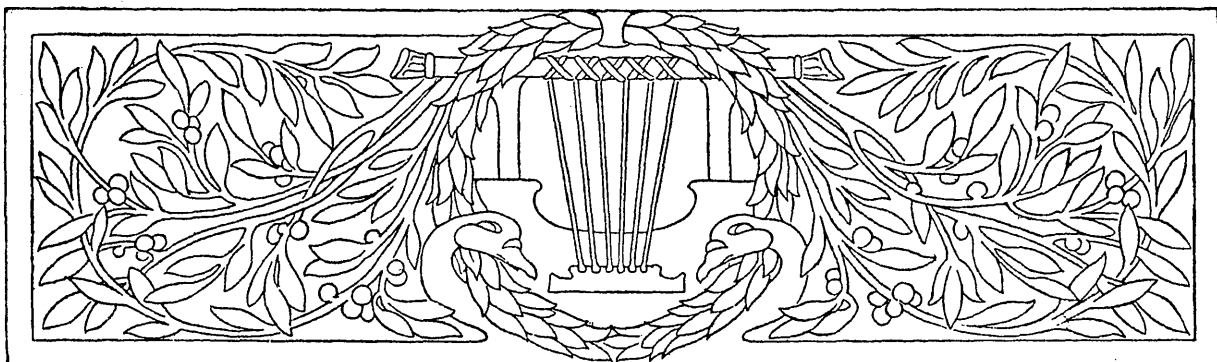


M3  $\frac{F_3}{8/8}$



# HECTOR BERLIOZ

## DES HEILANDS KINDHEIT

### Geistliche Trilogie

L'ENFANCE DU CHRIST

THE CHILDHOOD OF CHRIST

Trilogie Sacrée

A Sacred Trilogy

OP. 25

Mit französischem, deutschem und englischem Text  
Paroles de Hector Berlioz - Deutscher Text von Peter Cornelius und Felix Weingartner -  
English Translation by John Bernhoff

Klavierauszug mit Text

von

OTTO TAUBMANN



# Des Heilands Kindheit.

## Geistliche Trilogie.

Deutsche Übersetzung von Peter Cornelius und Felix Weingartner.

	Seite
1. Theil. Der Traum des Herodes . . . . .	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.

	Page
1re Partie. Le Songe d'Hérode . . . . .	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 Bernhoff.

	Page
1st Part. Herod's Dream . . . . .	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.

# Des Heilands Kindheit.

Geistliche Trilogie.

Deutscher Text von Peter Cornelius und Felix Weingartner.

L'Enfance du Christ.

The Childhood of Christ.

Trilogie Sacrée.

A Sacred Trilogy.

Paroles de Hector Berlioz.

English Translation by John Bernhoff.

## PREMIÈRE PARTIE.

ERSTER THEIL.

FIRST PART.

### Le Songe d'Hérode.

Der Traum des Herodes.

Herod's Dream.

H. Berlioz, Op. 25.

Beendigt in Paris am 25. Juli 1854.

Moderato un poco lento. (♩ = 66.)

Klavierauszug von Otto Taubmann.

(avec solennité—feierlich—solemn)

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

Dans la crèche, en ce temps, Je - 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

R. Mais nul pro - di - ge en - cor ne l'a - vait fait con - naî - tre. Et dé -  
Noch zeigt en 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

R. jà les puissants tremblaient, Dé - jà les fai - bles es - pé - raient,  
schon beb't manch stol - zer Thron, doch auch der Schwache schauet jetzt  
kings trembled on their thrones, While in the hearts of the af - flict - ed

*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*

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 -

*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*

*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.

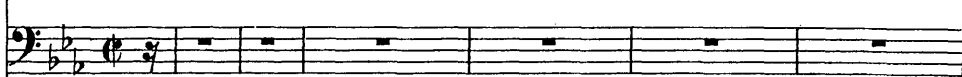
A street in Jerusalem. A body-  
guard. Roman soldiers on night-  
patrol.

Marche nocturne.  
Nächtlicher Marsch. Nocturnal March.

Un Centurion. Moderato. (♩ = 66.)  
Ein Centurio.  
A Centurion.



Polydorus.  
Polydor.  
Polydorus.



Moderato. (♩ = 66.)

First system of musical notation, featuring a treble and bass clef. The treble staff contains a melodic line with a *mf* dynamic marking. The bass staff provides a rhythmic accompaniment with eighth notes.

Second system of musical notation, continuing the piece. The treble staff shows a melodic line with a *mf* dynamic marking. The bass staff continues the accompaniment.

Third system of musical notation, showing further development of the melody and accompaniment.

Fourth system of musical notation, starting with a boxed number '2' above the treble staff, indicating a second ending. It includes a *mf* dynamic marking and a fermata over a note in the treble staff.

Fifth system of musical notation, concluding the piece with a final cadence in the treble staff.

The first system of music consists of two staves. The treble staff contains a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a harmonic accompaniment with chords and some moving lines. The key signature has two flats, and the time signature is 3/4.

The second system continues the intricate melodic and harmonic development. The treble staff features more complex rhythmic figures, while the bass staff has chords with accents. A *mf* dynamic marking is present at the end of the system.

The third system shows a *cresc.* (crescendo) marking in the bass staff, which has a more active melodic line. The treble staff continues with chords and some melodic fragments. A *mf* dynamic marking is also present.

The fourth system includes a *p* (piano) dynamic marking. The treble staff has chords and some melodic lines, while the bass staff has a more rhythmic accompaniment with triplets. A *mf* dynamic marking is also present.

The fifth system features a *f* (forte) dynamic marking. The treble staff has chords and some melodic lines, while the bass staff has a more rhythmic accompaniment with triplets. A *mf* dynamic marking is also present.

The sixth system begins with a boxed number '3' in the treble staff, indicating a triplet. The treble staff has chords and some melodic lines, while the bass staff has a more rhythmic accompaniment with triplets. A *pp* (pianissimo) dynamic marking is present.

mf

mf

cresc. poco a poco

mf

mf

4

p

f

dim.

pp

First system of musical notation, featuring a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music includes chords and melodic lines with dynamic markings *mf* and *p*.

Second system of musical notation, starting with a boxed number 5. It features a treble and bass clef. The key signature has two flats. The music includes chords and melodic lines with dynamic markings *mf* and *pp*.

Third system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes chords and melodic lines with dynamic markings *mf* and *pp*.

Fourth system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes chords and melodic lines with dynamic markings *p* and *cresc.*.

Fifth system of musical notation, featuring a treble and bass clef. The key signature has two flats. The music includes chords and melodic lines with dynamic markings *mf* and *p*.

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines. A dynamic marking of *mf* is present at the end of the system.

Second system of musical notation, starting with a measure number '6' in a box. It includes dynamic markings of *mf* and *f*. The notation features complex chordal textures and melodic passages.

Third system of musical notation, featuring a dynamic marking of *meno f*. The music continues with intricate chordal and melodic patterns.

Fourth system of musical notation, featuring a dynamic marking of *cresc.* (crescendo). The music shows a gradual increase in volume and intensity.

Fifth system of musical notation, featuring a dynamic marking of *f*. The music concludes with powerful chordal and melodic statements.

Un Centurion.  
 Ein Centurio.  
 A Centurion.

7

**Polydorus.** Le commandant de la patrouille. Qui vient?  
**Polydor.** Der Befehlshaber der Runde. Wer da?  
**Polydorus.** The commander of the patrol. Who's there?

Recit. (a tempo misurato)

C. A\_van\_cez!  
Vorwärts denn!  
Then advance!

P.

Ro-me.  
 Ro-ma.  
 Roman!

Recit. (a tempo misurato)

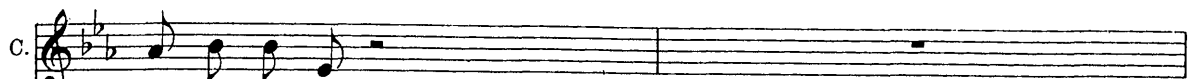
Recit.

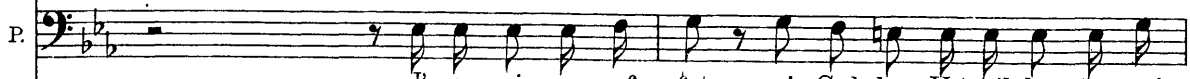
C. Poly-do-rus! Je te cro-yais dé-jà, sol-dat, aux  
Poly-do-rus! Ich glaub-te dich in Rom, mein Freund, am  
Poly-do-rus! I thought thou wert in Rome, my friend! on'th'

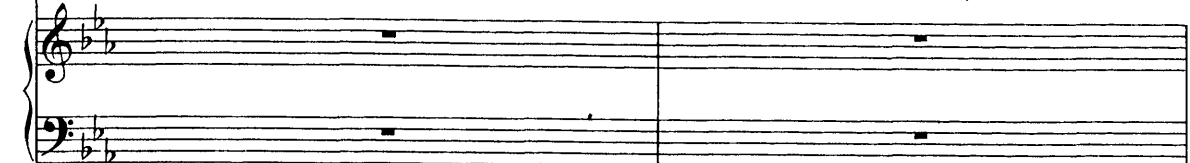
P.


Hal-tel!  
 Hal-tel!  
 Stay there!

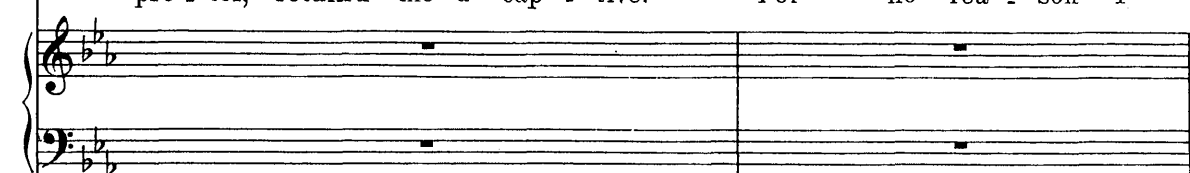
Recit.


