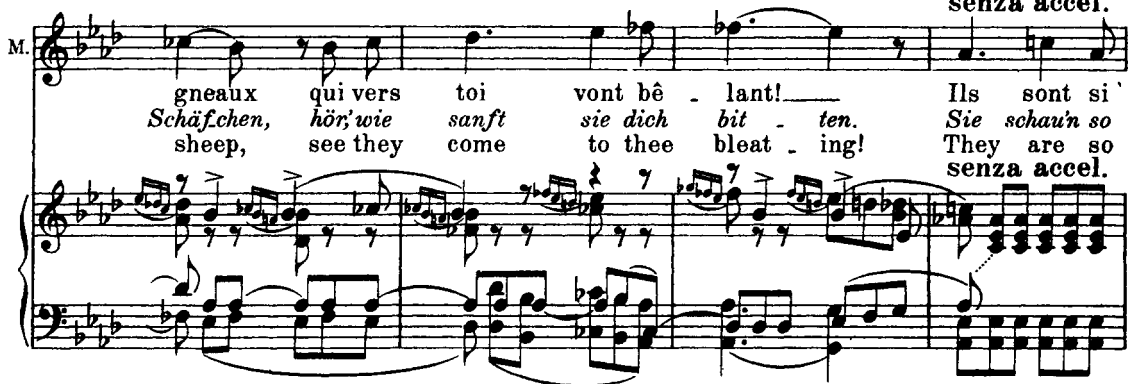
M. 

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

37

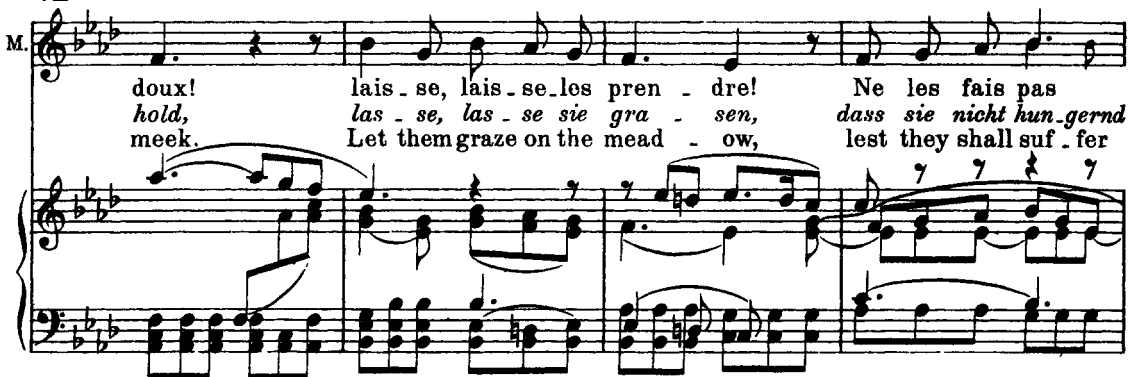
30

senza accel.

M. 

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

41

M. 

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

45

M. 

lan - - guir, ô mon en - fant! Rê.
schmach - ten, mein süßes Kind, Und
 hun - - ger, sweet hol - y babel! And

poco cresc. mf

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

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

53

Animando poco assai.

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

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

Animando poco assai.

56

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

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

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

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

61 **Tempo I.**

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

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

Tempo I.

65 **rit. [31] Tempo I un poco animato.**

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

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

rit. [31] Tempo I un poco animato.

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

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

poco f

72

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

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

meno f

75

Un poco animato.

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

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

Un poco animato.

Tempo I.

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

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

Tempo I.

Piano accompaniment for the first system.

82

rit.

Tempo I.

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

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

rit.

Tempo I.

Piano accompaniment for the second system.

86

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

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

Piano accompaniment for the third system.

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

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

rit.

94 **[32]** a tempo

M.
 fant!
 Kind!
 harm!

J.
 fant!
 Kind!
 babe!

[32] a tempo *rall.*

mf *p*

99

p *dim.*

103

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

Scene VI.

Les anges invisibles.
Saint Marie, Saint Joseph.

Unsichtbare Engel.
Maria, Joseph.

Invisible Angels.
Mary, Joseph.

[33]

Lento con solennità. (♩=63.)

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

Joseph.

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

5 Soprani I.

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

5 Soprani II.

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

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

5 Alt I.

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

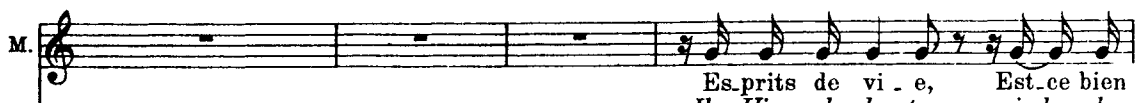
5 Alt II.

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

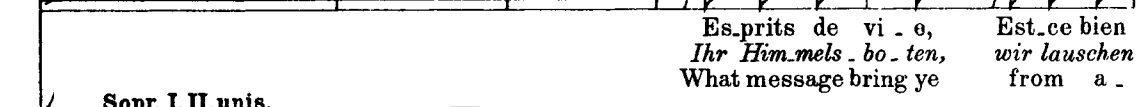
[33]

Lento con solennità. (♩=63.)

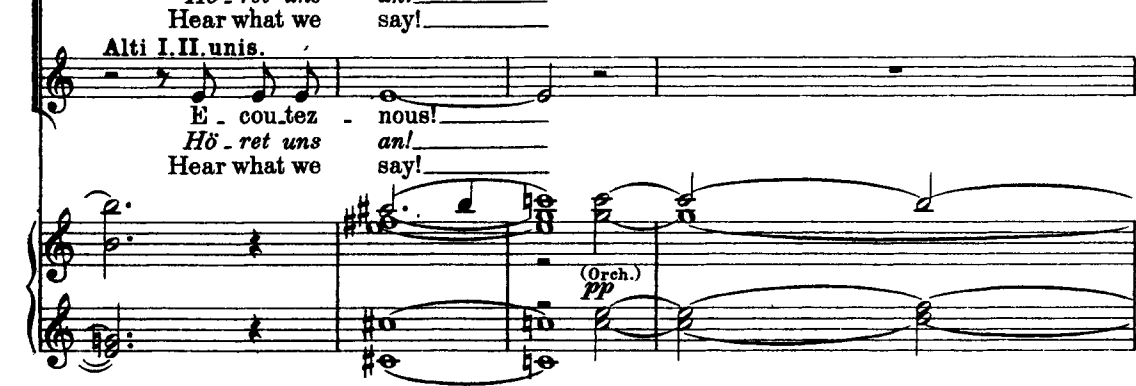
p (Orgel.)

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

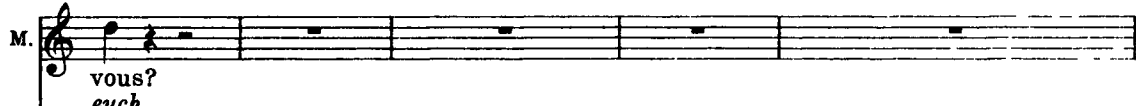
J.  Es.prits de vi - e, Est.ce bien
Ihr Him_mels - bo - ten, wir lauschen
What message bring ye from a -

Sopr. I. II. unis.  E - cou - tez - nous!
Hö - ret uns an!
Hear what we say!

Alti I. II. unis.  E - cou - tez - nous!
Hö - ret uns an!
Hear what we say!

 (Orch.)
pp

10

M.  vous?
euch.
bove?

J.  vous?
euch.
bove?

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

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

 (Orgel.) p

M.

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

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

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

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

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

(Orch.) *pp*(Org.) *p*

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

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

*cresc.**mf*

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

*cresc.**mf*

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

(Orch.) *p*

25 **[34] Un poco animato. (♩ = 84.)**

Marie.

Joseph.

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

[34] Un poco animato. (♩ = 84.)

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

28

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

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

31 **Allegretto. (♩ = 144.)**

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

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

Allegretto. (♩ = 144.)

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

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

Silence.
G. P.

Lento. (♩=63.)

45 **35** *Engel.*
Angels.

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

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

Lento. (♩=63.)

(Org.) *p*

49

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

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

54

Marie.

[36] Allegretto. (♩=132.)

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

Joseph.

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

te.
het.
you.

te.
het.
you.

[36] Allegretto. (♩=132.)

(Orch.)

*mf**p*

56

M.

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

J.

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

Lento. (♩=56.)

M. *rer!*
Fahrt.
journey.

J. *rer!*
Fahrt.
journey.

Voix des Femmes et Enfants.

Frauen- und Knabenstimmen.

Voices of women and boys.

Sopr. I. Tutti.

Sopr. II. Tutti.

Alti I. Tutti.

Alti II. Tutti.

Lento. (♩=56.)

mf (Org.)

(Orch.)

pp

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

mf *Ho -*

mf *Ho -*

mf *Ho -*

mf *Ho - san - na!*

Ho - san - na! Ho -

Ho - san - na! Ho - san -

Ho - san - na! Ho - san -

Ho - san - na!

(Org.) *p*

dim. *ppp*
san - na! Ho - san -

dim. *ppp*
na! Ho - san - na! Ho - san -

dim. *ppp*
na! Ho - san - na! Ho - san -

dim. *ppp*
Ho - san - na! Ho - san - na! Ho - san -

pp
(Org.)

On ferme ici la porte de la salle communiquant avec l'orchestre.*)

Hier wird die Thür des Saales geschlossen.

Here the door of the hall to be shut.

sempre dim.

na! Ho - san - na!

sempre dim.

na! Ho - san - na!

sempre dim.

na! Ho - san - na!

sempre dim.

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

mf (Org.)

ppp

pppp

un poco rit.

pppp

pppp

pppp

un poco rit.

(Orch.) *pp*

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

Sollte bei einer Aufführung im Theater kein Zimmer in der Nähe des Orchesters vorhanden sein, so haben sich die Choristen im Hintergrunde hinter einem Vorhange aufzustellen. Von Anfang dieser Nummer an wird derselbe nur bis zur Kopfhöhe, hier aber ganz herabgelassen. Überdies müssen die Choristen sich hier rasch umkehren und dem Publikum den Rücken wendend diese letzten fünf Takte singen. (Dämpfung der Singstimmen.)

When performed in a theatre, where there should not happen to be a room sufficiently near the orchestra, the Choristers singing behind the scene, must stand behind a curtain. At the beginning of this part the curtain must be lowered to the heads of the singers; so however, that when lowered entirely the curtain shall serve as a sordine. In singing these five last bars, the Choristers must turn their backs quickly to the audience. (Voices damped.)

DEUXIÈME PARTIE. ZWEITER THEIL. SECOND PART.

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

Les bergers se rassemblent | Die Hirten versammeln sich | The shepherds assemble
devant l'étable de Bethléem. | vor der Krippe zu Bethlehem. | before the manger of Bethlehem.

Ouverture.

Moderato un poco lento. (♩ = 96.)

First system of the musical score, measures 1-6. The key signature is two sharps (F# and C#), and the time signature is 3/4. The music is in piano (*p*) dynamics. A small text box in the middle of the system contains the lyrics: "Mi non # / E nicht # E / E not # E".

Second system of the musical score, measures 7-12. The music continues with various melodic and harmonic developments in the piano and bass staves.

Third system of the musical score, measures 13-17. Measure 13 is marked with a box containing the number 37. The music features more complex rhythmic patterns and dynamics.

Fourth system of the musical score, measures 18-22. Measure 18 is marked with the number 18. The music includes a crescendo (*cresc.*) and a piano (*p*) dynamic marking.

