

Des Heilands Kindheit.

Geistliche Trilogie.

Deutsche Übersetzung von Peter Cornelius und Felix Weingartner.

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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 Sais	85
Der Singakademie und dem Universitäts-Sängerverein »Paulus« in Leipzig gewidmet.	

PERSONEN.

Heilige Maria	Sopran.	Jean Centuriot	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.

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A Mesdemoiselles Joséphine et Nanci Suat, mes nièces.	
2 ^e Partie. La Fuite en Egypte	65
A Monsieur Ella, Directeur de l'Union musicale de Londres.	
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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.

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

PERSONS.

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

Childhood of Christ

PREMIÈRE PARTIE. ERSTER THEIL. FIRST PART.

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

Moderato un poco lento. (♩: 68.)
(avec solennité—feierlich—solemn)

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

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

Pianoforte.

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

R. já les puissants tremblaient, Dé-jà les fai-bles es-pé-raient,
scion bhet 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.

R. Tous at - ten - daient. _____ Or, ap - prenez, 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

misurato

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 König 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 Schaor 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 p

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 nächtlicher Runde.

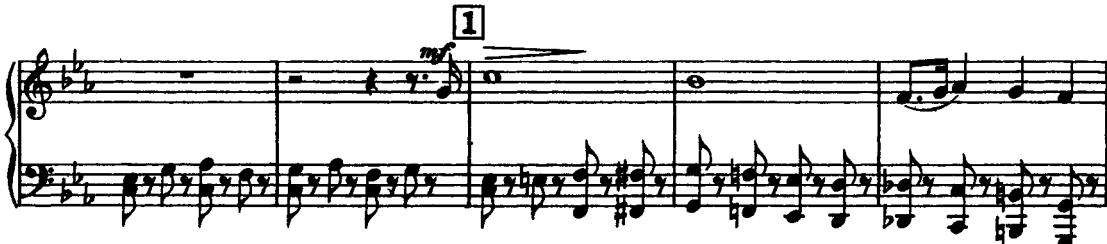
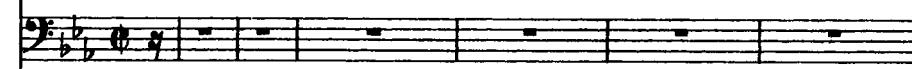
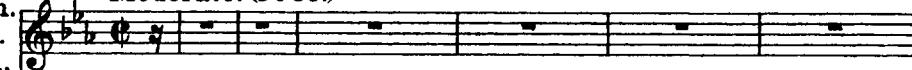
A street in Jerusalem. A bodyguard. Roman soldiers on night-patrol.

Marche nocturne.
Nächtlicher Marsch. Nocturnal March.

Un Centurion.
Ein Centurio.
A Centurion.

Polydorus.
Polydor.
Polydorus.

Moderato. ($d = 66$)



A musical score for piano, consisting of five staves of music. The music is in common time and uses a key signature of one flat. The top staff shows a melodic line with eighth-note patterns. The second staff features eighth-note chords. The third staff contains sixteenth-note patterns. The fourth staff includes eighth-note chords and sixteenth-note patterns. The fifth staff concludes the section with sixteenth-note patterns. Measure numbers 1 through 10 are present above the staves. A rehearsal mark "2" is located above the fourth staff.

A musical score for piano, consisting of five staves. The score is in common time and uses a key signature of one flat. The music begins with sixteenth-note patterns in the treble and bass staves. The dynamics are marked with accents and slurs. In the third staff, there is a crescendo dynamic (cresc.) indicated by a bracket. The fourth staff features sustained notes and eighth-note patterns. The fifth staff concludes with a dynamic marking of *mf* (mezzo-forte). The final staff, labeled with a circled '3' at the beginning, consists of a single measure of eighth-note patterns.