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

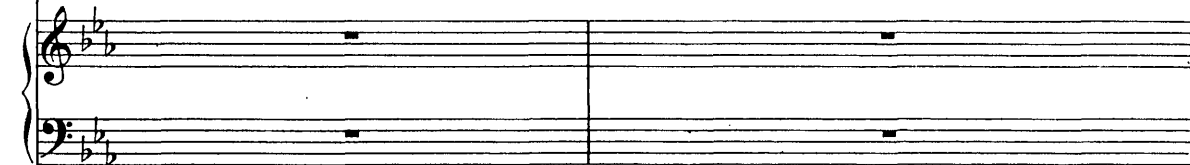
P.    
 J'y se-rai en ef-fet si Gal-lus, Votre il-lus-tre pré-   
 Und ge-wiss wär' ich dort, wenn nicht Gal-lus, der stren-ge Herr   
 And in troth there I'd be, had not Gal-lus, th'illust-ri-ous




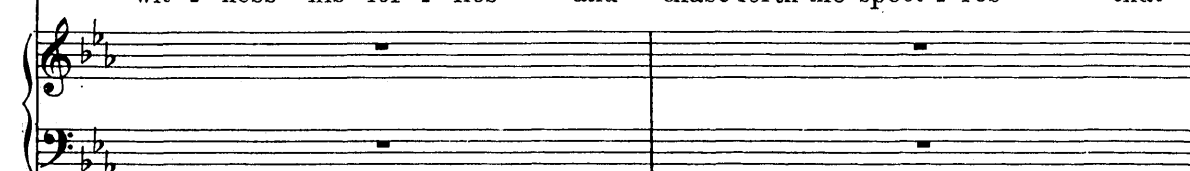
P.    
 teur, meût en-fin lais-sé li-bre; Mais il m'a, sans rai-   
 Prä-tor, ge-hal-ten mich hät-te. Oh-ne Grund, oh-ne   
 pre-tor, retain'd me a cap-tive. For no rea-son I



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



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. Il rê - ve, il  
 Kö - nigs zu ver - scheu - chen. Er träu - met, er  
 haunt a mad king's slum - bers. He dreameth, he

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, raft al - le Ta - ge sei - ne Rät - he her -  
 trembleth; he e - ver feareth trea - son. He as - sembleth his High Council each

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

## 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 -

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*

First system of musical notation. The upper staff features a melodic line with a *p* dynamic marking. The lower staff has a *dim.* dynamic marking. The system concludes with a *p* dynamic marking.

Second system of musical notation. The upper staff includes *mf* and *pp* dynamic markings. The lower staff includes *mf* and *p* dynamic markings.

Third system of musical notation, starting with a boxed number **9**. The system includes a *cresc.* dynamic marking.

Fourth system of musical notation. The upper staff includes *mf* and *dim.* dynamic markings. The lower staff includes a *p* dynamic marking.

Fifth system of musical notation. The system includes a *dim. poco a poco* dynamic marking.

First system of musical notation, featuring a treble and bass clef. The music is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a rhythmic accompaniment with eighth notes and rests.

Second system of musical notation. The treble staff continues the melodic line, with a dynamic marking *dim. poco a poco* appearing in the third measure. The bass staff continues with its accompaniment.

Third system of musical notation, showing further development of the melodic and accompanimental lines.

Fourth system of musical notation, featuring a long melodic phrase in the treble staff that spans across the system.

Fifth system of musical notation, starting with a measure number **10** in a box. The treble staff contains a series of chords, and the bass staff continues with a rhythmic accompaniment.

First system of musical notation. The treble clef staff contains a few notes with a slur. The bass clef staff features a rhythmic accompaniment of eighth notes. A *ppp* dynamic marking is present in the second measure.

Second system of musical notation. The treble clef staff has chords and rests. The bass clef staff continues the eighth-note accompaniment with some rests.

Third system of musical notation. The treble clef staff shows a sequence of chords. The bass clef staff continues the eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff has rests and some notes. The bass clef staff continues the eighth-note accompaniment. A *ppp* dynamic marking is present in the final measure.

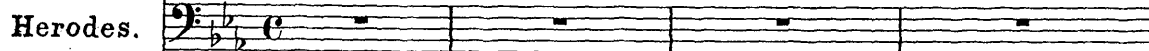
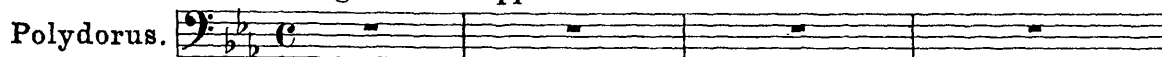
Fifth system of musical notation. The treble clef staff features a melodic line with slurs and ties. The bass clef staff has a long, low note with a slur and some rests.

## 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. ( $\text{♩} = 80$ )Allegro non troppo. ( $\text{♩} = 80$ )

*mf*

*p*

*cresc. poco a poco*

## Herodes.

## Recit.

*sotto voce*

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

## Recit.

H.

en\_co - re cet en\_fant...  
 Schon wie\_der die\_ses Kind,  
 reveals that infant fair,

Qui doit me dé - trô -  
 das mich ent\_thro - nen  
 Which shall unthrona a

H.

ner!  
 soll  
 king.

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

H.

De ce pré\_sa\_gé me\_na\_çant  
 der ban\_gen Ahnung, die be\_droht  
 which doth foretell the time is nigh

Pour ma vie et ma gloi\_re!...  
 mei\_nen Ruhm und mein Le\_ben?  
 that shall end my life's glo\_ry?

Andante misterioso. (♩=60.)

ff

mf

p simile

11 Herodes.

O mi - sè - 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

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

poco f

p

dim.

po.



*poco f*

H. *p*

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

*poco f* *p*

*cof* *p*

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.

*rinf.* *p*

12

H. *p*

O nuit pro-fon-de Qui tiens le mon-de Dans le re-pos plon-  
 Nacht, du verschwiegl'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

*p* *perdendo* *cresc.*

H.

gé, A mon sein ra-va-gé Don-ne la  
 küllst, mei-nem ver-stör-ten Geist gieb er-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.*

H.

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

*dim. mf.*

H.

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

*pp*

H.

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

H. *pp*

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

13

H. *pp*

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

H. *pp*

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 -

H. *pp*

- 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

14

H. *bois!*  
*Schoss!*  
*lot!*

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.

*p* *sempre smorz.*

Un poco rit.

H. *ppp*

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,  
Un poco rit.

*f* Un poco rit. a tempo vibrato

H. *poco sf* *poco sf* *p*

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

Un poco rit. a tempo

15

H. *nuit!*  
*Nacht!*  
*night!*

*p*  
*pp*  
*p*

16 Un poco rit.

a tempo

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

Scene III.

Polydorus. *f* Allegro. (♩ = 92.)

Seigneur!  
O Herr!  
Oh, Sire!

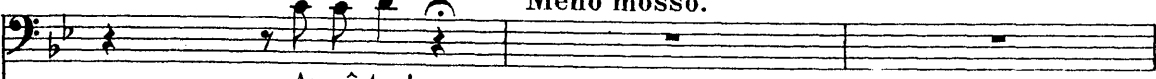
Herodes.

Lâches, tremblez! Je sais te\_nir en-  
Weh mir, Ver\_rath! Noch schaff'ich mit dem  
Coward, a\_vault, else shall mysword re.

Allegro. (♩ = 92.)

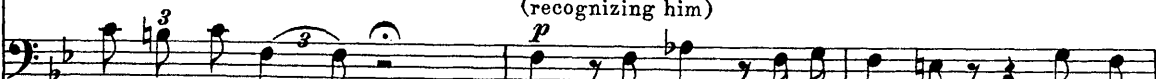
*pp*  
*ff*

**Meno mosso.**

P. 


Ar-rê-tez!  
Haltet ein!  
'Tis no foè!

(le reconnaissant)  
(ihn erkennend)  
(recognizing him)

H. 

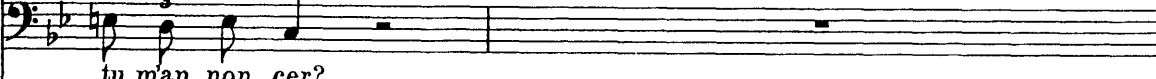
core Une é - pée... Ah! c'est toi, Po-ly - do - re! Que viens.  
Schwerte mir Schutz! Ah, bist du's, Po-ly - do - rus! Was ver -  
pay thy foul trea - son! Ah! 'tis thou, Po-ly - do - rus! Say, what

**Meno mosso.**



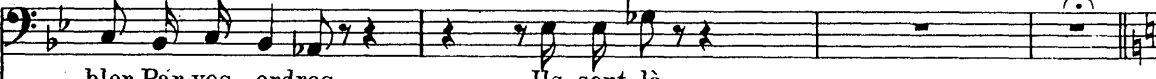
P. 

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?

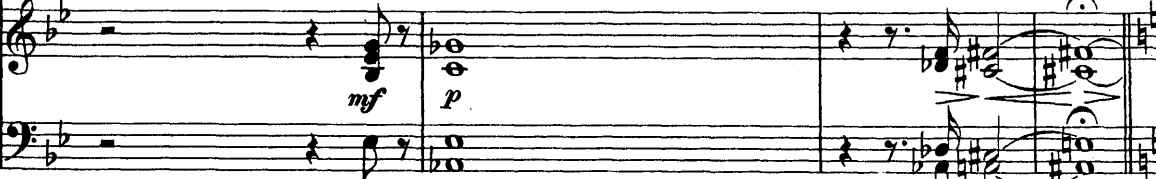


P. 

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

H. 

Enfin! Qu'ils pa-raissent!  
Wohlan! Lass sie kommen.  
At last! Let them en-ter!



Scene IV.

Hérode et les Devins.

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

17 Andantino maestoso. (♩ = 63.)

Herodes.

Tenori I e II.

Bassi I e II.

CORO.

Les Devins.  
Die Wahrsager.  
The Sooth-sayers.

17 Andantino maestoso. (♩ = 63.)

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,

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 -

unis.

reux; Ils te sont dé - vou - és. Par - le, qu'at - tends - tu  
 eh - rst; dei - nem Ruf folg - ten wir. Sa - ge, was du be -  
 ful. We o - bey thy command. Speak, king! what's thy de -

*pp*

Herodes. Recit.

Qu'ils veillent m'é - 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  
 Ad - vise me what to do, that I may banish from my rest - less

d'eux?  
 gehrst!  
 sire?

*p*

Recit.

*p*

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!

*p*

Andante con moto.

*p*

*mf* *p*




## 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;

*pp*

H. 

Toujours u - ne voix gra - vect 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

H. 

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

H. 

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

*poco f*

Recit.

H. *trô - ne et ton pou - 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 -*

Recit.

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*

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 counsel wise.*

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 -*

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 conjuration.

Kabbalistische Umzüge und Beschwörung der Wahrsager.

Cabalistic processions and exorcism of the sooth-sayers.

*Allegretto.* ♩ = 152.)

mf

sf

sf

sf

sf

mf

sf

sf

pp  
poco f

sf

3/4

3/4

This system contains two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a *pp* dynamic marking. The lower staff has a bass clef and a key signature of one sharp. It contains a rhythmic accompaniment of eighth notes with a *poco f* dynamic marking. The time signature is 3/4.

f

7/4

7/4

This system continues the piece with two staves. The upper staff has a treble clef and a key signature of one sharp. The lower staff has a bass clef and a key signature of one sharp. The time signature changes to 7/4. A *f* dynamic marking is present in the lower staff.

20

p

sf

7/4 (3+4)

7/4 (3+4)

This system is marked with a boxed number '20' in the upper left. It consists of two staves with a treble clef and a bass clef, both in a key signature of one sharp. The time signature is 7/4 (3+4). Dynamics include *p* and *sf*.

sf

sf

sf

This system continues with two staves in a key signature of one sharp. It features *sf* dynamics and a dotted line indicating a repeat or continuation.

sf

sf

sf

This system continues with two staves in a key signature of one sharp. It features *sf* dynamics and a dotted line.

sf

sf

sf

This system continues with two staves in a key signature of one sharp. It features *sf* dynamics and a dotted line.