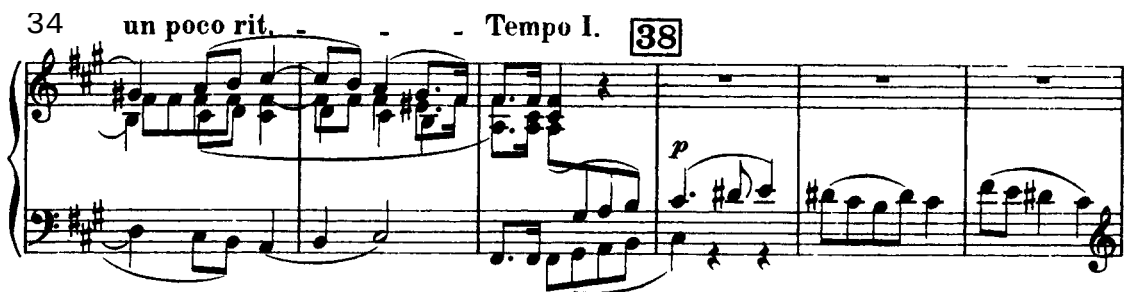
Fifth system of the musical score, measures 23-27. Measure 23 is marked with the number 23. The music features a fortissimo (*f*) dynamic marking, followed by a mezzo-forte (*mf*) and a diminuendo (*dim.*) marking.

29



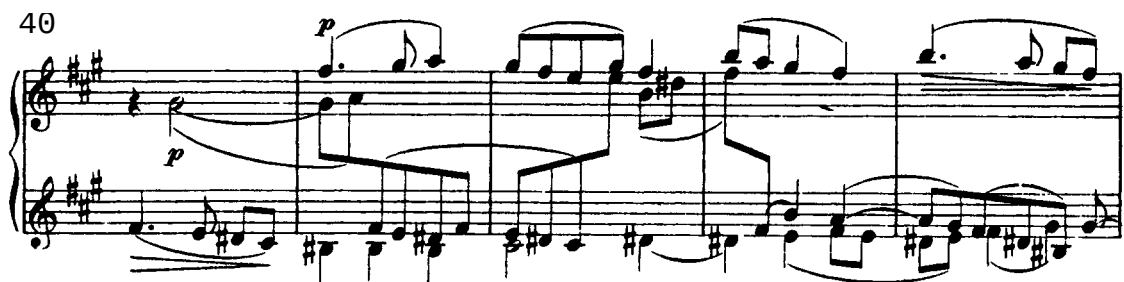
perdendosi *pp*

34 un poco rit. - - - Tempo I. [38]



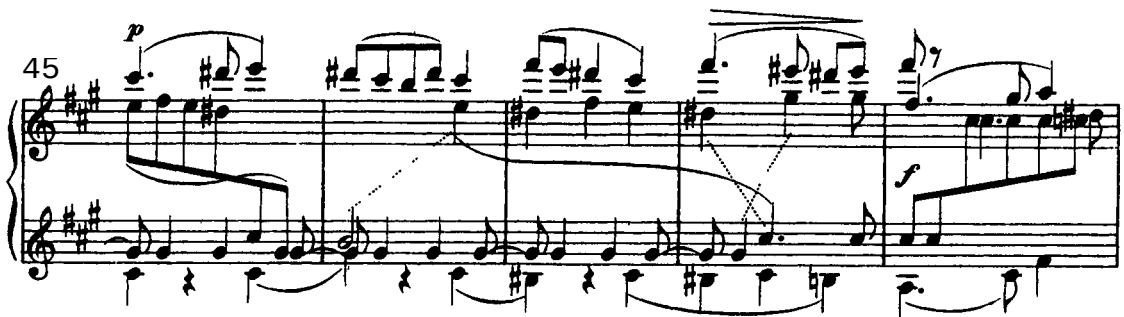
p

40



p

45



p *f*

50



cresc. *p*

39

55

tr

Musical score for measures 55-60. The key signature is two sharps (F# and C#). The music is written for piano. Measure 55 starts with a trill (tr) on the right hand. Dynamics include *mf*, *sf*, and *dim.*. The tempo is marked *un poco rit.* at the end of the system.

61

un poco rit.

Musical score for measures 61-66. The key signature is two sharps (F# and C#). The music is written for piano. Measure 61 starts with a trill (tr) on the right hand. Dynamics include *pp*. The tempo is marked *un poco rit.* at the end of the system.

67

Tempo I.

Musical score for measures 67-72. The key signature is two sharps (F# and C#). The music is written for piano. Measure 67 starts with a trill (tr) on the right hand. Dynamics include *p*. The tempo is marked **Tempo I.** at the beginning of the system.

73

Musical score for measures 73-77. The key signature is two sharps (F# and C#). The music is written for piano. Measure 73 starts with a trill (tr) on the right hand. Dynamics include *cresc.* and *mf*.

78

40

Musical score for measures 78-82. The key signature is two sharps (F# and C#). The music is written for piano. Measure 78 starts with a trill (tr) on the right hand. Dynamics include *dim.*, *(pp)*, and *cresc.*.

83

Musical score for measures 83-87. The key signature is two sharps (F# and C#). The music is written for piano. Measure 83 starts with a trill (tr) on the right hand. Dynamics include *mf* and *p*.

Musical score for measures 89-94. The key signature is two sharps (F# and C#). The score is written for piano (pp) and includes dynamic markings such as *pp* and *p*. The music features complex rhythmic patterns, including triplets and sixteenth notes, and a crescendo leading to a final chord.

Musical score for measures 95-100. The key signature is two sharps (F# and C#). The score is written for piano (pp) and includes dynamic markings such as *cresc.* and *p*. The music features complex rhythmic patterns, including triplets and sixteenth notes, and a crescendo leading to a final chord.

Musical score for measures 101-106. The key signature is two sharps (F# and C#). The score is written for piano (pp) and includes dynamic markings such as *f*. The music features complex rhythmic patterns, including triplets and sixteenth notes, and a crescendo leading to a final chord.

Musical score for measures 107-110. The key signature is two sharps (F# and C#). The score is written for piano (pp) and includes dynamic markings such as *f*. The music features complex rhythmic patterns, including triplets and sixteenth notes, and a crescendo leading to a final chord.

Musical score for measures 111-115. The key signature is two sharps (F# and C#). The score is written for piano (pp) and includes dynamic markings such as *dim.* and *p*. The music features complex rhythmic patterns, including triplets and sixteenth notes, and a crescendo leading to a final chord.

*poco rit.***Tempo I.**

Musical score for measures 116-120. The key signature is two sharps (F# and C#). The score is written for piano (pp) and includes dynamic markings such as *sf*, *dim.*, *pp*, and *poco f*. The music features complex rhythmic patterns, including triplets and sixteenth notes, and a crescendo leading to a final chord.

122 **42**

poco f

p

129

poco f

p

136

sf

141

43

f

p

148

cresc.

f

dim.

157

un poco rit.

ppp

L'Adieu des Bergers à la Sainte Famille.

Abschiedsgesang der Hirten beim
Scheiden der heiligen Familie.The shepherds bid farewell
to the Holy Family.

Allegretto. (♩ = 50.)

Soprani.

Alti.

Tenori.

Bassi.

CORO.

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

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

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

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

Allegretto. (♩ = 50.)

9

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

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

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

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

poco f *p*

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

poco f *p*

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

poco f *p*

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

poco f *p*

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

poco f *p*

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

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

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

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

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

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

mf *dim.* *p*

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

mf *dim.* *p*

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

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

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

38

44 Tempo I.

p

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

p

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

p

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

p

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

44 Tempo I.

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

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

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

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

55

poco f

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

poco f

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

poco f

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

poco f

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

poco f

p

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

p

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

p

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

p

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

68

f *mf* *dim.*

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

mf *dim.*

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

f *mf* *dim.*

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

f *mf* *dim.*

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

Poco rit.

[45] Tempo I.

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

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

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

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

Poco rit.

[45] Tempo I.

85 Un poco più lento.

pppp

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

pppp

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

pppp

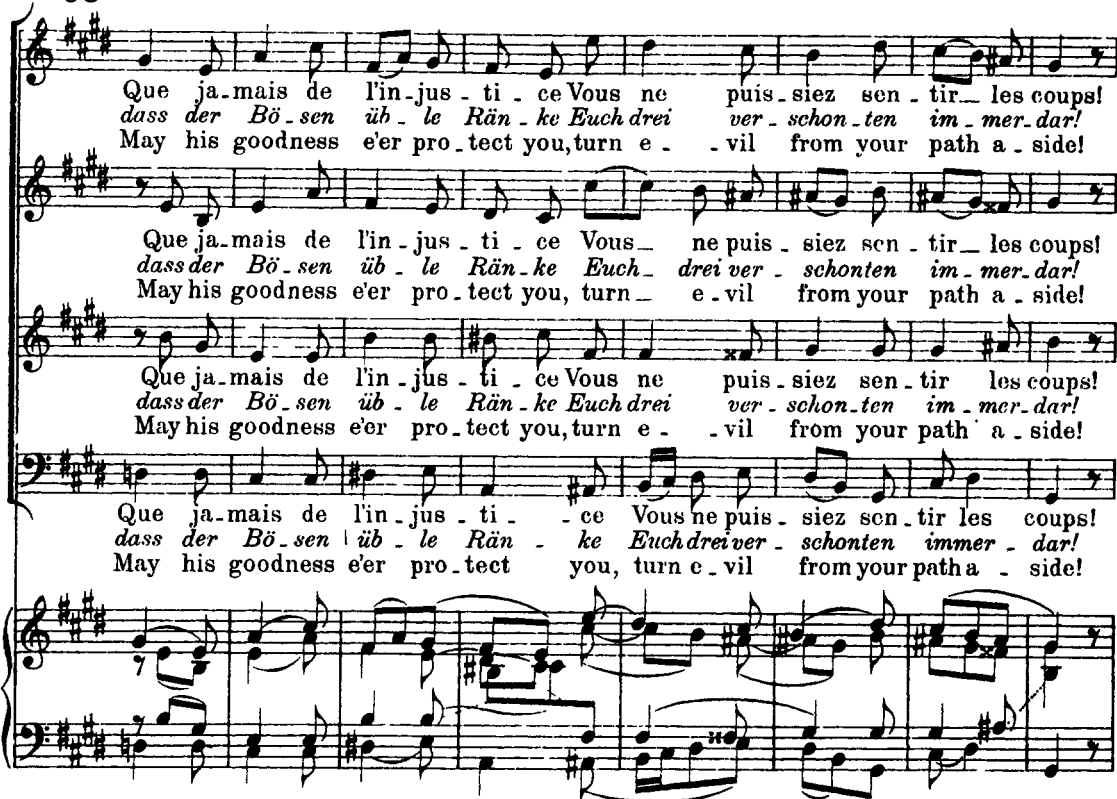
Cher en-fant, Dieu te bé-nis-se! Dieu vous bé-nis-se, heureux é-poux!
Schirmten doch des Him-mels Mäch-te dies Kind und dich, du glücklich Paar,
Sweet-est babe, God grant his blessing, God bless thy par-ents sore-ly tried!

pppp

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

Un poco più lento.