7

mf

cresc. poco a poco

mf

mf

4.

mf

dim.

pp

p

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature changes from B-flat major to A major (no sharps or flats) at the beginning of measure 11. Measure 11 starts with a B-flat major chord (B-flat, D, F-sharp). Measures 11 and 12 feature eighth-note patterns with grace notes, primarily in the bass staff, indicated by small vertical strokes above the main note heads. Measure 12 concludes with a dynamic instruction 'mf'.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. Both staves are in 2/4 time and B-flat major. Measure 1 starts with a rest followed by a eighth note. Measure 2 begins with a sixteenth note followed by a eighth note. Measures 3-5 show a repeating pattern of eighth notes. Measure 6 consists of a eighth note followed by a sixteenth note. Measure 7 shows a eighth note followed by a sixteenth note. Measure 8 consists of a eighth note followed by a sixteenth note. Measure 9 shows a eighth note followed by a sixteenth note. Measure 10 consists of a eighth note followed by a sixteenth note. Measure 11 shows a eighth note followed by a sixteenth note. Measure 12 consists of a eighth note followed by a sixteenth note. Measure 13 shows a eighth note followed by a sixteenth note. Measure 14 consists of a eighth note followed by a sixteenth note. Measure 15 shows a eighth note followed by a sixteenth note. Measure 16 consists of a eighth note followed by a sixteenth note. Measure 17 shows a eighth note followed by a sixteenth note. Measure 18 consists of a eighth note followed by a sixteenth note. Measure 19 shows a eighth note followed by a sixteenth note. Measure 20 consists of a eighth note followed by a sixteenth note.

A musical score for orchestra, page 10, showing measures 11 and 12. The score consists of five staves. The top staff is soprano, the second is alto, and the bottom three are bass. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. The bassoon part is prominent throughout both measures.

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and key signature of B-flat major. Measure 11 starts with a forte dynamic (f) in the treble staff, followed by eighth-note chords in the bass staff. Measure 12 begins with a dynamic of *mf* in the treble staff, followed by eighth-note chords in the bass staff.



6

Musical score page 9, measures 6-10. Measure 6 begins with a dynamic of *mf*. Measure 7 shows a melodic line with eighth and sixteenth-note patterns. Measure 8 features a sustained note with a grace note. Measure 9 includes a dynamic of *f*. Measure 10 concludes with a dynamic of *mf*.

Musical score page 9, measures 11-15. Measures 11-14 show a steady eighth-note pattern. Measure 15 is a dynamic of *meno f*.

Musical score page 9, measures 16-20. Measures 16-19 show eighth-note chords. Measure 20 begins with a dynamic of *cresc.*

Musical score page 9, measures 21-25. Measures 21-24 show eighth-note chords. Measure 25 concludes with a dynamic of *f*.

Un Centurion.
Ein Centurio.
A Centurion.

7

Polydorus. Le commandant de la patrouille.
Polydor. Per Befehlshaber der Runde.
The commander of the patrol.

Qui vient?
Wer da?
Who's there?

Musical score for the first section, starting with a treble clef staff followed by a bass clef staff. The key signature is B-flat major. Measure 7 begins with a forte dynamic (ff). The vocal line consists of eighth-note chords. The piano accompaniment features sustained notes and eighth-note chords. Measures 8-9 show a continuation of this pattern with dynamic ff.

Recit.

(a tempo misurato)

C. A_van_cez!
Vorwärts denn!
Then advance!

Musical score for the Recit. of the first character (C). The vocal line consists of eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

P. Ro_me.
Ro_ma.
Roman!

Musical score for the Recit. of the second character (P). The vocal line consists of eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

Recit.

(a tempo misurato)

Musical score for the Recit. of the first character (C). The vocal line consists of eighth-note chords. The piano accompaniment features a dynamic ff at the end of the measure.

Recit.

C. Poly_dorus! Je te cro_yais dé_jà, sol_dat, aux
Poly_dorus! Ich glaub_te dich in Rom, mein Freund, am
Poly_dorus! I thought thou wert in Rome, my friend! on'th'

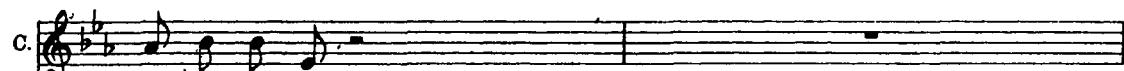
Musical score for the Recit. of the first character (C). The vocal line consists of eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

P. Hal_te!
Hal_tet!
Stay there!

Musical score for the Recit. of the second character (P). The vocal line consists of eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

Recit.