First system of musical notation. The right hand (treble clef) begins with a *mf* dynamic and a half note. The left hand (bass clef) features a rhythmic pattern of eighth notes with slurs and accents. A vertical dotted line is present in the middle of the system.

Second system of musical notation, continuing the piece. The right hand continues with half notes, and the left hand maintains the eighth-note rhythmic pattern. A vertical dotted line is present in the middle of the system.

Third system of musical notation. The right hand has a half note. The left hand continues with eighth notes. A vertical dotted line is present in the middle of the system.

Fourth system of musical notation. The right hand has a half note. The left hand continues with eighth notes. A vertical dotted line is present in the middle of the system.

Fifth system of musical notation, starting with a boxed number '21' in the top left. The right hand begins with a *mf* dynamic and a half note. The left hand continues with eighth notes. A vertical dotted line is present in the middle of the system. The system ends with a 3/4 time signature.

Sixth system of musical notation. The right hand begins with a *p* dynamic and a half note. The left hand continues with eighth notes. A vertical dotted line is present in the middle of the system. The system ends with a 3/4 time signature.

22

Un poco rit. a tempo

Andante misterioso. (♩ = 66.)

CORO.  
Les Devins.—Die Wahrsager.—The Sooth-sayers.  
Recit. misurato.

La voix dit vrai, seigneur. Un enfant vient de naître  
Die Wahrheit hörst du, denn geboren ward ein  
Now thou hast heard the truth: Lo! an infant fair is

Recit. misurato.

tre Qui fera disparaître Ton  
Kind, das bestimmt ist zu rauben dein  
born des-tined to o'er-throw thee, take

trô - né 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

## Herodes.

## Animato.

## Allegro.

Que faut - il que je fas - se?  
 Wol - let Ret - tung 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.

## 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 -

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*

**23**

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

*p* *pp*

*poco sf* *p*

**Allegro agitato. (♩=118.)**

**Herodes.**

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

*p* *cresc.*

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,

*sf*

H. 

dans Jérusalem, A Nazareth, à Bethléem, Sur  
 dir, Jeru-salem, dir Nazareth und Beth-lehem! Der  
 weep, Jeru-salem, weep, Nazareth and Beth-lehem: The

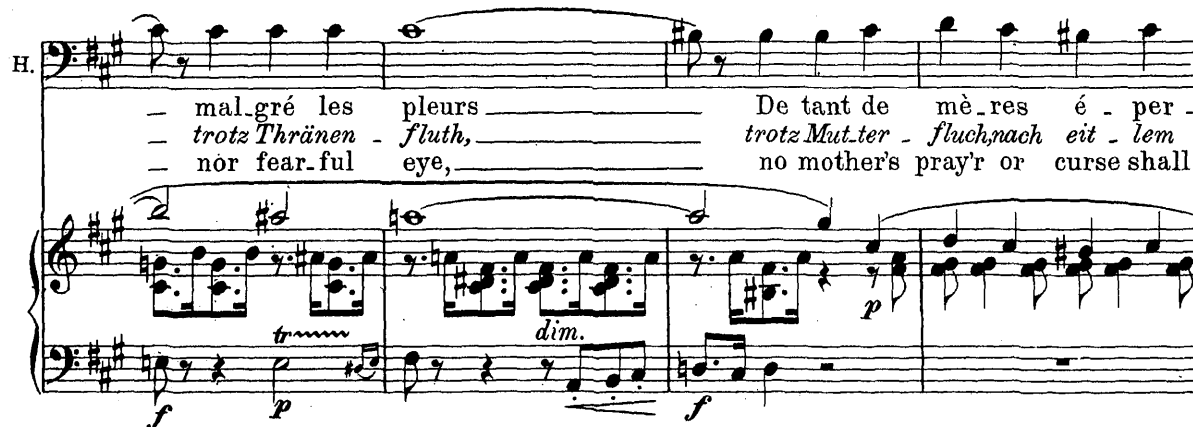
24

H. 

tous les nouveaux-nés mes coups s'ap-pen-tis-  
 Neu-gebor-nen Blut soll eu-ren Bo-den für-  
 blood of in-nocents shall flow and stain your high-

H. 

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

H. 

— mal-gré les pleurs — De tant de mères 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. *mf*

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 -

H. *mf*

- 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)*

H. *cresc. molto* *f*

- 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

H. *mf*

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

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 -

25

H.

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

H.

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

Les Devins.  
 Die Wahrsager.  
 The Sooth-sayers.

Ten. I. II.

*f* unis.

(Tutti.)

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

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

CORO.

H.

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

ris-sent! N'hé-si-te pas, n'hé-si-te pas! Que  
 der-ben! O zög're nicht, o zög're nicht! Weh  
 per-ish. No more de-lay, a-way, a-way! Oh,  
 div. unis.

ris-sent! N'hé-si-te pas, n'hé-si-te pas! Que  
 der-ben! O zög're nicht, o zög're nicht! Weh  
 per-ish. No more de-lay, a-way, a-way! 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, A Na-za-reth, à Beth-lé-  
 dir, Je-ru-sa-lem, dir Na-za-reth und Beth-le-  
 weep, Je-ru-sa-lem, weep, Na-za-reth and Beth-le-

dans Jérusalem, A Na-za-reth, à Beth-lé-  
 dir, Je-ru-sa-lem, dir Na-za-reth und Beth-le-  
 weep, Je-ru-sa-lem, 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

26

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! Mal - gré les cris, mal - gré les  
*ben!* Trotz Leid und Weh, trotz Thrä - nen -  
*ish.* 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,  
 unis.

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

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 ———— eh' 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.

*f*

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 né-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 né-bran-le ton cou-  
 Lasst Ra-che-gluth sein Herz ver-  
 nor stay the reeking sword of

*p*

*f*

*p*



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, for mer - cy, former - cy, their cry - for

*p* *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

*p* *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

**27** *ff* *sotto voce*

H. l'â - 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

*ff* *sotto voce*

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

*ff* *sotto voce*

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

**27** *ff* *p* *pp*

*cresc.* *sf*

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 -*  
*pehn die Wuth, zu ver - dop - - pehn die*  
*may in - crease, that his wrath may in -*

*div. unis.*

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

H. *f*

*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 dou\_leurs, 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*

*f div.*

*reurs! De\_meu\_re sourd à ces dou\_leurs, 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*

*ff*

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!

First system of musical notation, featuring piano accompaniment with triplets and a fermata in the right hand.

Second system of musical notation, continuing the piano accompaniment with triplets.

28

Third system of musical notation, starting with a piano (*p*) dynamic and transitioning to a forte (*f*) dynamic.

Fourth system of musical notation, featuring a *dim.* (diminuendo) marking and a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation, starting with a pianissimo (*pp*) dynamic.

Sixth system of musical notation, showing a fermata in the right hand and the beginning of the 'Scene at the Manger' in the left hand.

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.)

Marie.

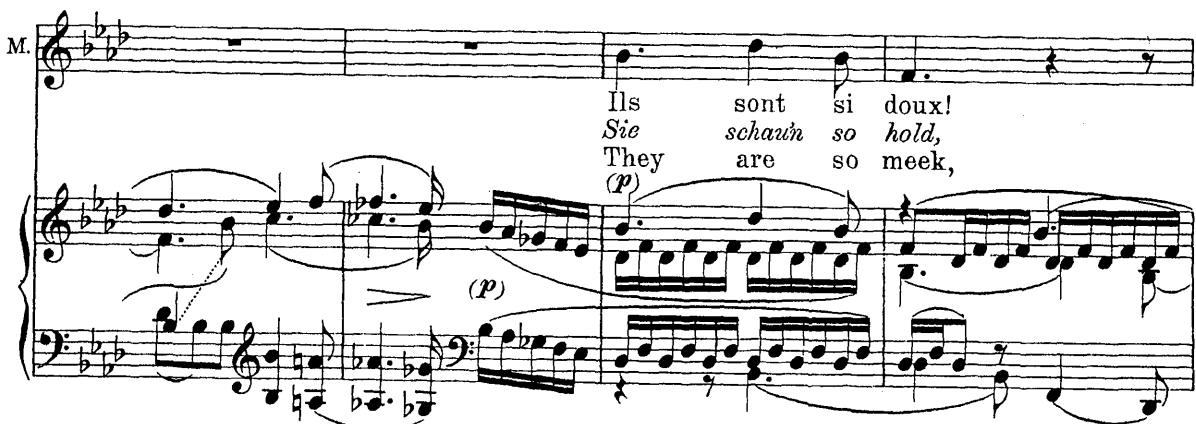
29

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! —  
 gib 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* *p*

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!

*7 7 7 7*

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*

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.*

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*

M. *lan - guir, ô mon en - fant! Ré -  
schmach - ten, mein süs - ses Kind, Und  
hun - ger, sweet hol - y babe! And*

*poco cresc. mf*

M. *p*  
 pans en cor ces fleurs, ces fleurs sur leur li-tiè-re!  
*streu-e Blu-men aus, wo sie zur Ruh sich le-gen.*  
 scat-ter 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!

M. *Animando poco assai.*  
 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*  
 Glad-ly they take what thou giv-est, sweet babel! Glad-ly they take what thou

*Animando poco assai.*

M.  
 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! Vois leurs jeux!  
*Gab', o mein Kind. Wie spie-len sie! Wie spie-len*  
 giv-est, sweet babe. They leap and play. They leap and—



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

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

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.

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*

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*

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

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

## 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.

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*

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 holy

*rit.*

**32** a tempo

M.  
 fant!  
 Kind!  
 harm!

J.  
 fant!  
 Kind!  
 babe!

**32** a tempo

*mf* *p* *rall.*

*p* *dim.*

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

## Scene VI.

Les anges invisibles.  
Saint Marie. Saint Joseph.

Unsichtbare Engel.  
Maria. Joseph.

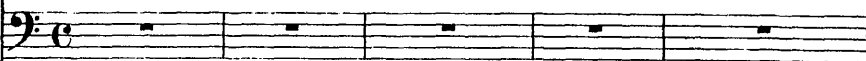
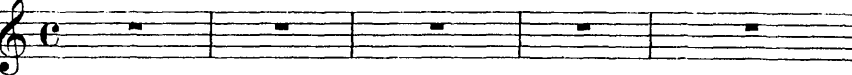
Invisible Angels.  
Mary. Joseph.

33

Lento con solennità. (♩=63.)

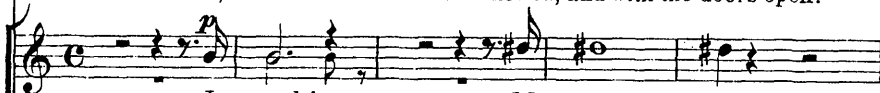
La Vierge Marie.  
Die Jungfrau Maria.  
The Virgin Mary.

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.