pppp



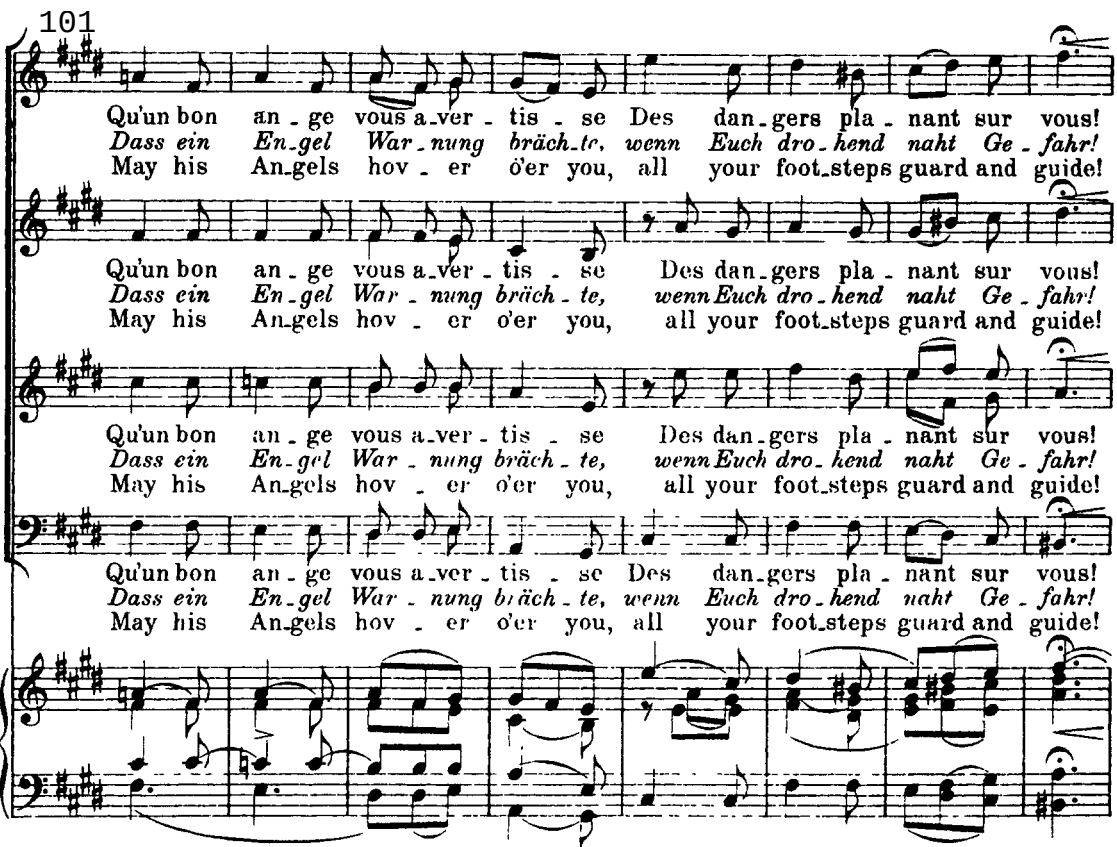
Que ja-mais de l'in-jus-ti-ce Vous ne puis-siez sen-tir les coups!
 dass der Bö-sen üb-le Rän-ke Euch drei ver-schon-ten im-mer-dar!
 May his goodness e'er pro-tect you, turn e-vil from your path a-side!

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

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 dass der Bö-sen üb-le Rän-ke Euch drei ver-schon-ten im-mer-dar!
 May his goodness e'er pro-tect you, turn e-vil from your path a-side!

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

101



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

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

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

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

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

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

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

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

116

Poco rit.

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

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

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

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

Poco rit.

pp

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

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

4 Soprani.

4 Alti.

Allegretto grazioso. (♩.=52.)

Allegretto grazioso. (♩.=52.)

25

poco f

poco f

This system contains measures 25 through 30. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. Dynamic markings include *poco f* at the beginning and end of the system.

31

p

This system contains measures 31 through 36. The right hand continues the melodic development, and the left hand has a more active role with sixteenth-note patterns. A *p* (piano) dynamic marking is present in measure 34.

37

p *pp* *poco f* *p*

This system contains measures 37 through 41. It features a variety of dynamics: *p* in measures 37 and 41, *pp* (pianissimo) in measure 39, and *poco f* in measure 40. The right hand has a more active melodic line, while the left hand provides a steady accompaniment.

47 42

p

This system contains measures 42 through 45. A box around the measure number 42 indicates a section change. The right hand has a more active melodic line, and the left hand provides a steady accompaniment. A *p* (piano) dynamic marking is present in measure 45.

46

pp

This system contains measures 46 through 50. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment. A *pp* (pianissimo) dynamic marking is present in measure 49.

50

poco f

This system contains measures 51 through 54. The right hand features a melodic line with eighth and sixteenth notes, and the left hand provides a harmonic accompaniment. A *poco f* (poco fortissimo) dynamic marking is present in measure 53.

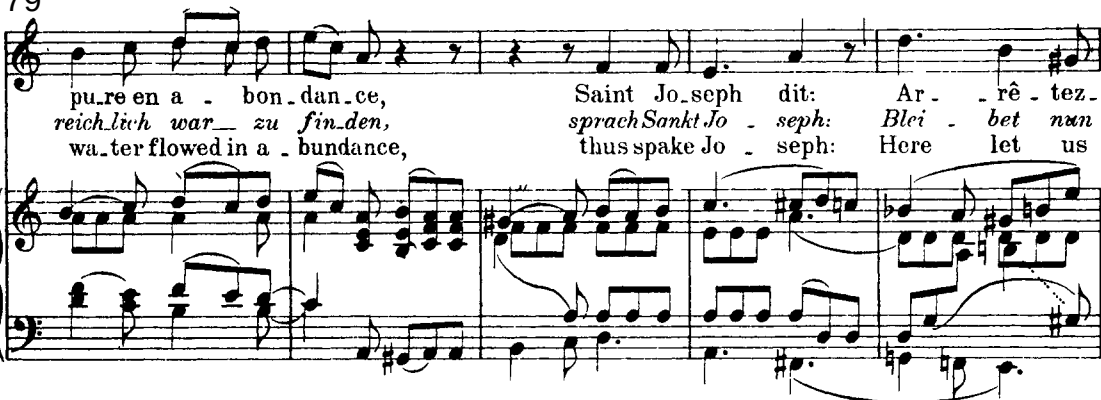
64 Tenor Solo.

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

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

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

79

R. 

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

84

R. 

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

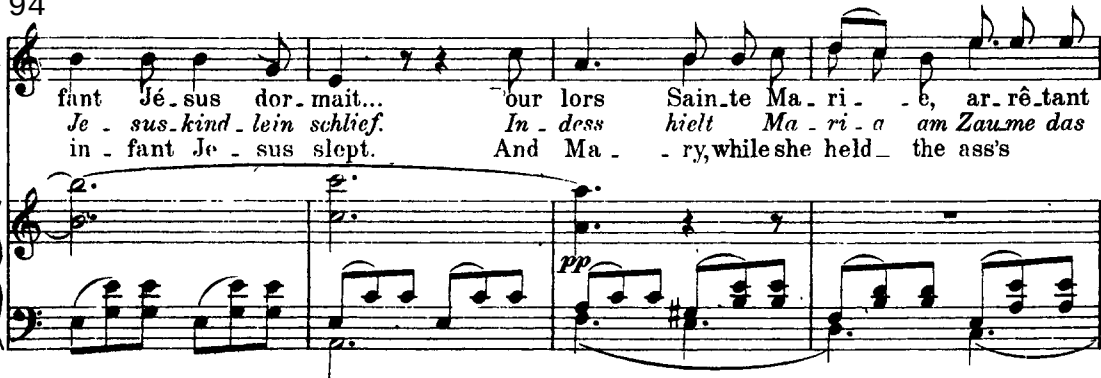
89

49

R. 

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

94

R. 

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

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

triumf p
poco f
p

102

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

106

R. sert l'é - ten - dit, au dé - sert l'é - ten - dit.» [50]
 Wü - ste er - schuf, in der Wü - ste er - schuf:
 son in the de - sert spread it here for my son.

poco f

112

pp

116

[51]

R. *rit. un poco*

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

pp

125

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

129

senza accel. *Poco rit.*

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

dim. *pp*

133

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

R. *sotto voce*

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

R.

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

Le Chœur doit être placé au loin derrière la Scène.

Der Chor muss weit hinter dem Orchester aufgestellt sein.

The Chorus must be placed far behind the orchestra.

A défaut de Chœur, le Ténor chante les dix mesures du Soprano I.

Wenn kein Chor vorhanden, singt der Tenor die zehn Takte des I. Soprans.

In the absence of a chorus the tenor sings the ten bars of the first soprano.

1484 Soprani.

pp perdendo *ppp*

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

2 Alti I. *pp perdendo* *ppp*

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

2 Alti II. *pp perdendo* *ppp*

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

TROISIÈME PARTIE.
DRITTER THEIL. THIRD PART.

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

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

Allegro non troppo. (♩=72.)

De - puis trois
 Drei Ta - ge
 Now three whole

mf *dim.* *p*

7

R.

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

p

14

R.

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

19

24

52

28

32

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

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

36

R.

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

40

R.

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

45

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

49

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

53

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

57

R. Dieu.
 half.
 God.

dim.

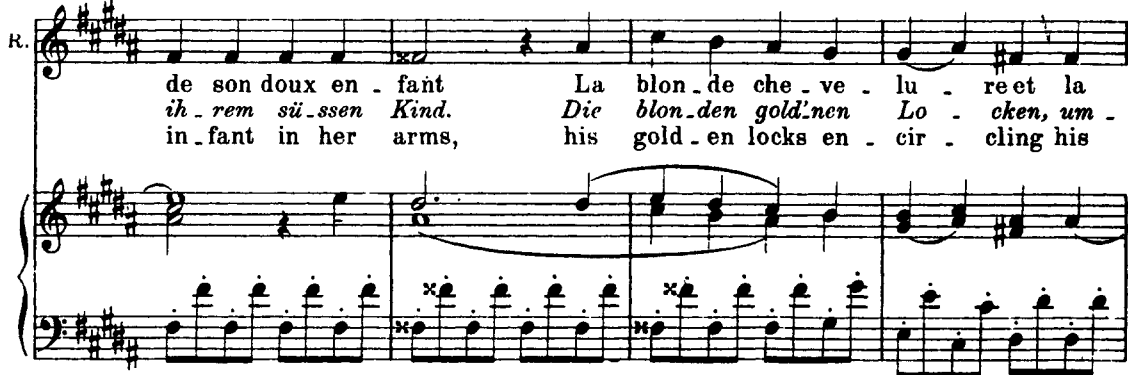
R. 

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

cresc. *mf* *p*

R. 

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

R. 

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

R. 

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

81

54

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

poco f *f* *p*

87

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

f *p*

92

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

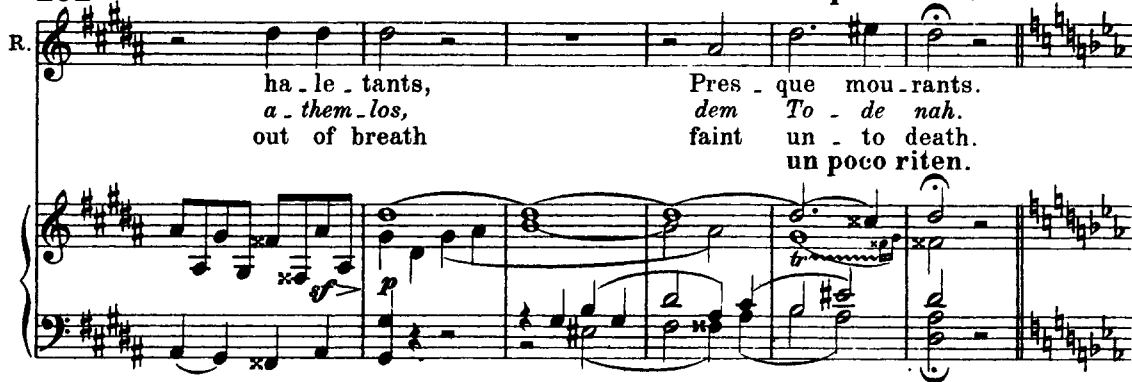
f *p* *f* *p*

97

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

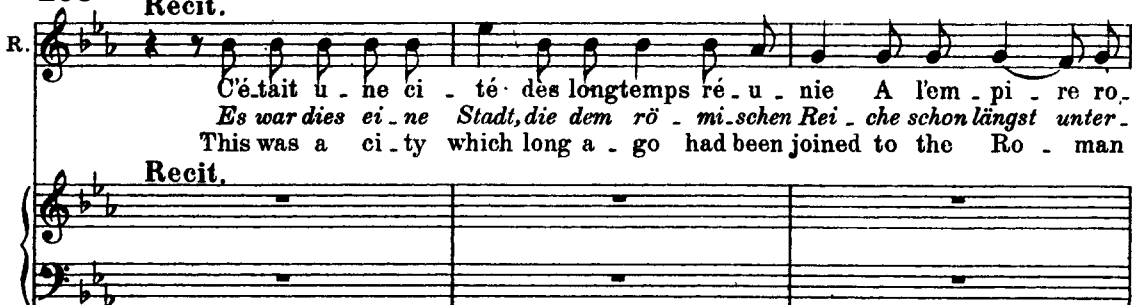
f *p* *f* *p* *f* *p*

un poco riten.