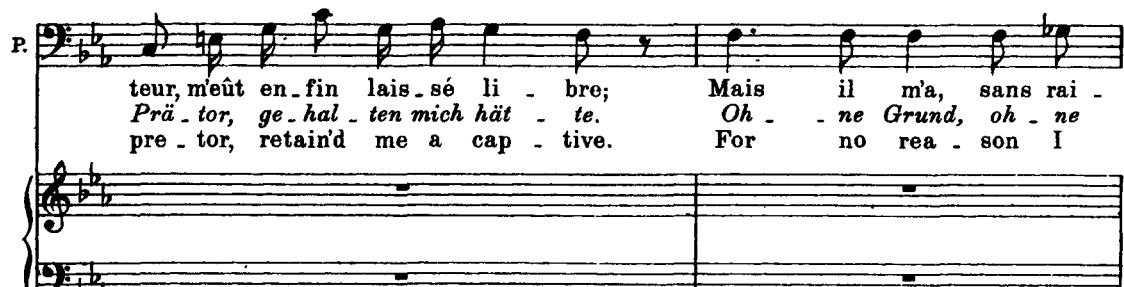
Musical score for the Recit. of the first character (C). The vocal line consists of eighth-note chords. The piano accompaniment provides harmonic support with sustained notes and eighth-note chords.

C. 

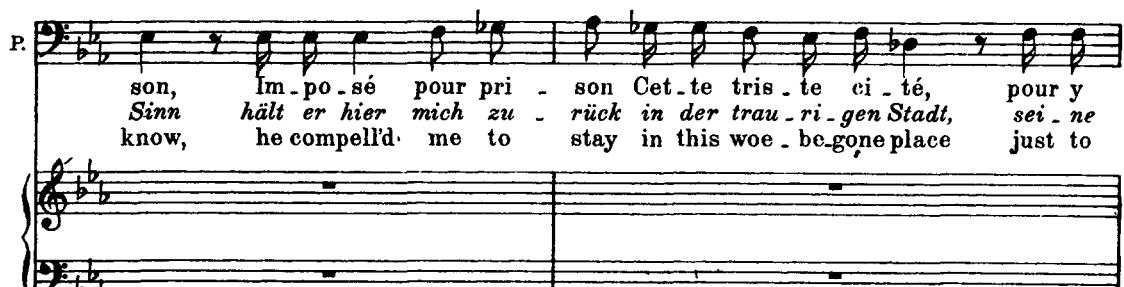
bords du Ti _ bre.
Strand der Ti _ ber!
Ti ber ri . ver.

P. 

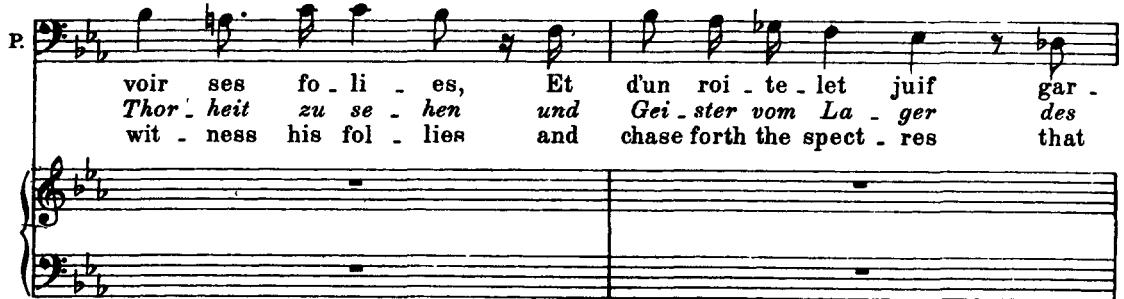
J'y se . rais en ef . fet si Gal . lus, Votre il . lustre pré .
Und ge . wiss wär' ich dort, wenn nicht Gal . lus, der stren . ge Herr
And in troth there I'd be, had not Gal . lus, thillust . ri . ous

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 fares't with He - rod?