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

5 Alti I.



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

5 Alti II.

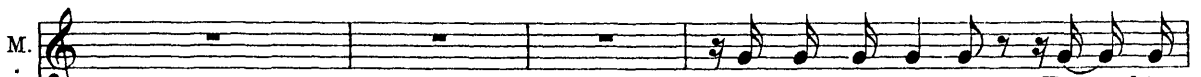


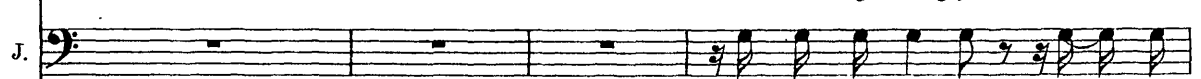
Jo - seph!                      Ma - ri - - e!  
Jo - seph!                      Ma - ri - - a!  
Jo - seph!                      Ma - - ry!

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 -

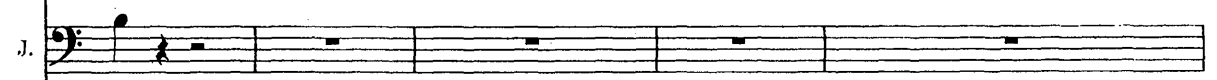
J.  Es.prits de vi - e, Est.ce bien  
Ihr Him - mels - bo - ten, wir lauschen  
What message bring ye from a -


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

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!* *Oui, vous de - vez par -*  
*ri - a!* *Ja, mit ihm sollt ihr*  
*Ma - ry!* *Yea! ye must hence de -*

*ri - e!* *Oui, vous de - vez par -*  
*ri - a!* *Ja, mit ihm sollt ihr*  
*Ma - ry!* *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*

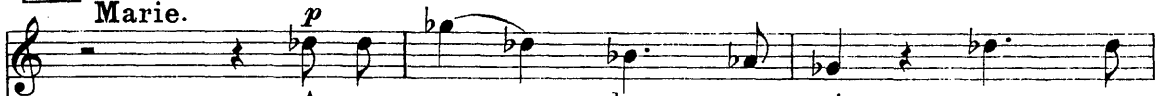
*cresc.* *mf*  
*soir au dé - sert vers l'E - gyp - teil faut fuir.*  
*Wü - ste zieht da - rum nach Ae - gyp - ten so - gleich!*  
*eve ye shall go, un - to E - gypt flee!*

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

(Orch.) *p*

**34** Un poco animato. (♩=84.)

Marie.



A vos or - - dres sou - mis, purs es -  
 Wie ihr sagt - - sei's ge - than! Bo - ten

Joseph.

We shall do - - as ye bid, hol - - y

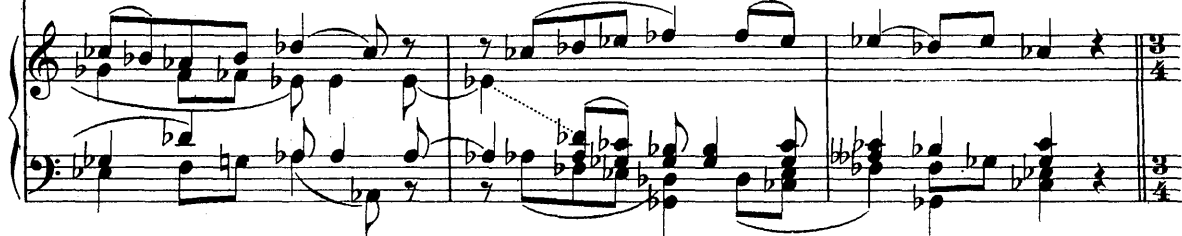
**34** Un poco animato. (♩=84.)

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



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 zieh'n 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 zieh'n wir da - hin.  
 An - gels from Heav - en, this day we all to the de - sert shall flee.


**Allegretto.** (♩=144.)

M. Mais ac - cor - dez à no - tre humble pri - è - re La pru - den - ce,  
 Doch uns' rem Fleh'n 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 Fleh'n 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.)

Anges.

**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*

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

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.)  
*p*  
*mf*

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.

**CORO.**

Sopr. I. Tutti. *mf*  
Ho - san - - - - - na! Ho.

Sopr. II. Tutti. *mf*  
Ho.

Alti I. Tutti. *mf*  
Ho.

Alti II. Tutti.

Lento. (♩=56.)

*mf* (Org.) *mf*

(Orch.) *pp*

san - - - - - na!

san - - - - - na!

san - - - - - na!

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

*p*  
Ho - - - san - - - na! Ho -

*p*  
Ho - - - san - - - na! Ho san - - -

*p*  
Ho - - - san - - - na! Ho san - -

*p*  
Ho - - - san - - - na!

(Org.) *p*

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

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

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

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

*ppp*  
(Orch.)

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! Ho - san - - - - na!

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

*mf (Org.)*

*ppp*

*pppp* un poco rit.

*pppp*

*pppp*

*pppp*

*pppp*

un poco rit.

*(Orch.) pp*

un poco rit.

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

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

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

DEUXIÈME PARTIE.  
ZWEITER THEIL. SECOND PART.

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

Les bergers se rassemblent | 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.)

The musical score is written for piano in G major and 3/4 time. It begins with a piano (*p*) dynamic. The first system includes a key signature change from G major to E major, indicated by the text: *Mi non # E nicht # E E not E #*. The score consists of five systems of music. The second system is marked with a box containing the number 37. Dynamics include *p*, *cresc.*, *f*, *tr.*, *mf*, and *dim.*. The piece concludes with a *mf* dynamic.

perdendosi *pp*

This system shows the first five measures of a musical piece. The key signature has two sharps (F# and C#). The music features a complex texture with multiple voices in both the treble and bass staves. The first measure is marked with a dynamic of *pp* (pianissimo). The word "perdendosi" is written above the first measure.

un poco rit. - - - Tempo I. 38

*p*

This system contains measures 6 through 10. It begins with the instruction "un poco rit." (a little ritardando) and "Tempo I." (first tempo). A measure number box containing the number "38" is placed at the start of the system. The dynamic *p* (piano) is indicated in the fifth measure.

*p*

This system contains measures 11 through 15. The dynamic *p* (piano) is marked at the beginning of the first measure.

*p* *f*

This system contains measures 16 through 20. The dynamic *p* (piano) is marked at the beginning of the first measure, and *f* (forte) is marked in the fifth measure.

*cresc.* *p*

This system contains measures 21 through 25. The dynamic *cresc.* (crescendo) is marked in the second measure, and *p* (piano) is marked in the fifth measure. A trill is indicated in the fifth measure.

39

tr  
mf sf dim.

un poco rit.  
pp

tr Tempo I. p p

cresc. mf

40

dim. (pp) cresc.

mf p



Musical notation for the first system, measures 1-6. The piece is in G major (one sharp) and 3/4 time. Measure 1 features a triplet of eighth notes in the right hand. The left hand plays a steady eighth-note accompaniment. Dynamic markings include *pp* in measure 2 and *p* in measure 5. Triplet markings are present in measures 1, 3, 4, and 5.

Musical notation for the second system, measures 7-12. The right hand has a melodic line with a crescendo leading to a fortissimo (*f*) dynamic in measure 12. The left hand continues with a steady eighth-note accompaniment.

Musical notation for the third system, measures 13-18. Measure 13 is marked with a boxed number '41'. The right hand features a melodic line with a fortissimo (*f*) dynamic. The left hand has a steady eighth-note accompaniment.

Musical notation for the fourth system, measures 19-24. The right hand has a melodic line with a fortissimo (*f*) dynamic. The left hand has a steady eighth-note accompaniment.

Musical notation for the fifth system, measures 25-30. The right hand has a melodic line with a *dim.* (diminuendo) dynamic. The left hand has a steady eighth-note accompaniment.

Musical notation for the sixth system, measures 31-36. The piece returns to *Tempo I*. The right hand has a melodic line with a *poco rit.* (ritardando) marking in measure 31, followed by a *poco f* (poco fortissimo) marking in measure 35. The left hand has a steady eighth-note accompaniment. Dynamic markings include *sf dim.* in measure 32, *pp* in measure 33, and *tr* (trills) in measures 34 and 35.

42

*poco f*

First system of musical notation for measures 42-43. The treble clef staff contains a melodic line with slurs and ties, starting with a half note G4. The bass clef staff contains a harmonic accompaniment of chords and moving lines. A dynamic marking of *p* is present in the bass staff. The key signature has two sharps (F# and C#).

*poco f*

Second system of musical notation for measures 42-43. The treble clef staff continues the melodic line. The bass clef staff features a more active accompaniment with eighth notes. A dynamic marking of *p* is present in the bass staff.

Third system of musical notation for measures 42-43. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *sf* is present in the bass staff.

43

First system of musical notation for measures 43-44. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment of eighth notes. Dynamic markings of *f* and *p* are present in the bass staff.

Second system of musical notation for measures 43-44. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment of eighth notes. Dynamic markings of *cresc.*, *f*, and *dim.* are present in the bass staff.

*un poco rit.*

Third system of musical notation for measures 43-44. The treble clef staff has a melodic line with slurs. The bass clef staff has a rhythmic accompaniment of eighth notes. A dynamic marking of *ppp* is present in the bass staff.

## 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.

*p*

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,

*p*

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,

*p*

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,

*p*

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,

Allegretto. (♩.=50.)

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

dans l'é - ta - ble il vit le jour. De son père et de sa  
fliest 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  
fliest der dunk - len Krip - pe Hut; mag der El - tern Lieb' sich  
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, blii - 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, blii - 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, blii - 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

*f*

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, blii - he!  
 manhood bids thee glad - ly greet thy life's fair - est morn! Grow in strength, till

*f*

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, blii - he!  
 manhood bids thee glad - ly greet thy life's fair - est morn! Grow in strength, till

*f*

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, blii - he!  
 manhood bids thee glad - ly greet thy life's fair - est morn! Grow in strength, till

*f*

— 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, blii - 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.* *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*

**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.* *f* *p*

Pi - 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  
 lands dire perils and dangers e - ver vex thee sore; come re - turn to

Pi - 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  
 lands dire perils and dangers e - ver vex thee sore; come then to us,

Pi - 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  
 lands dire perils and dangers e - ver vex thee sore; come then to us,

Pi - 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  
 lands dire perils and dangers e - ver vex thee sore; come then to

*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!

*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.

*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.

*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.* *p* **45** *Tempo I.*

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

*Poco rit.* **45** *Tempo I.*

*Un poco più lento.* *pppp*

Cher en-fant, Dieu te bé-nis-se! Dieu vous bé-nis-se, heureux é-poux!  
 Schirm-ten 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!

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

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

Cher en-fant, Dieu te bé-nis-se! Dieu vous bé-nis-se, heureux é-poux!  
 Schirm-ten 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-ject 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-ject 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-ject 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-ject you, turn e-vil from your path a-side!

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!  
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*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

*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.)

Allegretto grazioso. (♩.=52.)

4 Soprani.

4 Alti.

The musical score begins with three vocal staves (Soprano, Alto, and Tenor) and a piano accompaniment. The tempo is marked 'Allegretto grazioso. (♩.=52.)'. The key signature has one sharp (F#) and the time signature is 6/8. The piano part starts with a piano (*p*) dynamic and features a rhythmic accompaniment of eighth and sixteenth notes.