R. 

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

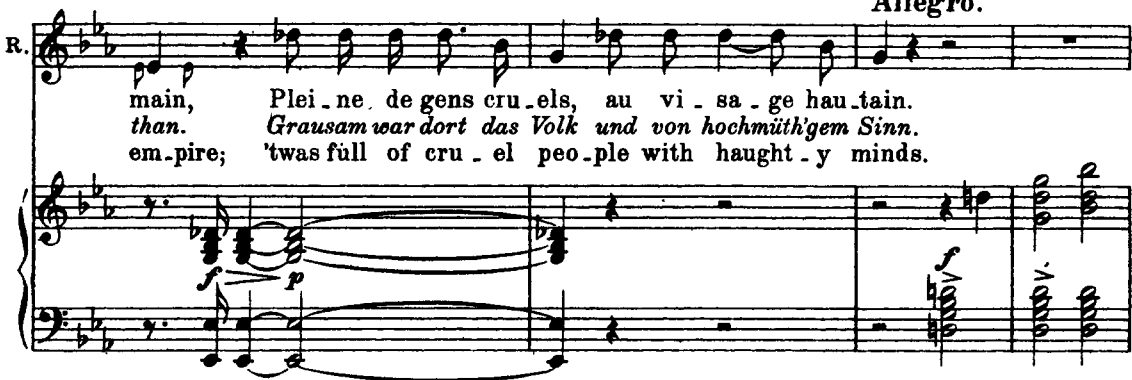
Recit.

R. 

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

Recit.

Allegro.

R. 

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

Recit.

R. 

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

Recit.

R.

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

Scene I.

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

Duo.

Duett.

Duet.

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

Moderato. (♩ = 50.)

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

Joseph.

Le Père de Famille.
 Hausvater.
 The father.

6 Bassi I.

6 Bassi II.

Moderato. (♩ = 50.)

M.

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

M. 

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

M. 

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

M. 

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

M. 

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

38

42

47 Joseph.

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

53

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

59

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

56

65 *cresc.*

Allegro. (♩=68.)

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

CORO.

6 Bassi II.

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

76

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

81 [57] Tempo I.

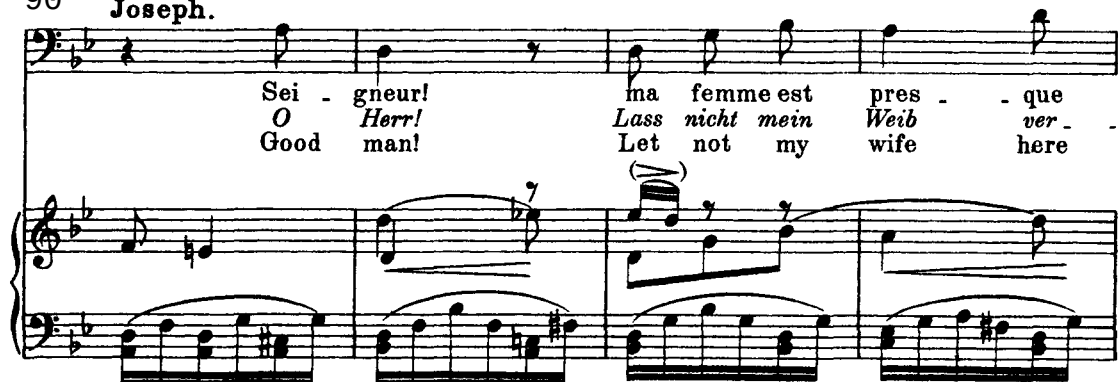
Marie.

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

M. 

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

90 **Joseph.**



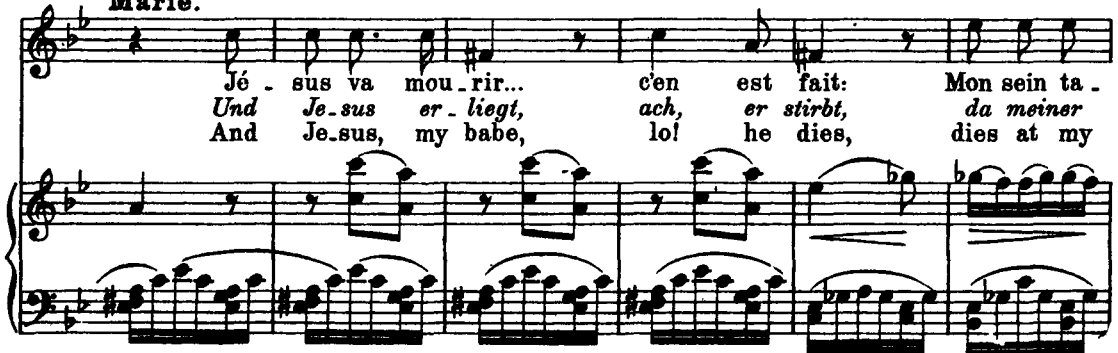
Sei - gneur! ma femme est pres - que
O Herr! Lass nicht mein Weib ver -
Good man! Let not my wife here

94

J. 

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

99 **Marie.**



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

M.

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

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

(p)

cresc.

sf

J.

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

poco f

p

mf

(dim.)

p

mf

121 Joseph.

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

p

(p)

mf

128

J.  Musical score for measures 128-133. The vocal line (J.) is in bass clef with a key signature of two flats. The piano accompaniment is in treble and bass clefs. The lyrics are in French, German, and English.

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

134

J.  Musical score for measures 134-139. The vocal line (J.) is in bass clef with a key signature of two flats. The piano accompaniment is in treble and bass clefs. The lyrics are in French, German, and English.

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

140

59

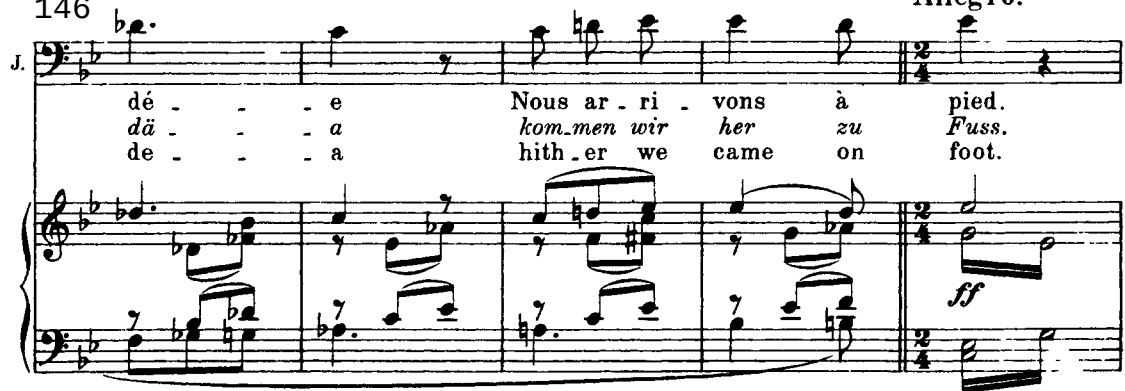
J.  Musical score for measures 140-145. The vocal line (J.) is in bass clef with a key signature of two flats. The piano accompaniment is in treble and bass clefs. The lyrics are in French, German, and English. A box containing the number 59 is placed above the vocal line in measure 141. The instruction "un poco cresc." appears at the end of the piano part in measure 145.

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

un poco cresc.

146

Allegro.

J.  Musical score for measures 146-151. The vocal line (J.) is in bass clef with a key signature of two flats. The piano accompaniment is in treble and bass clefs. The lyrics are in French, German, and English. The tempo marking "Allegro." is above the piano part. The instruction "ff" appears at the end of the piano part in measure 151.

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

ff

CORO.

6 Bassi I.

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

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

6 Bassi II.

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

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

157

Joseph.

60 Tempo I.

Sei-gneur!
 O Herr!
 Good man!

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

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

60 Tempo I.

163

sauvez la mè - re!
 ret-te die Mut-ter!
 let not a moth - er die!

Ma-rie ex-
 Ach, sie er-
 Wear-y, she

(mf espressivo)

J. 

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

(p)

172

Allegro non troppo. ($\text{♩} = 52$.)

J. 

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

(mf) dim.

178

Silence.

G. P. 2 **[61]** Recit.

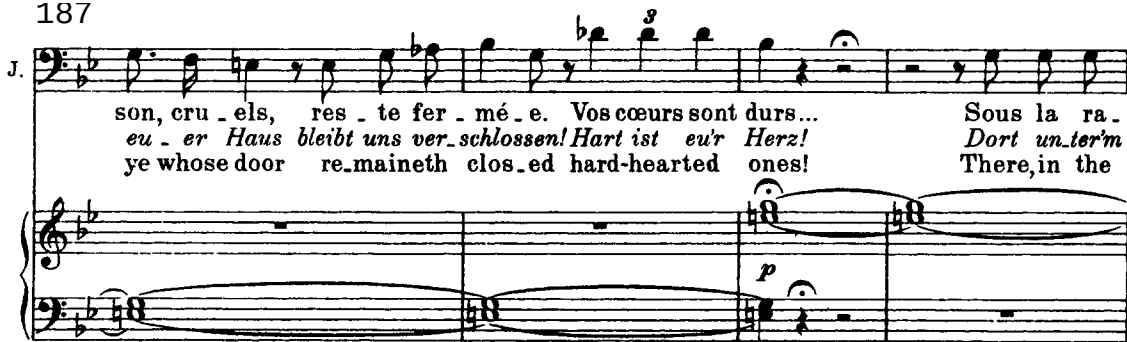
J. 

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

Silence.
G. P. Recit.

2 mf

187

J. 

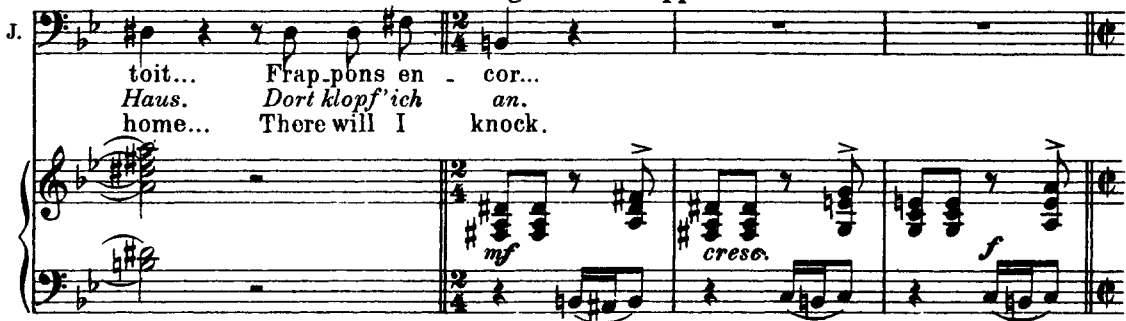
son, cru - els, res - te fer - mé - e. Vos cœurs sont durs... Sous la ra -
eu - er Haus bleibt uns ver - schlossen! Hart ist eu'r Herz! Dort un - ter'm
ye whose door re. maineth clos - ed hard - hearted ones! There, in the

p

J. 