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

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

P.
tremble, Il voit par_tout des traî - tres, il as_sem_ble Son con_seil cha que
zit _ tert, spürt ü - ber_all Ver - rath, ruft al_le Ta - ge sei - ne Rä - the her -
trembleth; he e - ver feareth trea - son. He as.sembleth his High Council each

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

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

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

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

fon - de!
 sen - den!
 found him!

Tempo I. misurato

Musical score for piano, page 44, featuring five staves of music. The score includes dynamic markings such as *dim.*, *pp*, *p*, *cresc.*, *mf*, and *dim. poco a poco*. Performance instructions like *se*, *pp*, and *p* are also present. Measure numbers 14, 15, 16, 17, and 18 are indicated above the staves. The music consists of two treble staves and three bass staves.

14

dim.

pp

p

cresc.

mf

dim.

pp

p

15

16

17

18

dim. poco a poco



Musical score page 25, measures 5-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 5: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. Measure 6: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. Measure 7: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. Measure 8: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. A dynamic instruction "dim. poco a poco" is written above the staff.

Musical score page 25, measures 9-12. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 9: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. Measure 10: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. Measure 11: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. Measure 12: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs.

Musical score page 25, measures 13-16. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 13: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. Measure 14: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. Measure 15: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. Measure 16: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs.

Musical score page 25, measures 17-20. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 17: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. Measure 18: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. Measure 19: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. Measure 20: The top staff has eighth-note pairs connected by slurs. The bottom staff has eighth-note pairs connected by slurs. A measure number "10" is written above the staff.

A musical score for piano, consisting of five staves of music. The score is in common time and uses a key signature of one flat (B-flat). The music is divided into measures by vertical bar lines.

- Staff 1 (Top):** Treble clef. Dynamics: f , p , ppp . Measures show eighth-note chords and sixteenth-note patterns.
- Staff 2:** Bass clef. Measures show eighth-note chords and sixteenth-note patterns.
- Staff 3:** Treble clef. Measures show eighth-note chords and sixteenth-note patterns.
- Staff 4:** Bass clef. Measures show eighth-note chords and sixteenth-note patterns.
- Staff 5:** Treble clef. Measures show eighth-note chords and sixteenth-note patterns.

The score concludes with a final measure on staff 5, ending with a fermata over the bass note.

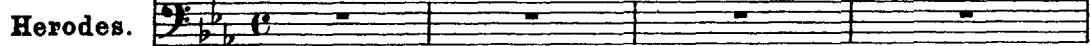
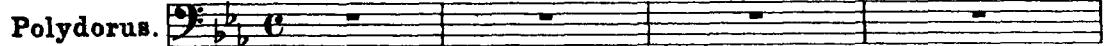
Scene II.

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. ($d = 80$.)



Allegro non troppo. ($d = 80$.)



cresc. poco a poco



Herodes.

Recit.
sotto voce

Tou_jours ce r   - ve!
Ha, Traum voll Schrecken!
 That dream still haunts me,

Recit.

A musical score for a bass voice (Herodes) in B-flat major. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and rhythmic patterns. The vocal part begins with a rest, followed by a melodic line. The piano part includes dynamic markings like 'p' and 'f'.

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 unthrone a

A musical score for a bass voice (H.) in B-flat major. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and rhythmic patterns. The vocal part begins with a melodic line. The piano part includes dynamic markings like 'f' and 'p'.

ner!
soll!
 king.

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

A musical score for a bass voice (H.) in B-flat major. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and rhythmic patterns. The vocal part begins with a melodic line. The piano part includes dynamic markings like 'p' and 'pp'.

De ce pré_sa_ge me_na_çant
der ban_gen Ahnung,die be_droht
 which doth foretell the time is nigh

Pour ma vie et ma gloi_re!...
mei_nen Ruhm und mein Le_ben?
 that shall end my life's glo . ry?

A musical score for a bass voice (H.) in B-flat major. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features sustained chords and rhythmic patterns. The vocal part begins with a melodic line. The piano part includes dynamic markings like 'pp' and 'ff'.

Andante misterioso. (♩ = 60.)

ff
ff
mf
p simile
p

[11] Herodes.