This section shows the piano accompaniment for the first system. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady rhythmic accompaniment with eighth notes.

This section shows the piano accompaniment for the second system, starting at measure 46. The music continues with similar rhythmic patterns and melodic lines in both hands.

This section shows the piano accompaniment for the third system. It includes dynamic markings such as *poco f* (poco forte) and *pp* (pianissimo). The music features more complex rhythmic figures and melodic development.

First system of musical notation. Treble clef, bass clef. Dynamics: *poco f*, *p*, *poco f*. Includes a fermata over a measure in the treble.

Second system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes a fermata over a measure in the treble.

Third system of musical notation. Treble clef, bass clef. Dynamics: *f*, *p*, *pp*, *p*, *poco f*. Includes a fermata over a measure in the treble.

Fourth system of musical notation. Treble clef, bass clef. Dynamics: *p*. Includes a boxed measure number **47** at the start of the system.

Fifth system of musical notation. Treble clef, bass clef. Dynamics: *pp*. Includes a fermata over a measure in the treble.

Sixth system of musical notation. Treble clef, bass clef. Dynamics: *poco f*. Includes a fermata over a measure in the treble.

48

Tenor Solo.

R.

Les pé - le - rins é - tant ve - nus  
 Als nun die Pül - 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 arbres touffus Et de l'eau  
 wo Bäu - me stan - den dicht be - laubt, und Was - ser  
 where trees af - ford - ed sheltering shade and cool, clear

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

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

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

49

R.

fant Jé - sus dor - mait...                      Pour 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. l'â - 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 car - pet of

*trium p*  
*poco f.*  
*p*

R. dou - ce et 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

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

*poco f*

*pp*

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*

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,

*senza accel.* *Poco rit.*

Lâ-ne pais - sant, l'enfant dor-mant, Les sa - crés — vo-ya-  
 da gras-tas 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*

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



*sotto voce*

R.

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 - rè - - 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.

4 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!

*pp* *PPP*



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

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

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

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

R.

Et, bien a\_vant de voir d'u -  
 Lang, ch' noch ei - ne Stadt er -  
 Long ere a town was seen, to

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 -

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

R.

Dieu.  
 half.  
 God.

*dim.*

53

R.

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

*mf* *p*

*cresc.*

*mf*

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 blon - de che - ve - lu - rect la  
 ih - rem sü - ssen Kind. Die blon - 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

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*

R.

lè-rent. Com-bien de fois les é-poux s'ar-rê-tè-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*

R.

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

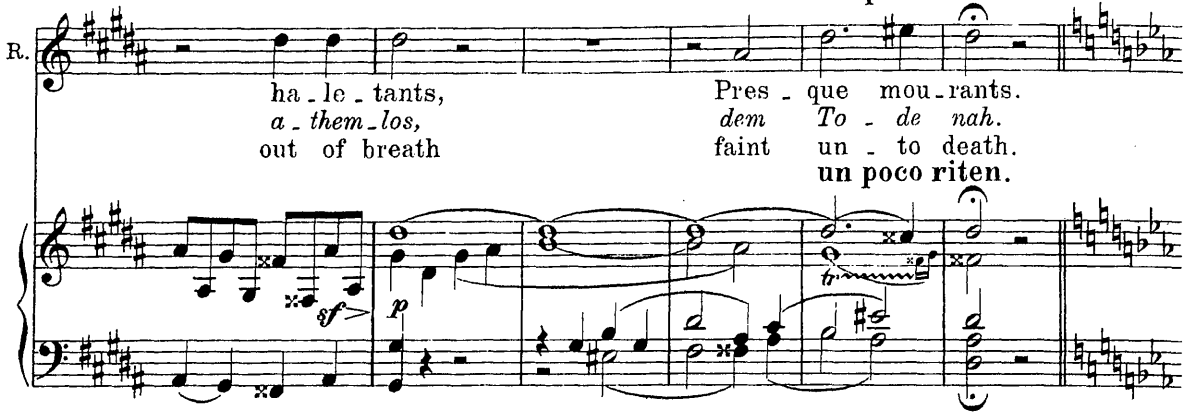
*f > p* *f > p*

R.

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

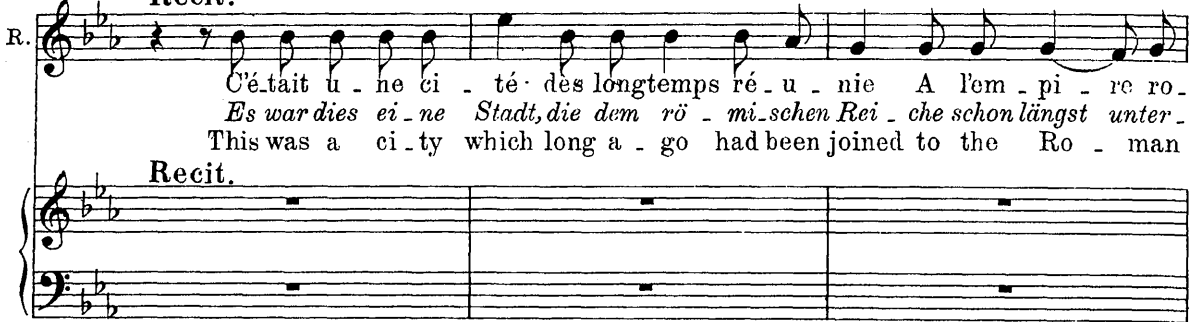
*p* *sf > p* *sf > p* *sf > p*

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. 

O'è-tait 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 ward 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 suf - fered, ere they found

Recit.

R.

rins cherchant un a - si - le et 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.  *(p)*

Où le peu-ple en fou-le s'é-lan-ce,  
 wo des Vol-kes Men-ge sich drän-get,  
 where the peo-ple crowd to-geth-er

M.  *(p)*

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

55

M.  *(p)*

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

M.  *(p)* *mf*

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

*dim.*

Joseph.

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

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

56

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,

*cresc.*

Allegro. (♩=63.)

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.

*ff*

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

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

*mf*

[57] Tempo I.

Marie.

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

*mf*

*p*

M.

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

## Joseph.

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

J.

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

## 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*

58

Joseph.

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

*p* *(p)* *mf*

J. 

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

J. 

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

59

J. 

dée A la mère, à 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.*

Allegro.

J. 

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. *f*

Ar. riè - - re, vils Hé. breux! Les gens d'E - gyp - te n'ont que  
 He - brä - - er, packt euch fort! E - gyp - tische Bürgers. leut' ver -  
 Ye He - - brews, get ye hence! E - gyp - tian cit - i - zens des.

6 Bassi II. *f*

Ar. riè - - re, vils Hé. breux! Les gens d'E - gyp - te n'ont que  
 He - brä - - er, packt euch fort! E - gyp - tische Bürgers. leut' ver -  
 Ye He - - brews, get ye hence! E - gyp - tian cit - i - zens des.

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 räü. 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 räü. dig' Volk.  
 pise you, - - homeless va - gabonding race!

60 Tempo I.

J.

sauvez la mè - - re! Ma - rie ex - -  
 rei. te die Mut - - ter! Ach, sie er - -  
 let not a moth - - er die! 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

**Allegro non troppo. (♩=52.)**

J. 

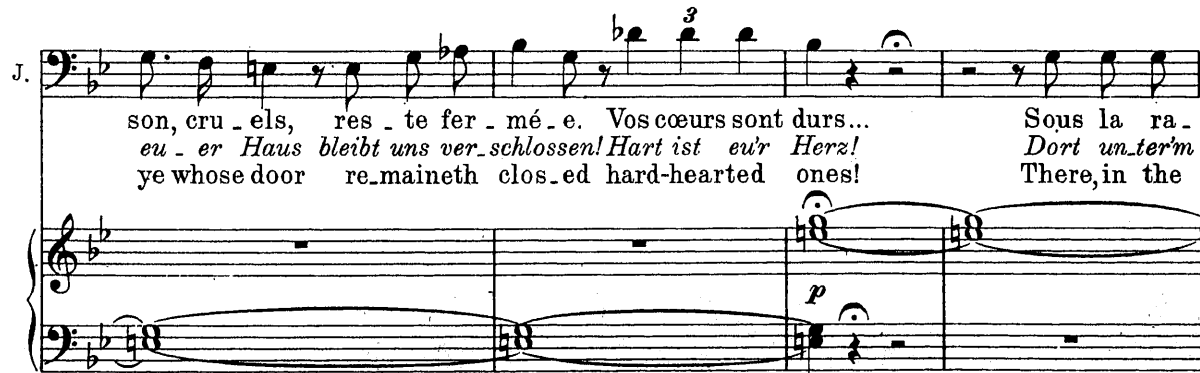
n'a plus de lait.  
 rung ist ver - siegt.  
 e'en at her breast.

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

J. 

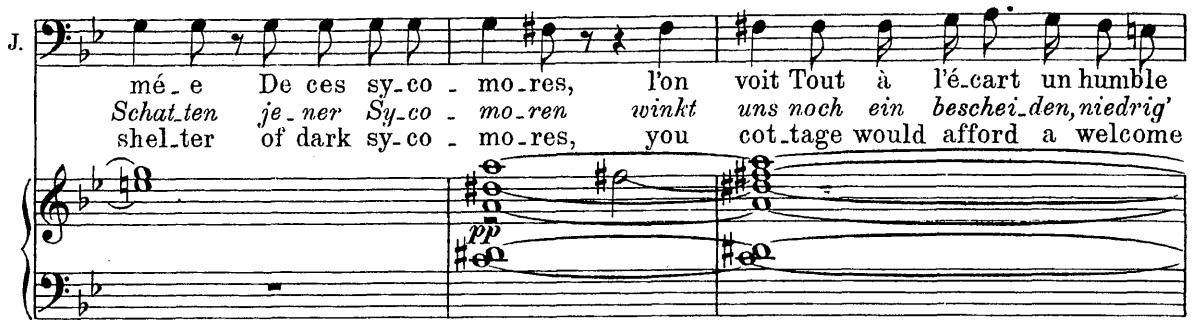
Vo.tre mai.  
 Grausa.me,  
 Cru.el ones,

Silence.  
 G. P. Recit.

J. 