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

194 **Allegro non troppo. (♩=52.)**

J. 

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

mf cresc. f

198 **Recit.**

J. 

Mais qu'à ma voix u - ni - e, Vo - tre voix si dou - ce, Ma - ri - e, Tente aus -
Doch, mei - nem Fleh'n ver - ei - ne dei - ne sü - ße Stimme, Ma - ri - a, sie zu
 Thy voice with mine u - ni - ting, plead with me for food and shelter, Ma - ry

Recit.

p

202 **Marie. [62] Allegro non troppo.**

J. 

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

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

Allegro non troppo.

[62] *(p) poco f*

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

mf
p

212 *Tempo I.*

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

Joseph.

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

Tempo I. *mf*
p

220

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

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

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

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

231

63

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

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

236

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

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

non cresc. e sempre p

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

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

246

64

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

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

64

251

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

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

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

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

cresc.

260

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

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

poco f *ppp*

265 [65]

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

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

[65] *f sempre cresc.* *ff*

L'intérieur de la maison des
Ismaélites.

Das Innere des Hauses der Ismaëlitcn.

The interior of the house of
the Ishmaelites.

Poco meno mosso. (♩=80.)

Le Père de Famille.
Hausvater.
The father.

En-trez, en-trez, pauvres Hé-
Tritt ein, tritt ein, du ar-mes
Come in, come in! poor wanderers

6

Le
P.

breux!
Paar!
come!

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

12

Le
P.

aux mal-heu-reux.
glück im-mer-dar.
lock'd to the poor.

Pau-vres Hé-breux, en-trez,
Ar-mes ju-dä'sches Paar,
Poor He-breux, en-ter in!

A musical score for a song. The top staff is a vocal line in bass clef with a key signature of one sharp (F#). It contains two lines of lyrics in French, German, and English. The bottom staff is a piano accompaniment in treble and bass clefs, also with a key signature of one sharp. It features chords and melodic lines that correspond to the vocal melody. The lyrics are: 'aux mal-heu-reux. / glück im-mer-dar. / lock'd to the poor.' and 'Pau-vres Hé-breux, en-trez, / Ar-mes ju-dä'sches Paar, / Poor He-breux, en-ter in!'

18

riten.

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

Le P.

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

riten.

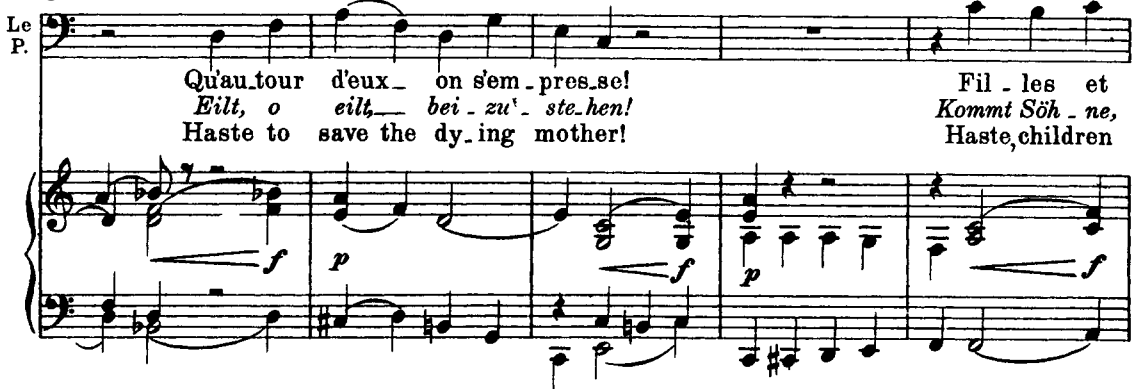
The image shows a musical score for a scene where Joseph and Mary enter. It features a vocal line for 'Le P.' (likely a soloist or a specific part of a chorus) and a piano accompaniment. The vocal line is in a key with one sharp (F#) and has a tempo marking 'riten.' (ritardando). The lyrics are in French, German, and English. The piano accompaniment consists of two staves, with the right hand playing chords and the left hand playing a more active line. The score is for measures 18 through 23.

66 Allegro. (♩=120.)

Le P. 

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

34

Le P. 

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

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

39

Le P. 

filis, et ser-vi-teurs, Mon-trez la bon-té de vos cœurs!
 Töchter, Magd und Knecht, nun zeigt eu-rer Her-zen Gü-te recht,
 all, my words now heed, and show ye are kind to those in need!

45

Le P. 

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

51

67

Le
P.

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

57

Le
P.

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

62

Le
P.

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

Chœur d'Ismaélites.

Chor der Ismaëliten.

Chorus of Ishmaelites.

Soprani.

Alti.

Tenori.

Bassi. (Tutti.)

p

Que de leurs
 Dass man den
 Come, lave their

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

p
 Don -
 Bringt
 Bring

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

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

73

[68]

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

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

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

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

[68]

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

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

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

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

mf

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

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

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

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

mf

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

unis.

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

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

Que de leurs
dass man den
 Come, lave their

su - res!
hül - le.
 oint - ment!

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

De leurs
dass den
 Lave their

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

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

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

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

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

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

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

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

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

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

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

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

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

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

poco cresc.

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

poco cresc.

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

poco cresc.

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

poco cresc.

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

poco cresc.

120

mf

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

mf

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

mf

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

mf

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

mf

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

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

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

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

69 127

fant! Oui,
Ruh! Ja,
 fair! Come!

tel! Ah!
he! Ach!
 fair! Come!

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

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

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

dim. *pp*

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

dim. *pp*

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

dim. *pp*

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

dim. *pp*

137

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

fant! _____
 Ruh. _____
 fair! _____

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

8: _____
 8: _____
 fant! _____
 Ruh. _____
 fair! _____

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

8: _____
 8: _____
 fant! _____
 Ruh. _____
 fair! _____

The young Ishmaelites and their servants
 disperse about the house, to carry out the
 orders of the father.

fant! _____
 Ruh. _____
 fair! _____

70

p

142

Measures 142-145 of a musical score. The key signature has one flat (B-flat). The music is written for piano in a 4/4 time signature. The right hand features a melodic line with eighth and sixteenth notes, including a triplet in measure 143. The left hand provides a harmonic accompaniment with chords and moving lines. Measure 145 ends with a double bar line.

146

Measures 146-149 of a musical score. The key signature has one flat. The right hand continues the melodic development. The left hand includes a triplet of eighth notes in measure 146, marked with a wavy line and a bracket. The music concludes in measure 149 with a double bar line.

150

Measures 150-153 of a musical score. The key signature changes to two flats (B-flat and E-flat). The right hand has a melodic line with a wavy line in measure 150. The left hand features a piano (*p*) dynamic marking in measure 151. The piece ends in measure 153 with a double bar line.

154

Measures 154-157 of a musical score. The key signature has two flats. The right hand has a melodic line with a wavy line in measure 154. The left hand has a melodic line with a wavy line in measure 155. The music concludes in measure 157 with a double bar line.

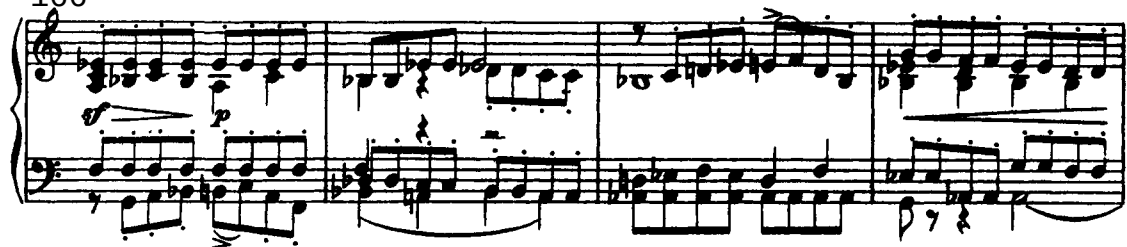
158

Measures 158-161 of a musical score. The key signature has two flats. The right hand has a melodic line with a wavy line in measure 158. The left hand has a melodic line with a wavy line in measure 159. The music concludes in measure 161 with a double bar line.

162

Measures 162-165 of a musical score. The key signature has two flats. The right hand has a melodic line with a wavy line in measure 162. The left hand has a melodic line with a wavy line in measure 163. The music concludes in measure 165 with a double bar line.

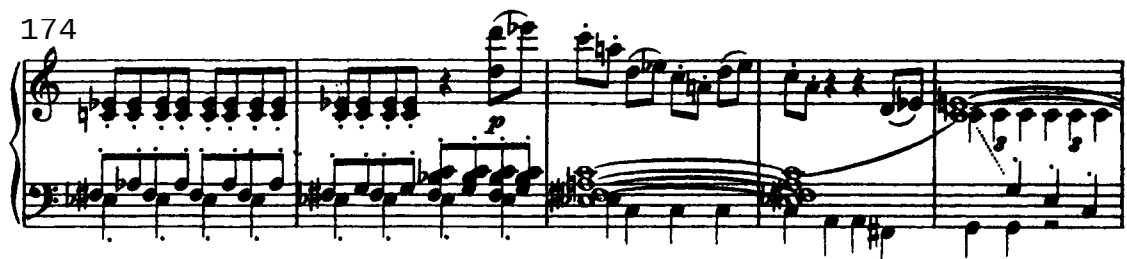
166



170



174



179



183



187



192



197



202



Le Père de Famille.

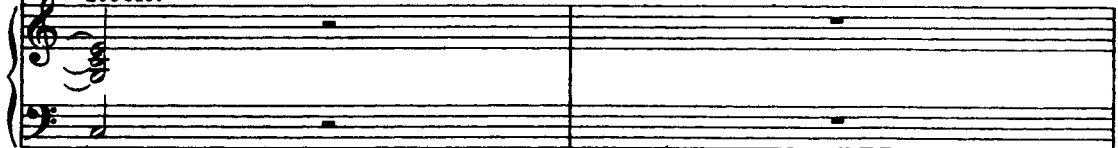
Hausvater.

208 The father.

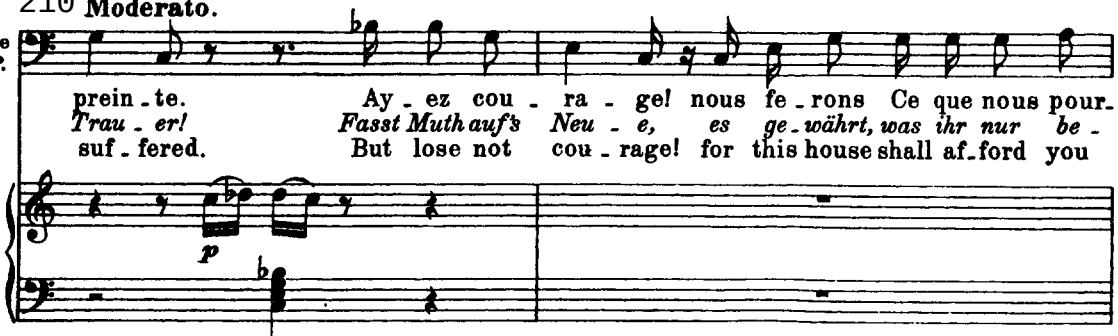
Recit.



Recit.



210 Moderato.

Le
P.

212

Le
P.