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

Ré - gner — et ne pas
Re - gie - ren und nicht
To reign, life's joys de -

p *dim.* *poco f*
p

H.
vi - vre!
le - ben!
nied - mel!

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

poco f
p
dim. *poco*

poco f

H. Et dé-si-rez 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

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.

12

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

p *f* *f* *p*

p *perdendo* *bz* *bz* *cresc.*

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

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

espr.

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

sf dim. mf

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

pp p

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

H.

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

pp

13

H.

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

Ré -
Re -
To

H.

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

H.

dé si - er 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

bois!
Schoss!
lot!

dim.

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

sempre smorz.

Un poco rit.

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

ppp

Un poco rit.

a tempo
vibrato

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

Un poco rit.
poco sf poco sf

a tempo

poco sf

sf p

15

H.

nuit!
Nach!
night!

16 Un poco rit.

a tempo

Scene III.

Polydorus. Allegro. (d: 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_vaunt, else shall my sword re-

Allegro. (d: 92.)

Meno mosso.

P. 

Ar.rê.tez!
Haltct eint
'Tis no foe!

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

H. 

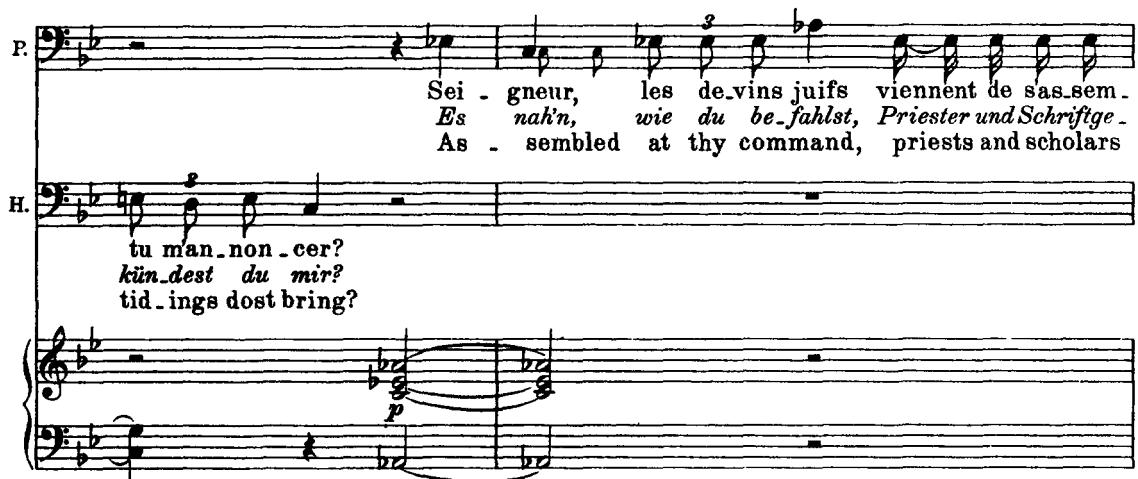
core Une é - pée...
Schwerte mir Schutz!
pay thy foul trea - son!

Ah! c'est toi,
Ah, bist du's,
Ah! 'tis thou,

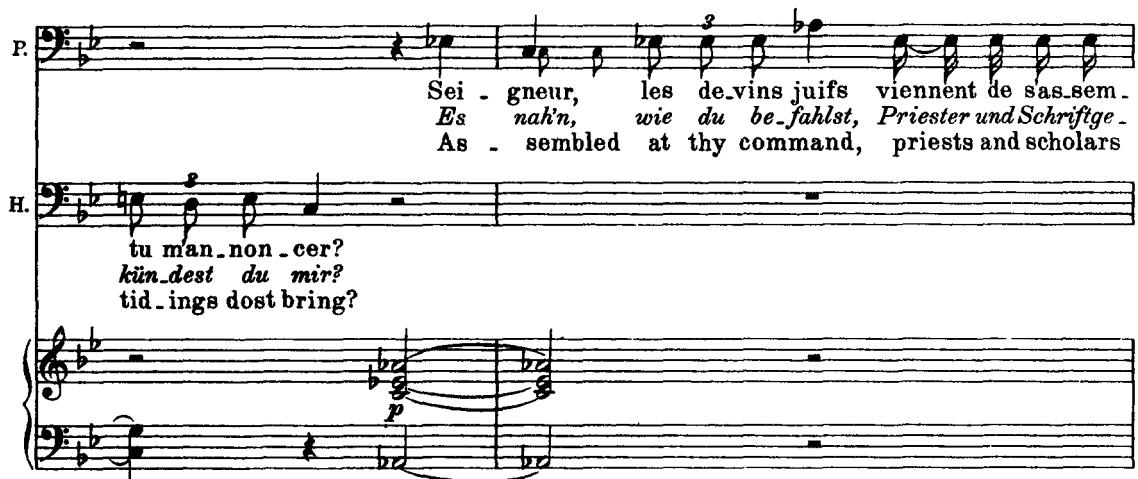
Po.ly - do - re!
Po.ly - do - rus!
Po.ly - do - rus!