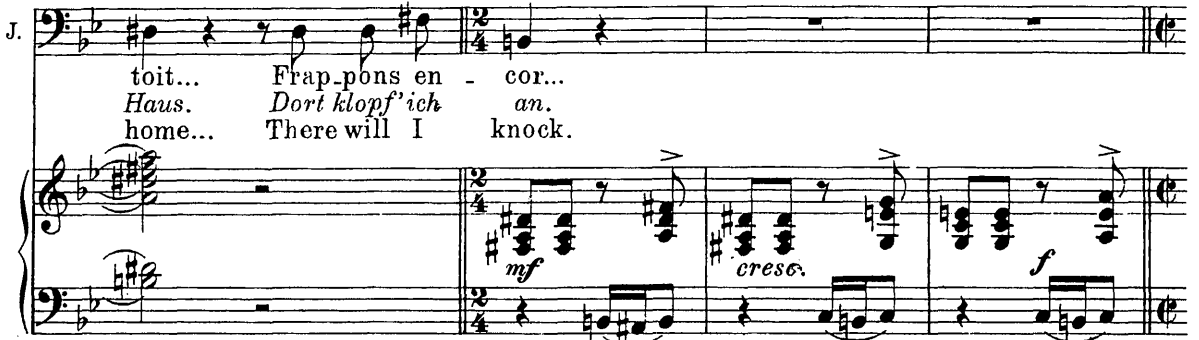
son, cru - els, res - te fer - mé - e. Vos cœurs sont durs... Sous la ra -  
 eu - er Haus bleibt uns ver - schlossen! Hart ist eu'r Herz! Dort un - ter'm  
 ye whose door re - maineth clos - ed hard - hearted ones! There, in the



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

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

J. 

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

*mf* *cresc.* *f*

Recit.

J. 

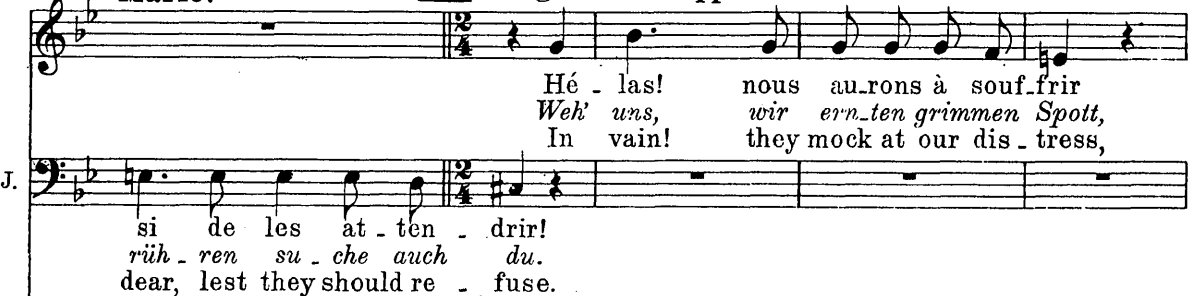
Mais qu'à ma voix u - ni - e, Vo - tre voix si dou-ce, Ma - ri - e, Tente aus-  
 Doch, mei - nem Flehn ver - ei - ne dei - ne sü-ss-e Stimme, Ma - ri - a, sie zu  
 Thy voice with mine u - ni - ting, plead with me for food and shelter, Ma - ry

Recit.

*p*

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.

J. 

62 *(p)*

*poco f*

M.

Par tout lin - sul te et la - va - ni - e.  
 Hohn und Ver - wün - - schung hier al - lei - ne.  
 here we shall die; none here to help us.

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.

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 mein, —  
 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!





M.  **63** 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

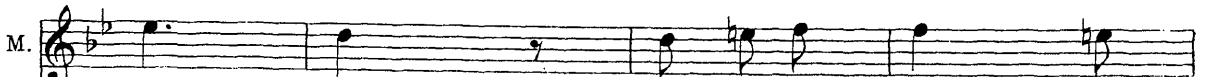
**63** 

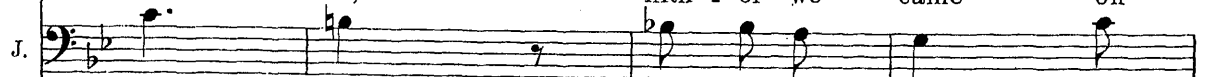
M.  dée Aux pa - rents, a l'en - fant! Hé - las! de la Ju -  
 gnä - dig den El - tern, dem Kind! Weh' uns! weit von Ju -  
 door to a moth - er and babe! Far, far, e'en from Ju -


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*

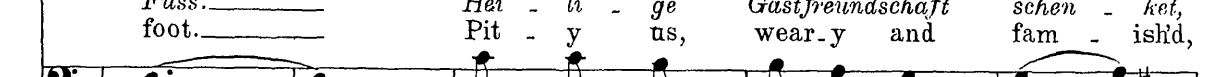
M.  dé - - - e Nous ar - ri - - vons à  
dü - - - a kom - men wir her zu  
de - - - a, hith - er we came on

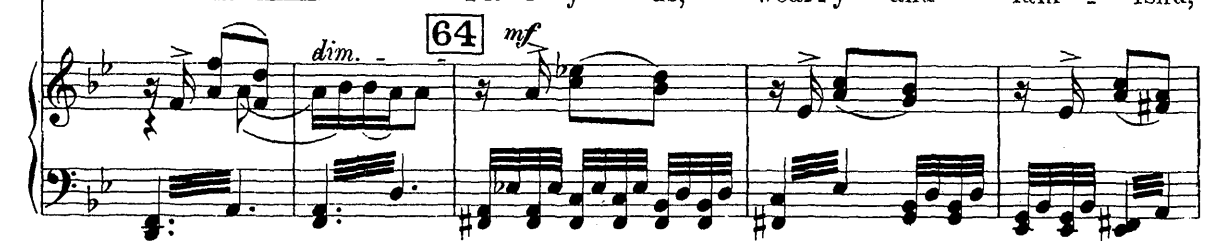
J.  dé - - - e Nous ar - ri - - vons à  
dü - - - a kom - men wir her zu  
de - - - a, hith - er we came on

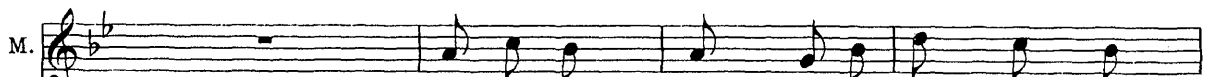


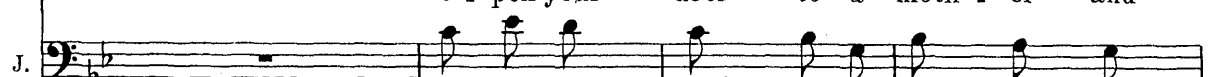
64


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 - ish'd,

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 - ish'd,



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



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

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

*cresc.*

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*  $\rightarrow$  *ppp*

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*

Scene II.

L'intérieur de la maison des  
Ismaélites.

Das Innere des Hauses der  
Ismaëlitin.

The interior of the house of  
the Ishmaelites.

Le Père de Famille.  
*Hausvater.*  
The father.

Poco meno mosso. (♩=80.)

En-trez, en-trez, pau-vres Hé-  
Tritt ein, tritt ein, du ar-mes  
Come in, come in! poor wandrers

*trem.* *p*

Le P.  
breux! La por-te n'est ja-mais fer-mé-e, Chez nous,  
*Paar!* *Gastlich ge-öff-net ist die Thü-re dem Un-*  
come! Glad-ly we take you in here; ne'er is this door

Le P.  
aux mal-heu-reux. Pau-vres Hé-breux, en-trez,  
*glück im-mer-dar.* *Ar-mes ju-dä'sches Paar,*  
lock'd to the poor. Poor He-brews, en-ter in!

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

*riten.*  
en-trez, en-trez!  
*tritt ein, tritt ein!*  
Fear naught, en-ter in!

*riten.*

## 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!

Le  
P.

Qu'au-tour deus 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

Le  
P.

filz, 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!

Le  
P.

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

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

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 -

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 win - den  
 pare for - the in - fant babe so fair! and lave the bleed - ing

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

Alti.  
 Tenori.  
 Bassi. (Tutti.)

Que de leurs  
 Dass man den  
 Come, lave their



Lo  
P.

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

Don -  
 Bringt  
 Bring

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

*p* *mf* *p*

[68]

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

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

[68] *mf* *3*

Don-nons de l'eau, donnons du lait! Pré - pa - rons à l'ins -  
*Bringt fri-sches Was-ser, brin-get Milch, und das Kindlein 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-prepare 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-prepare, 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 fri-sches 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 darn 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 fri-sches Was - ser, brin - get Milch! Bringt fri-sches*  
 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'instant U - ne cou -  
*Was - ser, brin - get Milch, und das Kind - lein 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!  
*hül - 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! Que de leurs  
*bringt fri - sche Milch,* *dass* *man* *den*  
 and bring sweet milk! Come, lave their

su - res! Don\_nons du lait! De leurs  
*hül - le.* *Bringt fri - sche Milch,* *dass* *den*  
 oint - ment! and bring sweet milk! 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 grappes  
*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 grappes  
*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! 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.

*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 wan - den  
 Come, lave their bleed - ing

rons à l'ins\_tant 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'ins\_tant 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

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,

69



*dim.* - - - - - *pp*  
 pré - pa - rons - à l'in - 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'in - 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'in - 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'in - 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

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*

The first system of music consists of two staves. The treble staff begins with a 7/8 time signature and contains a series of eighth and sixteenth notes, some with accents. The bass staff provides a harmonic accompaniment with chords and moving lines.

The second system continues the piece. It features several trills in the treble staff, indicated by a wavy line and the notation '(tr)'. The bass staff continues with its accompaniment.

The third system is marked with a piano (*p*) dynamic. It shows a change in the bass line with some rests, while the treble staff continues with its melodic and harmonic patterns.

The fourth system features a more complex texture with dense chords in the treble staff and a more active bass line. The notation includes many beamed notes and rests.

The fifth system is marked with a crescendo (*cresc.*). The music builds in intensity, with more notes and a more active bass line.

The sixth system is marked with a forte (*f*) dynamic that transitions to piano (*p*). It features a mix of chords and moving lines in both staves.

First system of musical notation, featuring a treble and bass clef. The music includes dynamic markings such as *f* and *p*, and various rhythmic patterns.

Second system of musical notation, continuing the piece with complex rhythmic structures and dynamic markings.

Third system of musical notation, featuring a prominent triplet in the right hand and a *p* dynamic marking.

Fourth system of musical notation, characterized by multiple triplet markings in both hands.

Fifth system of musical notation, starting with a boxed measure number **71**. It features a series of triplet markings throughout the system.

Sixth system of musical notation, concluding the page with complex rhythmic patterns and triplet markings.

Le Père de Famille.  
*Hausvater.*  
 The father.  
 Recit.

Sur vos traits fa - ti - gués la tris - tes - se est em -  
*Aus er - mü - de - tem Blick re - det laut eu - re*  
 From your looks, I can tell plain - ly what you have

Recit.

Moderato.

prein - te. Ay - ez cou - ra - ge! nous fe - rons Ce que nous pour -  
*Trau - er! Fasst Muth auf's Neu - e, es ge - währt, was ihr nur be -*  
 suf - fered. But lose not cou - rage! for this house shall af - ford you

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

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

## 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

Joseph.

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

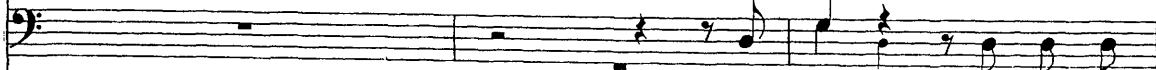
on?  
heisst?  
names?

Lento.