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

214

Le
P.

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

216

Andantino.

Le
P.

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

Lento. dolce

219 Joseph.

Le
P.

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

on?
 heisst?
 names?

Lento.

Andantino. (♩=48.)
misurato

221

J.  Recit.

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

Le
P.

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

Andantino. (♩=48.)

Recit.

224

72 Allegretto.

Le
P.

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

227

Joseph.

Andantino.
misurato

Allegretto.

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

Le
P.

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

Andantino.

Allegretto.



230 Recit.

Le P. 
 bien, c'est mon métier; Vous ê - tes mon com - père. En - sem - ble nous tra - vail - le -
 was, das binauchich, wir bei - de sind Ge - nossen. Zu - sam - men ar - bei - ten wir
 done, that is my trade as well, we'll work to - gether. Thus hand in hand we'll share our

Recit.



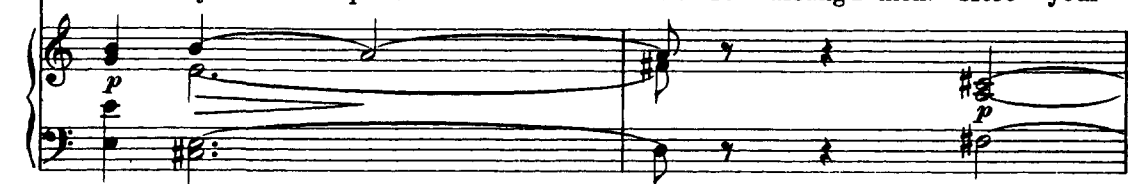
233

Moderato. (♩=80.)

73

misurato

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

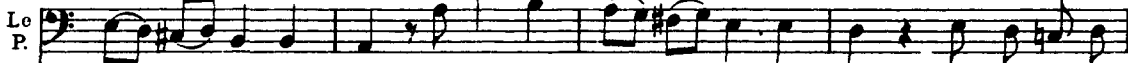


235

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



239

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



Le
P.

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

Soprani.

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

Alti.

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

Tenori.

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

Bassi.

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

CORO.

246

ra,
an,
here.

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

ra,
an,
here.

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

124 Le Père de Famille.

250 Hausvater.

74 The father.

(p) un poco rit.

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

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

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

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

74 un poco rit.

253

Recit.

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

255

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

257

Le
P.

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

259

Le
P.

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

Trio pour deux Flûtes et Harpe.

Exécuté par les jeunes Ismaélites.

Trio für zwei Flöten und Harfe.

Ausgeführt von den jungen Ismaéliten.

Trio for two Flutes and a Harp.

Performed by the young Ishmaelites.

Allegro moderato. (♩ = 72.)

5

Andante espressivo. (♩ = 42.)

12-20

Musical score for measures 12-20. The piece is in G major (one sharp) and 2/4 time. The melody in the right hand features eighth-note patterns with slurs and ties. The left hand provides a steady accompaniment of eighth notes. A dynamic marking of *mf* (mezzo-forte) is present in measure 14.

15-23

Musical score for measures 15-23. The melody continues with eighth-note runs and slurs. The left hand accompaniment remains consistent. A dynamic marking of *mf* is visible at the beginning of measure 15.

25

Musical score for measures 25-26. The melody features a series of eighth-note chords and slurs. The left hand continues with eighth-note accompaniment.

27

Musical score for measures 27-28. The melody includes a second ending bracket in measure 28. The left hand accompaniment continues with eighth notes.

29

Musical score for measures 29-31. The melody features a series of eighth-note chords. A dynamic marking of *poco f* (poco forte) is present in measure 29.

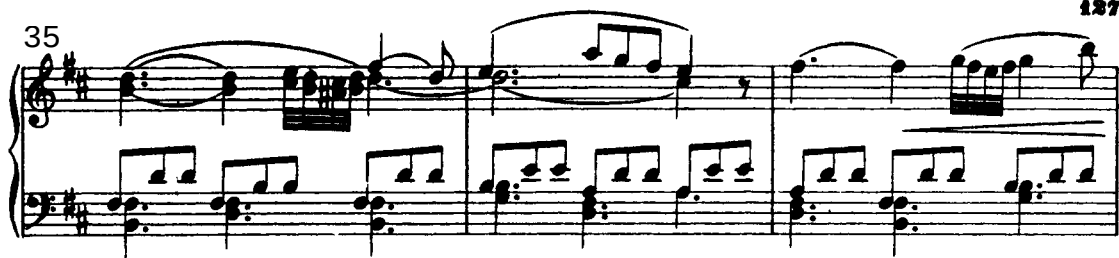
Un poco rit.

a tempo

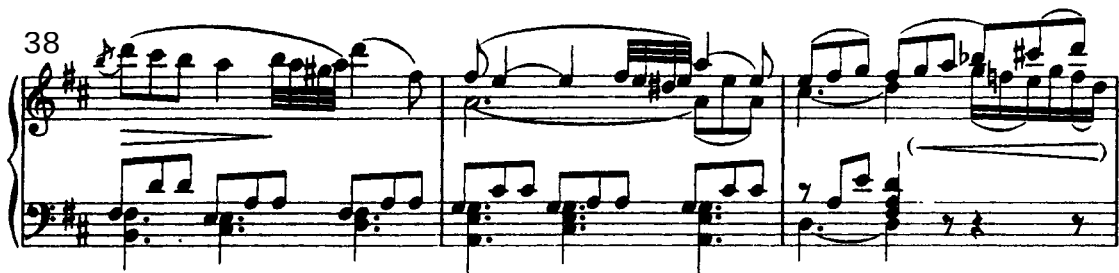
32

Musical score for measures 32-34. The piece concludes with a final chord. A dynamic marking of *p* (piano) is present in measure 33.

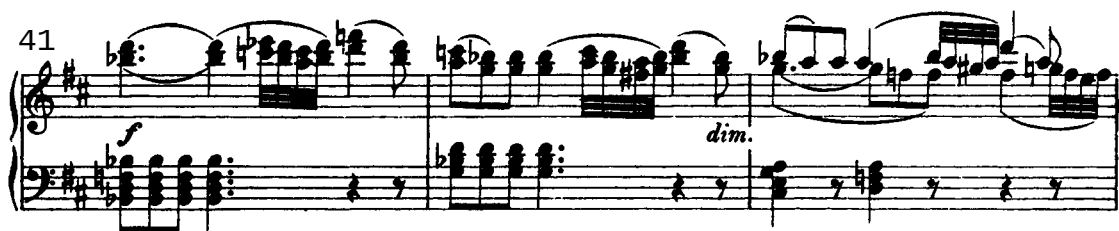
35



38



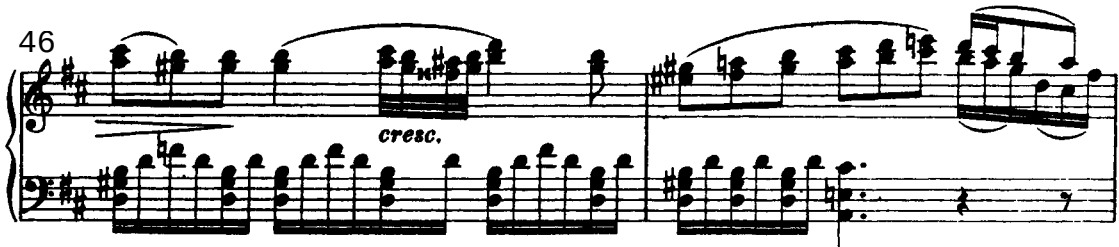
41



44



46



48



Allegro vivo. (♩ = 144.)

51

Measures 51-55 of the piece. The music is in 2/4 time with a key signature of two sharps (F# and C#). The tempo is Allegro vivo, marked with a quarter note equal to 144 beats per minute. The dynamics are marked *mf* (mezzo-forte) and *p* (piano). The melody in the right hand features eighth-note patterns and slurs, while the left hand provides a steady accompaniment of eighth notes.

56-68

Measures 56-68. This section consists of a continuous eighth-note accompaniment in the left hand. The right hand plays chords and short melodic fragments, often beamed together in groups of four or six.

61-73

Measures 61-73. The right hand has a more active melody with eighth-note runs. The left hand continues with a steady eighth-note accompaniment. The section concludes with a first and second ending, marked with '1.' and '2.' respectively.

77

Measures 77-83. The right hand features a melodic line with slurs and ties, while the left hand maintains the eighth-note accompaniment. The key signature changes to one sharp (F#) in measure 80.

84

Measures 84-89. The right hand continues with a melodic line, and the left hand provides the eighth-note accompaniment. The key signature remains one sharp (F#).

90

75

Measures 90-94. The right hand has a more complex melodic line with many beamed sixteenth notes. The left hand continues with the eighth-note accompaniment. The key signature remains one sharp (F#).

95



100



107



113



119

76



124



129

134

139

145

151

156

tenuto

162 Andante.

Measures 162-165. The music is in 9/8 time with a key signature of two sharps (F# and C#). The tempo is marked "Andante." The first measure (162) begins with a piano (*p*) dynamic. The right hand features chords and moving lines, while the left hand plays a steady eighth-note accompaniment.

165

Measures 165-168. The musical texture continues with the right hand playing chords and the left hand maintaining the eighth-note accompaniment.

168

Measures 168-171. The right hand has a melodic line with some grace notes. The left hand continues the accompaniment. A crescendo (*cresc.*) is indicated in measure 170, leading to a fortissimo (*f*) dynamic in measure 171.

171

Measures 171-174. The music continues with a decrescendo (*dim.*) starting in measure 172. The right hand features a melodic line with grace notes, and the left hand plays the accompaniment.

174

Measures 174-177. The tempo changes from "Andante" to "rallent." (ritardando) in measure 174, then returns to "a tempo" in measure 175. Dynamics include piano (*p*) and pianissimo (*pp*). The right hand has a melodic line, and the left hand plays the accompaniment.

177

Measures 177-180. The music concludes with a melodic line in the right hand and accompaniment in the left. Dynamics include *perdendo* (fading), *mf* (mezzo-forte), and *pp* (pianissimo). The piece ends with a double bar line in measure 180.

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

Joseph.

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

Le Père de Famille.
Hausvater.
The father.

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

Soprani.

Alti.

Tenori I.

Tenori II.

Bassi.

CORO.

Recit.

77

4

Andantino. (♩ = 84.)

Lo
P.

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

p cresc.

con Pedale.

10

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

(*espress.*)

15

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

21

Marie.

78

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

Joseph.

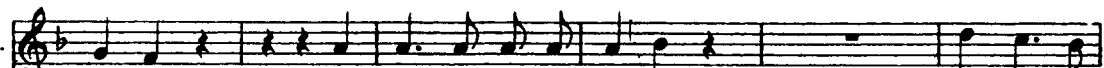
A - dieu, mer - ci, bon —
 Leb' wohl, hab' Dank, mein —
 Fare - well, I — thank thee, —

Le P.

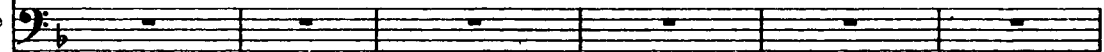
heur Ren - trent en vo - tre cœur!
 neu keh - ren in eu - er Herz.
 soul! fill — the heart with de - light.