Que viens.
Was ver -
Say, what

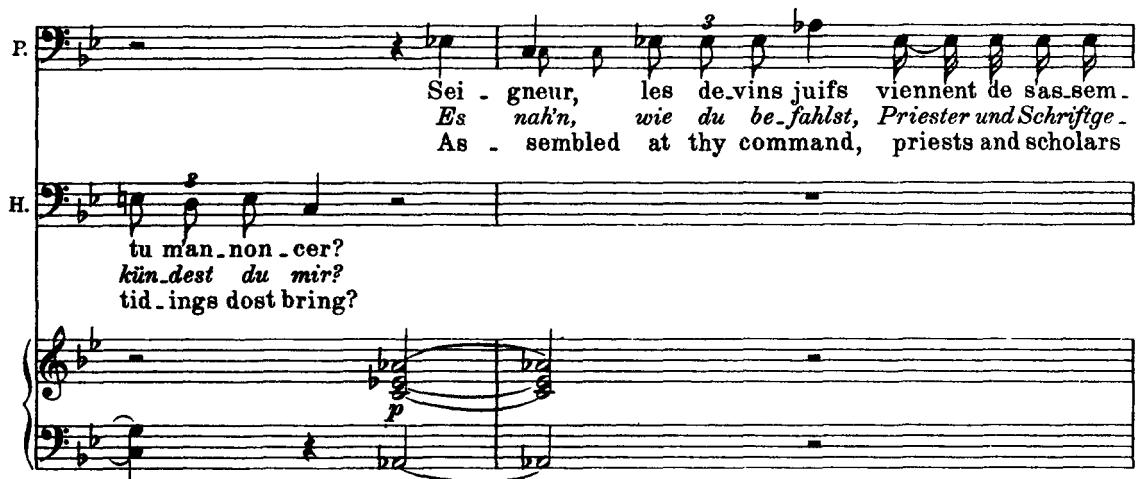
Meno mosso.

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?
kin.dest du mir?
tid.ings dost bring?



P. 

bler Par vos ordres.
lehr-te -des Landes.
wait but thine orders.

Ils sont là.
Sie sind hier.
They are here.

H. 

Enfin!
Wohlan!
At last!

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

Scene IV.

Hérode et les Devins.

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

17 Andantino maestoso. (♩ = 63.)

Herodes.

Tenori I e II.

CORO.

Les Devins.
Die Wahrsager.
The Sooth-sayers.

Bassi I e II.

17 Andantino maestoso. (♩ = 63.)

5 Bassi I.

sotto voce

5 Bassi II.

Les sa - ges de Ju_dé - e, ô roi,
Die Wei - sen von Ju_dü - a, o Herr,
The wise men of Ju_de - a, oh king,te re - connais - sent
sin'dir er - ge - ben,
to thee are faith - fulPour un prin - ce sa - vant
weil du,mäch - tig und klug,
thou art gene - rous and wise,et gé - né -
Wei - se ver -
and mer - ci -

unis.

reux; Ils te sont dé - vou - és. Par - le, quat - tends tu
 ehrst; 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 veulent m'éclai - 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?

Recit.

Andante con moto.

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

Quel est - il?
 Wel - che Sorg?
 Tell us all!

Andante con moto.

Andante misterioso. (♩ = 66.)

sotto voce

H.