Andantino. (♩=48.)  
misurato

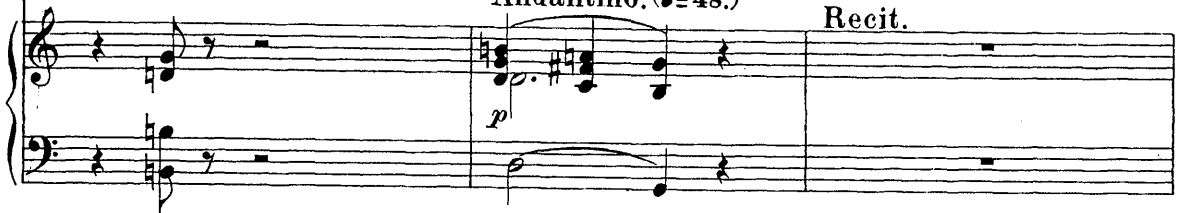
J.  Recit.

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

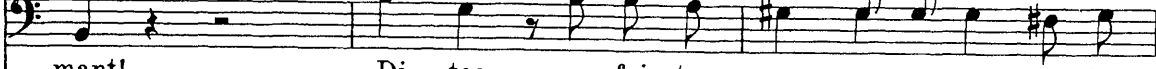
Le P.  Jé - sus! quel nom char -  
 Je - sus! welch hol - der  
 Je - sus! what love - ly

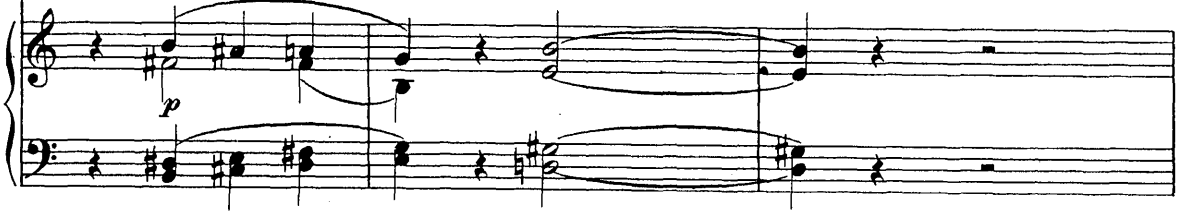
Andantino. (♩=48.)

Recit.



72 Allegretto.

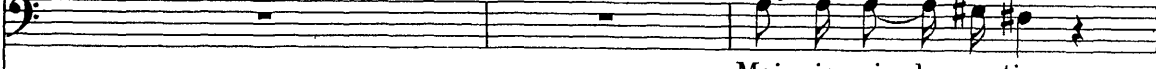
Le P.  mant! Di - tes, que - fai - tes - vous pour ga - gner vo - tre  
 Nam! Sa - ge, Sa - ge, durch wel - che Ar - beit dein Brot du ge -  
 name! Tell me! I pray thee how earn - est thou thy



Joseph.

Andantino.  
misurato

Allegretto.

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

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.



## Recit.

Le P.  
 bien, c'est mon métier; Vous ê - tes mon com - père. En - sem - ble nous tra - vail - le -  
*was, das bin auch ich, wir bei - de sind Ge - nossen. Zu - sammen 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.

*poco f*

## Moderato. (♩=80.)

*misurato*

73

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

*p* *p*

Le P.  
 nous Jé - sus gran - di - 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

*p*

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 -

*p*

Le P. *fai - re!*  
*fin - den.*  
*rang'd now.*

**CORO.**

**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.*

*ra,*  
*an,*  
*here.*

*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.*

*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*



Hausvater.

The father.

74

*(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.

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.

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.

74

*un poco rit.*

*p*

Recit.

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

Le P. hô - tes, 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

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

Le  
P.

pei - ne Cède à la flû - teu - ni - e à la har - pe thé - bai - ne.  
*Schmerzen scheidet 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.)

*mf*

*Andante espressivo.* (♩ = 42.)

*p*

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#). The treble staff contains a melodic line with slurs and accents, while the bass staff provides a rhythmic accompaniment. A dynamic marking of *mf* is present.

Second system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and accents, and the bass staff provides a rhythmic accompaniment. A dynamic marking of *mf* is present.

Third system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and accents, and the bass staff provides a rhythmic accompaniment.

Fourth system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and accents, and the bass staff provides a rhythmic accompaniment.

Fifth system of musical notation, continuing the piece. The treble staff features a melodic line with slurs and accents, and the bass staff provides a rhythmic accompaniment. A dynamic marking of *poco f* is present.

Sixth system of musical notation, concluding the piece. The treble staff features a melodic line with slurs and accents, and the bass staff provides a rhythmic accompaniment. A dynamic marking of *p* is present. The tempo markings *Un poco rit.* and *a tempo* are indicated above the staff.

First system of musical notation, featuring a treble and bass clef staff. The music consists of flowing sixteenth-note passages in both hands, with some notes beamed together and slurs indicating phrasing.

Second system of musical notation, continuing the sixteenth-note texture. The bass line features a steady eighth-note accompaniment, while the treble line has more complex rhythmic patterns.

Third system of musical notation. The bass line is marked with a forte *f* dynamic and contains several chords. The treble line continues with melodic lines. A *dim.* (diminuendo) marking is present in the treble staff.

Fourth system of musical notation. The treble staff begins with a piano *p* dynamic and includes a *cresc.* (crescendo) marking. The bass line has a steady accompaniment. A forte *f* dynamic is marked in the treble staff.

Fifth system of musical notation. The treble staff features a *cresc.* (crescendo) marking. The bass line continues with a consistent accompaniment pattern.

Sixth system of musical notation. The treble staff is marked *dim.* (diminuendo) and includes a *pp* (pianissimo) dynamic. The bass line has a steady accompaniment. The system concludes with a *un poco rall.* (un poco rallentando) instruction and a double bar line. The time signature changes to 2/4 at the end of the system.

## Allegro vivo. (♩=144.)

First system of the musical score. The treble clef staff begins with a dynamic marking of *mf*. The bass clef staff begins with a dynamic marking of *p*. The music is in 2/4 time and features a rhythmic pattern of eighth and sixteenth notes.

Second system of the musical score, continuing the rhythmic pattern from the first system.

Third system of the musical score, featuring first and second endings. The first ending is marked with a '1.' and the second ending with a '2.'. The second ending concludes with a dynamic marking of *p*.

Fourth system of the musical score, showing a change in the treble clef staff with a dynamic marking of *sf* and a fermata over the final note.

Fifth system of the musical score, continuing the melodic and harmonic development.

Sixth system of the musical score, starting with a measure number of 75 in a box. The system concludes with a dense texture of sixteenth notes in the treble clef.

First system of musical notation, featuring a treble and bass clef. The treble staff contains a complex melodic line with many sixteenth notes and slurs. The bass staff provides a harmonic accompaniment with chords and some triplet figures.

Second system of musical notation. The treble staff has a more melodic and expressive line with slurs and accents. The bass staff continues the accompaniment with a steady eighth-note pattern.

Third system of musical notation. The treble staff features a series of chords and melodic fragments, some with slurs. The bass staff has a rhythmic accompaniment of eighth notes.

Fourth system of musical notation. The treble staff shows a sequence of chords and melodic lines. The bass staff continues with eighth-note accompaniment.

76

Fifth system of musical notation, starting with the measure number 76. The treble staff has a melodic line with slurs. The bass staff has a rhythmic accompaniment.

Sixth system of musical notation. The treble staff features a melodic line with slurs and accents, marked with *mf*. The bass staff has a rhythmic accompaniment.

First system of a piano score. The right hand features a complex texture of chords and sixteenth-note patterns, while the left hand plays a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of the piano score. The right hand continues with intricate chordal and melodic lines, and the left hand maintains its rhythmic accompaniment. The key signature remains two sharps.

Third system of the piano score. The right hand has long, flowing melodic lines with some grace notes, and the left hand continues with eighth-note accompaniment. The key signature is two sharps.

Fourth system of the piano score. The right hand features a dense texture of chords and sixteenth-note patterns, and the left hand continues with eighth-note accompaniment. The key signature is two sharps.

Fifth system of the piano score. The right hand has long, flowing melodic lines with some grace notes, and the left hand continues with eighth-note accompaniment. The key signature is two sharps.

Sixth system of the piano score, ending with a double bar line. The right hand has long, flowing melodic lines with some grace notes, and the left hand continues with eighth-note accompaniment. The key signature is two sharps. The word "tenuto" is written above the final notes in the right hand. The system ends with a 9/8 time signature.

First system of musical notation, measures 1-3. The piece is in 9/8 time with a key signature of two sharps (F# and C#). The tempo is marked 'Andante'. The first measure begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides a steady accompaniment of eighth notes.

Second system of musical notation, measures 4-6. The melodic line in the right hand continues with slurs and ties, and the accompaniment in the left hand remains consistent.

Third system of musical notation, measures 7-9. The right hand has a melodic phrase that concludes in measure 9. The left hand accompaniment continues. A forte (*f*) dynamic marking appears in the right hand in measure 9.

Fourth system of musical notation, measures 10-12. The right hand has a melodic line with slurs. The left hand accompaniment is marked with a crescendo (*cresc.*) in measure 10 and a decrescendo (*dim.*) in measure 12.

Fifth system of musical notation, measures 13-15. The tempo changes to 'rallent.' in measure 13 and 'a tempo' in measure 14. The right hand starts with a piano (*p*) dynamic in measure 13 and a pianissimo (*pp*) dynamic in measure 14. The left hand accompaniment continues.

Sixth system of musical notation, measures 16-18. The right hand has a melodic line with slurs. The left hand accompaniment is marked with a decrescendo (*perdendo*) in measure 16. The right hand dynamic markings are mezzo-forte (*mf*) in measure 17 and pianissimo (*pp*) in measure 18. A fermata is placed over the final note in measure 18.



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

Recit.

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? Art re - lieve thee, weep on!

Soprani.

Alti.

Tenori I.

Tenori II.

Bassi.

CORO.

Recit.

77

Andantino. (♩ = 84.)

Lo P.

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

con Pedale.

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.*)

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 auf's  
thine! Fear thou nothing! May fresh hope and peace now comfort your

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

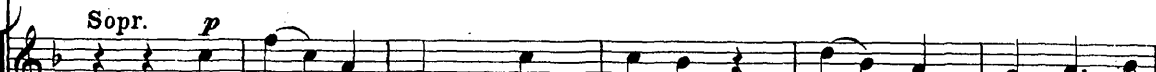
heur Ren - trent en vo - tre cœur!  
neu keh - ren in eu - er Herz.  
soul! fill - the heart with de - light.