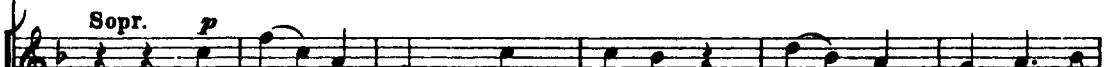
78

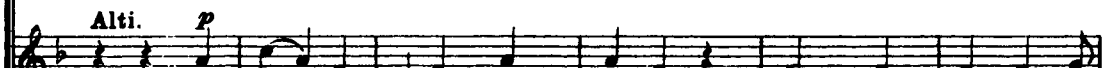
(Piano accompaniment for the final section, measures 78-82)

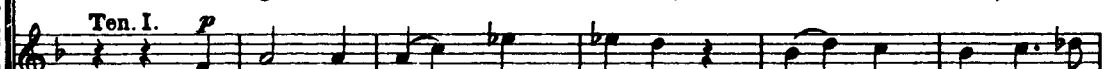
M. 
 père, Dé - jà ma peine a - mè - re Sem - ble s'en -
 Va - ter! das Leid, das uns be - schieden, scheint zu ent -
 fath - er! My sor - row and my anguish grow less and

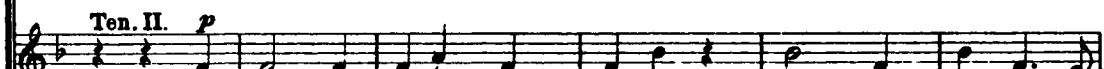
J. 
 père, Dé - jà ma peine a - mè - re Sem - ble s'en -
 Va - ter! das Leid, das uns be - schieden, scheint zu ent -
 fath - er! My sor - row and my anguish grow less and

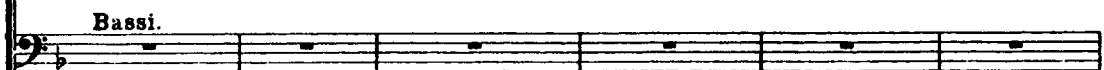
Le P. 

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

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

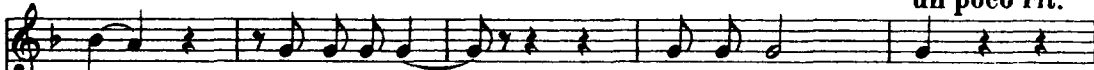
CORO. Ten. I. *p* 
 Al - lez dor - mir, bon père, Doux en - fant, ten - dre
 So geht auch, gu - ter Va - ter, sü - sses Kind, zar - te
 Now go to rest, kind fath - er, In - fant babe, ten - der

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

Bassi. 



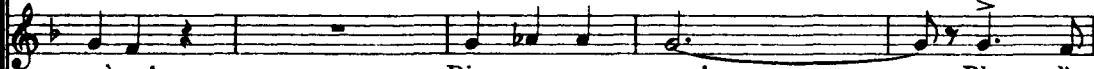
un poco rit.

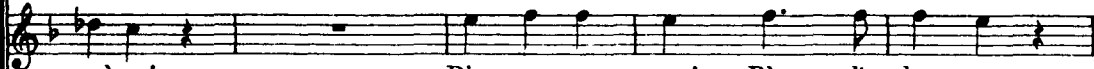
M. 
 fuir, S'é-vanou.ir. Plus d'a-lar - mes.
fliehn und zu ver-geh'n, nicht mehr klag' ich.
 vanish, ne'er to re-turn! No more sor - row!

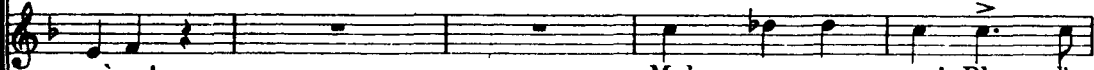
J. 
 fuir, S'é-vanou.ir. Plus d'a-lar - mes.
fliehn und zu ver-geh'n, nicht mehr klag' ich.
 vanish, ne'er to re-turn! No more sor - row!

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

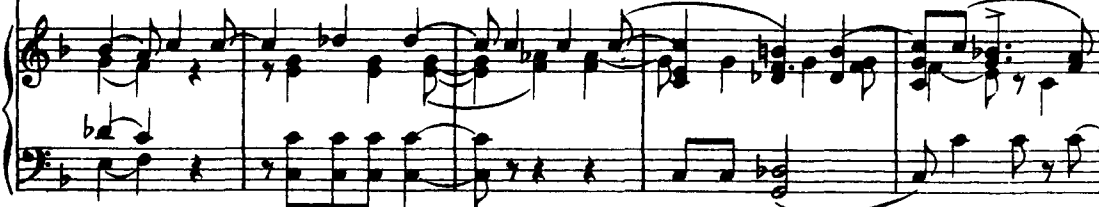

 mè-re! Bien re-po-sez! Mal ne son-gez! Plus d'a-
 Mut-ter, ru-het mir sanft, trau-met auch gut, kla-get
 mother! Now go to rest! Sleep till the morn! Cease to


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


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


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

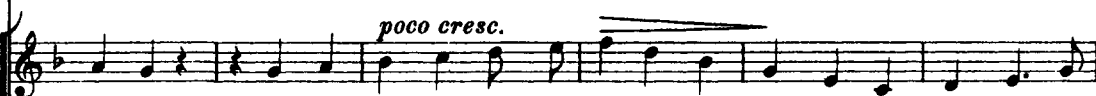
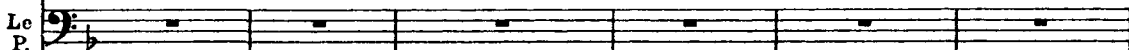
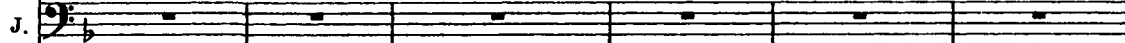
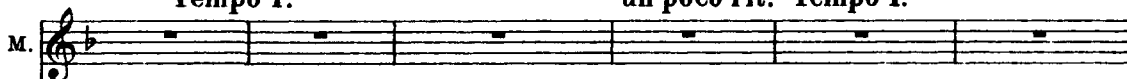
un poco rit.



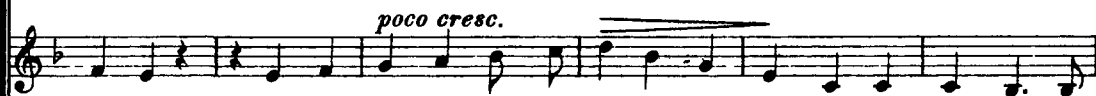
38

Tempo I.

un poco rit. Tempo I.



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



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



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



lar - mes.
nicht mehr.
sor - row!

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

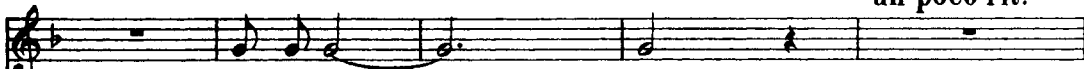


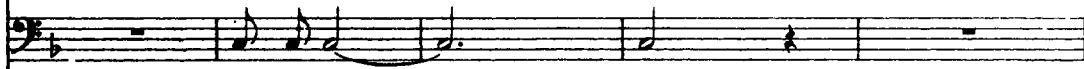
Tempo I.

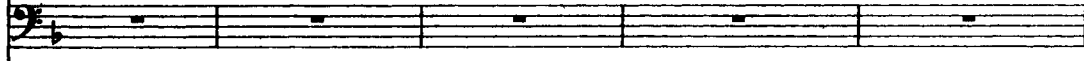
un poco rit. Tempo I.



un poco rit.

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

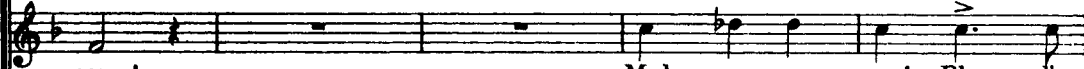
J.  Plus d'a-lar - - - mes.
Nim-mer klag' - - - ich,
 Cease my sor - - - row!

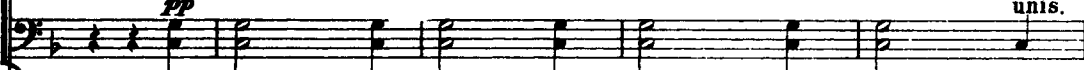
Le P. 

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

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

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

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

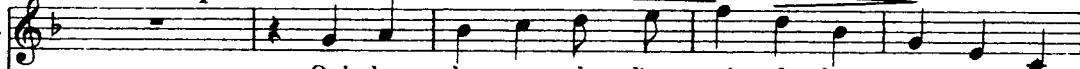
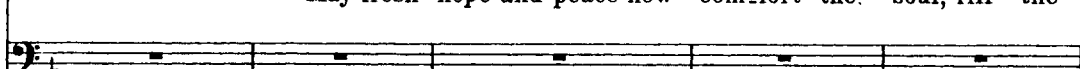
pp  unis.
 Al-lez dor-mir, al-lez dor-mir, bon
 Nun geh zur Ruh, nun geh zur Ruh, mein
 Now go to rest, now go to rest, kind

 un poco rit.
pp

49

Tempo I.

un poco rit. Tempo I.

M.   

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

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

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

Ren-trent
 Hoff-nung
 Fill the

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

Ren-trent
 Hoff-nung
 Fill the

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

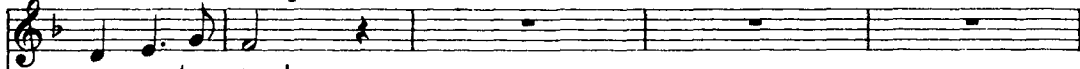
Tempo I.

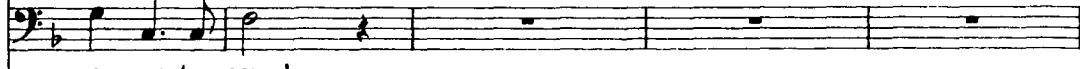
un poco rit. Tempo I.

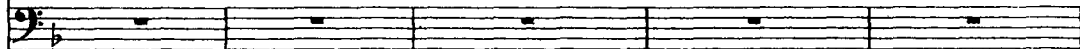


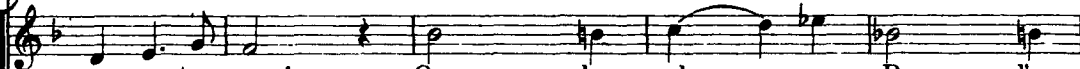
54

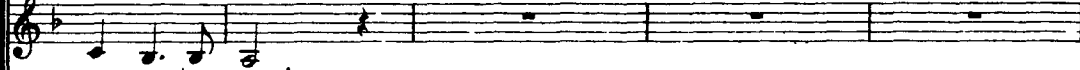
79 un poco animato

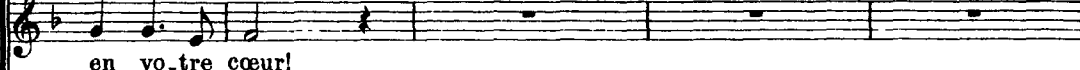
M. 
 en no-tre cœur!
neu uns zu-rück.
 heart with de-light!

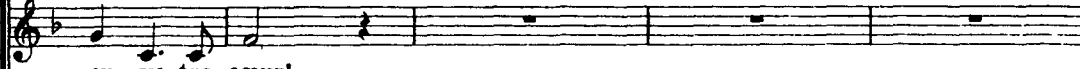
J. 
 en no-tre cœur!
neu uns zu-rück.
 heart with de-light!

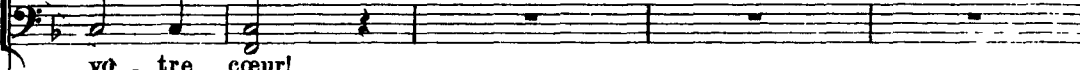
Le 
 P. 