H.

H.

H.

Recit.

H. 

trône et ton peu - voir.»
Reich und dei - ne Macht!“
from thee throne and power!”

Puis - je de vous sa -
Nun sa - get, ob ihr
Tell me, do you be -

Recit.

H. 

voir Si cet - te ter - reur qui m'a - cable Est fon - dé - e, et com -
glaubt, das Traum - ge - sicht, das mich er - schrecket, 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 - vice means to ad - vert it I wait your council wise.

Andante.

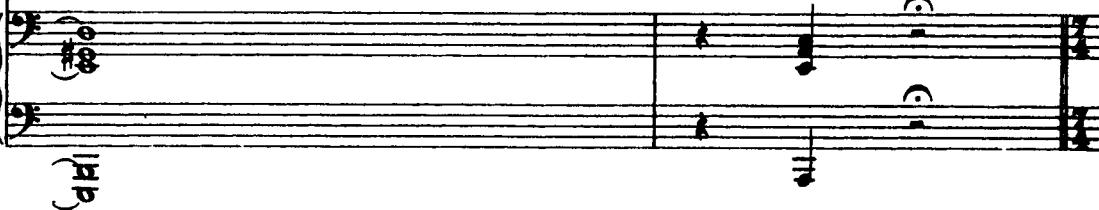
CORO. *p misurato*

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
'conjunction.'

Kabbalistische Umzüge
und Beschwörung der
Wahrsager.

Cabalistic processions
and exorcism of the
sooth-sayers.

Allegretto. (♩ = 152.)

Musical score for piano, page 31, measure 19. The score consists of two staves. The top staff uses treble clef and the bottom staff uses bass clef. Measure 19 begins with a dynamic of *mf*. The music features eighth-note patterns with grace notes, primarily in the bass clef staff. A dotted vertical line marks the end of the measure. The key signature changes throughout the measure, starting in B-flat major, moving through E-flat major, then G major, and finally C major at the end. Measure 20 begins with a dynamic of *f*.



20



Musical score page 33, measures 1-4. The score consists of four staves. The top two staves are in G major (treble clef) and the bottom two are in C major (bass clef). Measure 1 starts with a dynamic *mf*. Measures 1-2 show eighth-note patterns with slurs and grace notes. Measures 3-4 continue the pattern. The bass staff has sustained notes throughout.

Musical score page 33, measures 5-8. The pattern continues with eighth-note groups and slurs. The bass staff maintains sustained notes.

Musical score page 33, measures 9-12. The pattern continues with eighth-note groups and slurs. The bass staff maintains sustained notes.

Musical score page 33, measures 13-16. The pattern continues with eighth-note groups and slurs. The bass staff maintains sustained notes.

21

Musical score page 21, measures 1-4. The dynamic changes to *mf*. The key signature changes to A major (no sharps or flats). Measures 1-2 show eighth-note patterns. Measures 3-4 continue the pattern. The bass staff has sustained notes.

Musical score page 21, measures 5-8. The dynamic changes to *p*. Measures 5-6 show eighth-note patterns. Measures 7-8 continue the pattern. The bass staff has sustained notes.

22
Un poco rit. a tempo

Andante misterioso. (♩ = 66.)

CORO.

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

Recit. misurato.

mf
La voix dit vrai, seigneur.
Die Wahrheit hör - test du,
Now thou hast heard the truth:

Un enfant vient de naî -
denn ge - bo - ren ward ein
Lo! an in - fant fair is

Recit. misurato.

tre
Kind,
born

Qui fe - ra dis - pa - rai - tre
dus bestimmt ist zu rau - ben
des - tined to o'er - throw thee,

Ton
dein
take

trô - ne et ton pou - voir.
Reich und dei - ne Macht.
from thee throne and power,

Mais nul ne peut sa -
Doch Nie-mand kennt das
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 reveal whence he cometh.

Animato.

Allegro.

Andante.

Tu tom-be-ras, à moins
Nah ist dein Tod, wenn nicht,
Thy doom is seal'd, un-less

que l'on ne satis-fas-se Les noirs Es-
ver-söhnend finst're Gei-ster, du dich ent-
the spir-its of dark-ness be sat-is-

pri ts, 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.