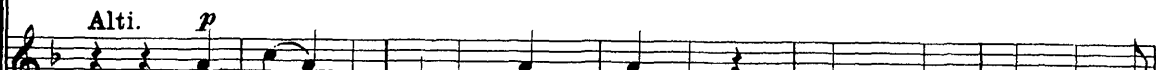
78

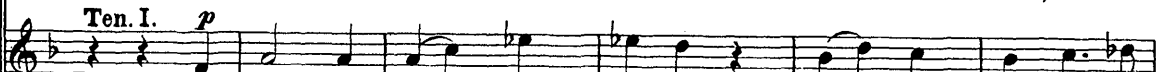
M.    
 pè - re, Dé - jà ma peine a - mè - re Sem - ble s'en -  
 Va - ter! das Leid, das uns be - schieden, scheint zu ent -  
 fath - er! My sor - row and my anguish grow less and

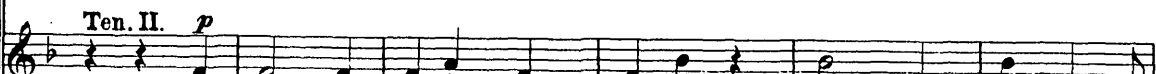
J.    
 pè - re, Dé - jà ma peine a - mè - re Sem - ble s'en -  
 Va - ter! das Leid, das uns be - schieden, scheint zu ent -  
 fath - er! My sor - row and my anguish grow less and

Le    
 P. 

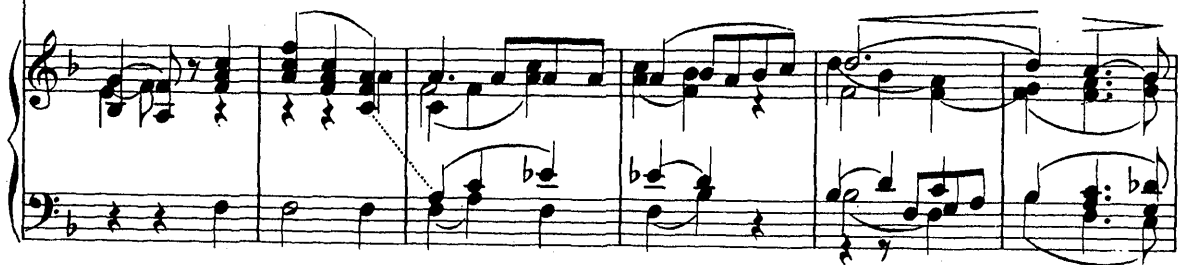
Sopr. *p*    
 Al - lez dor - mir, bon pè - re, Doux en - fant, ten - dre  
 So geht auch, gu - ter Va - ter, sü - sses Kind, zar - te  
 Now go - to rest, kind fath - er, In - fant babe, ten - der

Alti. *p*    
 Al - lez dor - mir, bon pè - re, 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 pè - re, 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 pè - re, 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, flich'n vanish, S'é-vanou.ir. und zu ver-geh'n, ne'er to re-turn! Plus d'a-lar - mes. nicht mehr klag' ich. No more sor - row!*

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

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

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

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

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

*mè.re! Mut.ter, mother! Mal ne son - gez! träu - met auch gut, kla - get Sleep till the morn! Cease to*

un poco rit.

Tempo I.

un poco rit. Tempo I.

M.  
J.  
Le  
P.

*poco cresc.*

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-

*poco cresc.*

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. Rentrent en vo-tre  
 nicht mehr. Hoffnung kehrt euch zu-  
 sor - row! Hope and sweet peace re-

Tempo I.

un poco rit. Tempo I.

*poco cresc.*

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*

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

J.  
 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

Le  
 P.  
 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. Ren - trent  
 nim - - - mer! Hoff - nung  
 sor - - - row! Fill the

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

Tempo I. un poco rit. Tempo I.

**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

*mf*

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!

*p*

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

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

poir du bon - heur,  
 Hoff - nung und Glück,  
 com - fort your soul!

Que les  
 dass die  
 May fresh

Al - lez - dor - mir! -  
 Nun ge - het zur Ruh! -  
 Now go - to rest! -

Que les  
 Dass die  
 May fresh

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

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

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

cœur! Que les char - mes du bon -  
 rück! Dass die Hoff - nung und das  
 light! Hope and glad - ness fill the

en vo - tre cœur! Plus da - lar - mes. Que - les char - mes De - l'es -  
 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

**80** un poco rit.

a tempo *(pp)*

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

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

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

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

**80** un poco rit.

a tempo *pp*

*(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. *pp* sempre rit.

M.  
 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.  
 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.  
*Mut-ter! Ru - het mir sanft, träu - met auch gut, kla - get nimmer!*  
 mother! Now go to rest, sleep till the morn. Cease to sorrow!

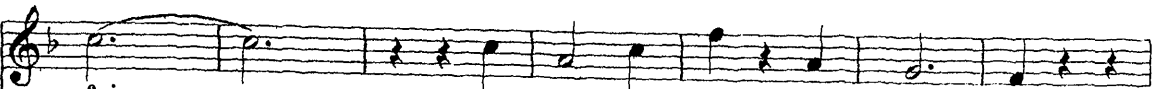
mè-re! Bien re-po - sez; Mal — ne son - gez! Plus d'a - larmes.  
*Mut-ter! Ru - het mir sanft, träu - - met auch gut, kla - get nimmer!*  
 mother! Now go to rest, sleep — till the morn. Cease to sorrow!


mè-re! Bien re-po - sez, Mal — ne son - gez! Plus d'a - larmes.  
*Mut-ter! 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!  
*Mut-ter! Ru - het mir sanft, träu - met auch gut!*  
 mother! Now go to rest, sleep till the morn.

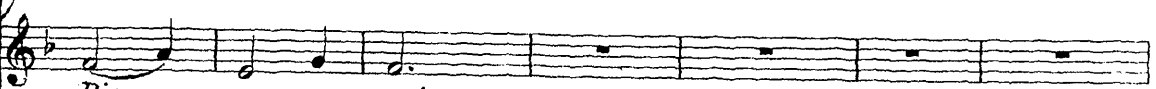
mè-re! Bien re-po - sez, Mal ne son - gez! Plus d'a - larmes.  
*Mut-ter! Ru - het mir sanft, träu - met auch gut, kla - get nimmer!*  
 mother! Now go to rest, sleep till the morn. Cease to sorrow!

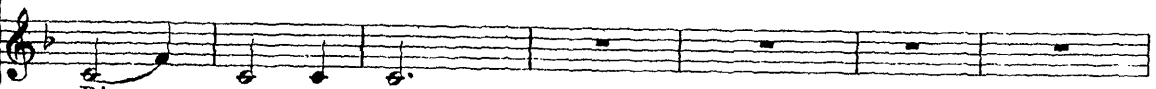
un poco rit. sempre rit.


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!

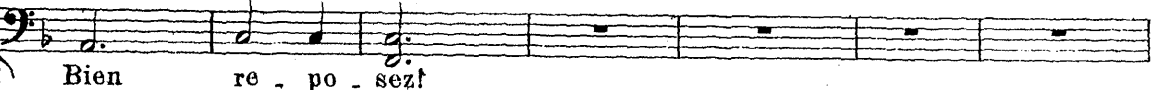
J.   
 fuir. \_\_\_\_\_ A - dieu, mer - ci, bon pè - re!  
 geh'n. \_\_\_\_\_ Leb' wohl, hab' Dank, mein Va - ter.  
 turn. \_\_\_\_\_ Now sleep in peace, kind fath - er!

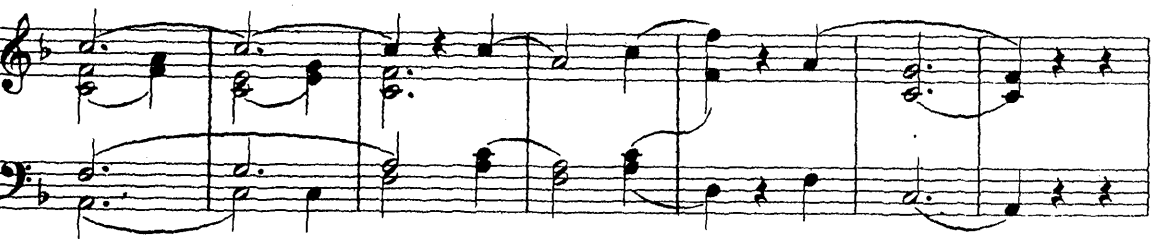
Le   
 P.   
 Bien re - po - sez!  
 Ru - - het mir gut.  
 Now go to rest!

  
 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!



  
 (ppp)

Scene III.

Epilogue. Epilog. Epilogue.

Lento. (♩=50.)

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

Soprani.

Alti.

Tenori.

Bassi.

CORO.

Lento. (♩=50.)

R.

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.

R.

Fut sau\_vé le Sau\_veur. Pendant dix ans Ma\_ri\_e, et Jo\_  
 ward der Hei\_land be\_wahrt. Zehn Jah\_re pfleg\_ten Je\_sum die  
 our Redeem\_er was saved. And thus for ten years Mar\_y and

R.

séph a\_vec el\_le, Vi\_rent fleurir en lui la su\_bli\_me dou\_  
 Bei\_den ver\_ei\_net, sa\_hen er\_blih'n in ihm Ho\_heit, Mil\_de und  
 Jo\_séph togeth\_er saw in that ho\_ly child truth and strength blossom

R.

ceur La ten\_dresse in\_fi\_nié A la sa\_gesse u\_ni\_e.  
 Kraft, ew'\_ge Lie\_be ver\_ei\_net mit der Weis\_heit Fil\_le.  
 forth, gen\_tle\_ness, kindness, wis\_dom and love u\_nit\_ed.

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*



R.

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-ple-ish the work of sal-va-tion and mer-cy which was to

*poco f* *poco cresc.*

Un poco riten. - - - - -

R.

ta le genre hu-main De lé-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. - - - - -

*mf* *poco cresc.* *f*

Un poco ritard. *Andantino mistico. (♩=60.)*

R.

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.

*p* *p*

*cresc.* *p*

R.

toi que res-te-t-il à 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-

*pp* *ppp*

R.

vant un tel mys - tè - re!..  
 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.

CORO.

toi que res - te - t - il a 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 - tor!

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, 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, now

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 - re!.. O  
 knien vor die - sem gro - ssen Wun - der! Mei -  
 God, who wrought this mighty won - der! Oh,

*p*  
 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

*pp*  
 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

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!

*poco f*

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

*poco f*

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

*poco f*

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

*poco f*

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.  
 A Narrator. } **82**

*p* *cresc.*

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

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

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

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

tel mys - tè - - re!.. 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

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

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

*dim.* *p* *poco f*

tel mys - tè - - re!.. 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  
 soull! 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 ernst 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

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 -  
 - 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 -

R.

les - - - te sé - jour!  
 Him - - - mel du ein.  
 lest - - - ial a - bode.

4 Soprani. (Derrière la Scène.)  
 (Hinter der Scene.)  
 (Behind the Scenes.)

4 Alti. (Derrière la Scène.)  
 (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*  
A - - - men!

*pp*  
A - - - men!

*pp*  
A unis. - - - men!

*pp*  
A - - - men!

R.

*sempre più p*  
A - - - men!

*pppp*  
A - - - men!

*ppp*  
A - - - men!

*ppp*  
A - - - men!

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

*pppp*  
A - - - men!

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

*pppp*  
A - - - men!

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

*pppp*  
A - - - men!

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

*pppp*  
A - - - men!