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

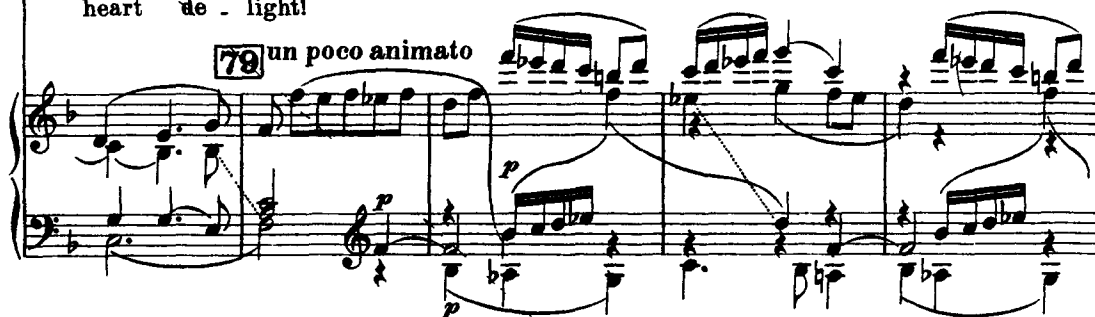

 en vo-tre cœur!
neu euch zu-rück!
 heart with de-light!


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


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


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

79 un poco animato



poir du bon - heur Ren - - - trent en
 Hoff - nung und Glück keh - - - ren euch
 com - fort your soul! Fill each sad

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

Bien re - po -
 Ru - - - het mir
 Now go to

64

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

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

unis.

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

sez, - Mal ne - son - gez! -
 sanft - und träu - met gut.
 rest, - and sleep till morn!

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

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

poir du bon - heur, Que les
Hoff - nung und Glück, dass die
com - fort your soul! May fresh

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

mf *(p)* *p*

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

Ren - trent en
keh - ren euch
Fill each sad

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

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

mf *(p)*

vo - tre cœur! neu - zu - rück! cœur! rüch! light!

Que les char - mes de l'es - poir du bon - Dass die Zau - ber neu - er Hoff - nung und das Hope and glad - ness fill the

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

85

[80] un poco rit.

a tempo (pp)

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

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

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

[80] un poco rit.

a tempo pp

Marie.

(pp)

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

Joseph.

(pp)

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

Le Père de Famille.

Hausvater.

The father.

(pp)

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

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

(pp)

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

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

(pp) unis.

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



un poco rit. sempre rit. *pp*

M. *pp*

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

J. *pp*

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

Le P.

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

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

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

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

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

un poco rit. sempre rit.

103

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

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

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

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

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

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

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

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

110

(*ppp*)

Scene III.

Epilogue.

Epilog.

Epilogue.

Lento. (♩=50.)

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

Soprani.

Alti.

Tenori.

Bassi.

CORO.

Lento. (♩=50.)

*p perdendo**p perdendo**p perdendo**p perdendo*

9

R.

*p perdendo**p perdendo**p perdendo**p perdendo**p perdendo*

17

L'istesso tempo.

Recit. misurato.

R.

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

Recit. misurato.

p

20

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

23

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

27

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

31 [81]

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

poco f

35

R. *poco f* *poco cresc.*

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

39

Un poco riten. -

R. *mf* *poco cresc.* *f*

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

Un poco riten. -

43

Un poco ritard.

1 Andantino mistico. (♩ = 60.)

R. *p* *p*

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

Un poco ritard.

5

R. *cresc.* *p* *pp* *ppp*

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

11

R.

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

Soprani.

pp

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

Alti.

pp

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

Tenori.

Bassi.

C O R O.

16

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

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

pp
 O mon
 Mei - - ne
 Oh, my

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

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

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

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

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

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

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

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

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

28

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

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

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

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

32

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

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

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

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

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

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

Le Récitant.

Ein Erzählender.

Tenor.

41 A Narrator. [82]

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

tel mys - tè - rel.. O mon cœur em - - - plis -
 gro - ssen Wun - der! O mein Herz, sei er -
 might - y won - der! Oh, my soul, be thou

tel mys - tè - rel.. O mon cœur em - plis - toi
 gro - ssen Wun - der! O mein Herz, sei er - füllt
 might - y won - der! Oh, my soul, be thou filled

tel mys - tè - rel.. O mon
 gro - ssen Wun - der! O mein
 might - y won - der! Oh, my

tel mys - tè - rel.. O mon
 gro - ssen Wun - der! O mein
 might - y won - der! Oh, my

R.

mf *p*

O mon cœur, em - plis -
 O mein Herz, sei er -
 Oh, my soul, be thou

toi du gra - ve et pur a - mour, — O —
 füllt von Lie - be ernst und rein! — O —
 filled with pure and ho - ly love! — Oh, —

— du gra - - ve et pur a - mour! — O — mon cœur, ô —
 — von Lie - - be ernst und rein! — O — mein Herz, sei —
 — with pure — and ho - ly love! — Oh, my soul; oh, —

cœur, emplis - toi du gra - ve et pur a - mour, O mon cœur,
 Herz, sei er - füllt von Lie - be ernst und rein, o mein Herz,
 soul, be thou filled with pure and ho - ly love! Oh, my soul!

poco cresc. *p*

cœur, emplis - toi, em - - plis - toi, O mon
 Herz, sei er - füllt, sei er - füllt, o mein
 soul, be thou filled; be thou filled. Oh, my

R.

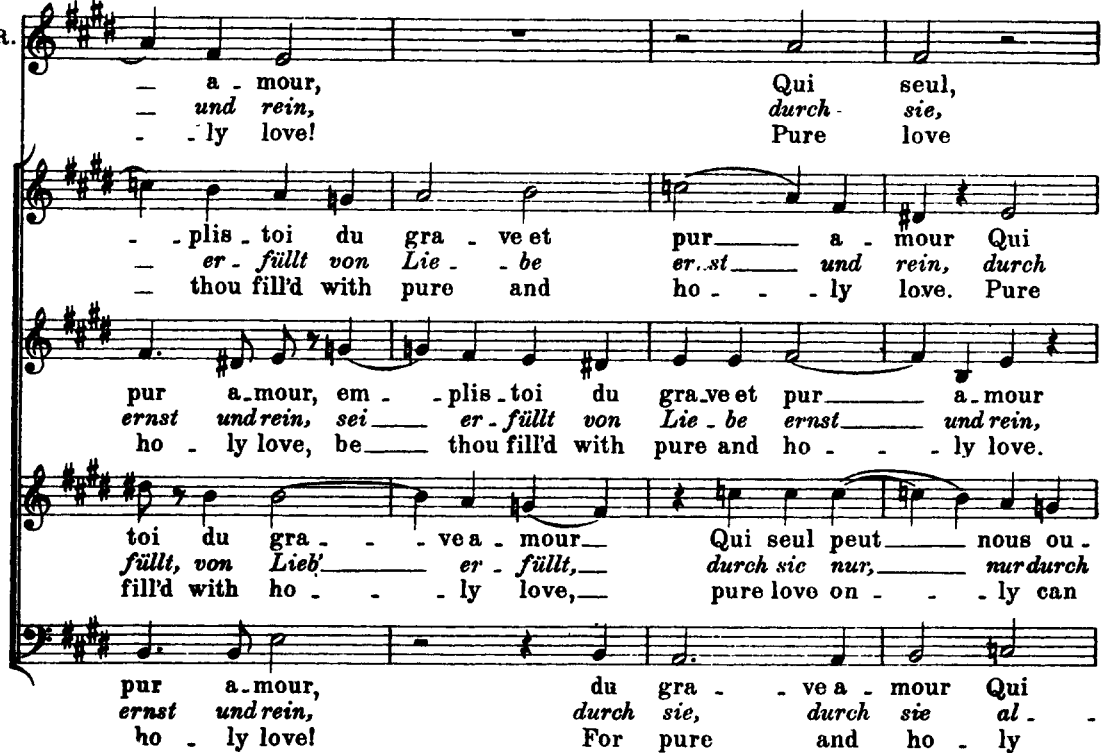
toi, em - plis - - toi, du gra - ve et pur —
 füllt, sei er - - füllt von Lie - be ernst —
 filled, be thou filled with pure and ho - -

— mon cœur, ô mon cœur, — em -
 — mein Herz, sei er - füllt, — sei —
 — my soul! oh, my soul! — be —

— mon cœur, em - plis - toi du gra - ve et —
 — er - füllt, — sei er - füllt von Lie - be —
 — my soul! — be thou filled with pure and

ô mon cœur, — ô mon cœur, em - plis -
 o mein Herz, — o mein Herz, sei er -
 Oh, my soul! — Oh, my soul, be thou

cœur, — ô mon cœur, em - - plis - toi du gra - - ve et
 Herz, — o mein Herz, sei er - füllt von Lie - - be
 soul! — Oh, my soul, be — thou fill'd with pure and

R. 

a - mour, Qui seul,
und rein, durch sie,
ly love! Pure love

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

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

toi du gra - ve a - mour Qui seul peut nous ou -
füllt, von Lieb' er - füllt, durch sie nur, nur durch
fill'd with ho - ly love, pure love on - ly can

pur a - mour, du gra - ve a - mour Qui
ernst und rein, durch sie, durch sie al -
ho - ly love! For pure and ho - ly

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R. 

seul peut nous ou - vrir le cé -
nur durch sie al - lein gehst zum
on - ly can re - veal to us our ce -

seul, seul peut nous ou - vrir le cé - les -
sie, nur durch sie al - lein gehst zum Him -
love on - ly can re - veal our ce - lest -

Qui peut nous ou - vrir le cé - les -
durch sie nur al - lein gehst zum Him -
Pure love (on - ly) can re - veal our ce - lest -

vrir, Qui seul peut nous ou - vrir, Qui
sie al - lein gehst du zum Him - mel
ope', pure love, pure love al - lone can

seul peut nous ou - vrir, Qui seul peut
lein gehst du zum Him - mel ein, durch
love can o - pen, can a - lone o - pen

R.

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

te sé - jour, le cé - les -
 mel du ein, gehst zum Him -
 ial a - bode, our ce - lest -

te sé - jour, le cé - les -
 mel du ein, gehst zum Him -
 ial a - bode, our ce - lest -

seul, seul peut nous ou - vrir le cé - les -
 ein, nur durch sie - al - lein gehst zum Him -
 ope, can o - pen un - to - us our ce - lest -

nous ou - vrir le cé - les -
 sie al - lein gehst zum Him -
 un - to - us our ce - lest -

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les - te sé - jour!
 Him - mel du ein.
 lest ial a - bode.

(Derrière la Scène.)
 4 Soprani. (Hinter der Scene.)
 (Behind the Scenes.)

(Derrière la Scène.)
 4 Alti. (Hinter der Scene.)
 (Behind the Scenes.)

te sé - jour!
 mel du ein.
 ial a - bode.

te sé - jour!
 mel du ein.
 ial a - bode.

te sé - jour!
 mel du ein.
 ial a - bode.

te sé - jour!
 mel du ein.
 ial a - bode.

men!

men!

Les choristes doivent avoir soin de ne pas respirer ensemble aux mêmes endroits, afin qu'il n'y ait pas d'interruption apparente dans les sons.

Die Choristen sind ersucht, nicht zu gleicher Zeit zusammen aufzuathmen, damit keine scheinbare Unterbrechung im Singen stattfindet.

The members of the Choir must not all breathe at the same time, else the tones cannot be sustained as it is necessary they should be.

R.

pp

A - - - men!

*p**dim.*

A - - - men!

*p**dim.*

A - - - men!

pp

A - - - men!

pp

men!

pp

A - - - men!

*pp**unis.*

A - - - men!

R.

sempre più p

A - - - men!

pppp

A - men!

ppp

A - - - men!

ppp

A - - - men!

sempre più p perdendo

A - - - men!

pppp

A - men!

sempre più p perdendo

A - - - men!

pppp

A - men!

sempre più p perdendo

A - - - men!

pppp

A - men!

sempre più p perdendo

A - - - men!

pppp

A - men!