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 - vry

cresc.

23

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

poco sf *p*

Allegro agitato. ($d=118$)

Herodes.

Eh bien!..
Wohl an!
 They die!

eh bien!..
Wohl an!
 They die!

par le
Mag das
 By the

cresc.

fer qu'ils pé - rissent!
Schwert sie ver - derben!
 sword evry one shall per-ish!

Je ne puis hé - si - ter.
Zaudern darf ich nicht mehr!
 I must hast en the deed.

Que
weh
 Oh,

H.

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

24

H.

tous les nou_veaux_nés mes coups s'ap_pe - san_tis - -
 Neu - ge_bor - nen Blut soll eu - ren Bo - den fär - -
 blood of in - no_cents shall flow and stain your high - -

sf *mf* *f* *ff* *dim.*

H.

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

sf *mf* *f* *p*

H.

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

trill *dim.* *p*

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

H. tre ré - pan - du es, Des ri - viè - res de sang vont ê -
ver - hee - rend mähen, soll die schwel - len - de Saat mein Schwert
 all without mer - cy, un - til riv - ers of blood flow thro' -

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

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

H.

l'à - ge Ne fe_ront fai_blir mon coura -
Weis-heit sol - len je - mals er - schüt - tern mei - nen
 wis - dom turn the cur. rent of my will from ven -

f

25

H.

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

cresc.

H.

- me à mes ter - reurs!
 - spruch lô - sche Blut!
 - release 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,
Nein, nein,
Nay, nay,
non, non,
Nein, nein,
nay, nay,

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

Que
Weh
Oh,
unis.

div.

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

Que
Weh
Oh,

H. 

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

que dans Jé - ru - sa - lem, A Na - za - reth, à Beth - lé -
Weh dir, Je - ru - sa - lem, dir Na - za - reth und Beth - le -
Oh, weep, Je - ru - sa - lem, weep, Na - za - reth and Beth - le -

dans Jé - ru - sa - lem, 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,

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 coups s'ap-pe-san.
hem, der Neu - ge-bor-nen Blut soll
hem, the blood of in - no - cents shall

H. mes coups sáp-pe - san - tis - - -
Mag sic das Schwert ver - der - - -
Then by the sword they per - - -

26

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

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

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

26

H. *sent!
ben!
ish.*

Mal - gré les cris, mal - gré les
Trotz Leid und Weh, Thränen -
No pleading heart, tearful

mal - gré les cris, mal - gré les pleurs
Trotz Leid und Weh, Thränen - fluth -
No pleading heart, tearful 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 pleading heart, nor mother's pray'r nor curse shall stay the sword,

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

H. *pleurs
fluth,
eye.*

De tant de mè - res é - per - du -
trotz Mut - ter fluch nach eit - lem Fle - hen
No moth - er's pray'r nor heartfelt plead -

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

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

du - es, Les ri - viè - res de sang - qui se - ront ré - pan -
schwel - len - de Saat - eh sie rei - fe ver - gehn, 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 - gehn, 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.

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.

funis.

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

H.

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

unis.
 sotto voce

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

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

sotto voce

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

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

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

cresc. div.

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

div. cresc.

*rage! 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

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

sotto voce

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

sotto voce

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

27

ff

p

pp

H. *cresc.*

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

unis.

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

div. unis.

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

H. *f*

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

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 unto their

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 unto their

H.

me un - ter - me à mes ter - reurs.
spruch ver - lösch 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!



28

28

p

f

dim.

mf

pp



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

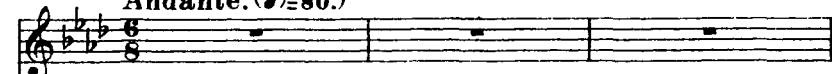
After a Fermata which extends over about 8 to 9 bars rest, the "Scene at the Manger" follows without further interruption.

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. ($\text{♩}=80$)Andante. ($\text{♩}=80$)**Marie.**

29

O mon cher fils,
Mein süßes Kind,
Sweet, hol y babe,

don - ne cet.te herbe ten - dre
die - se zar - ten Hal - me
these sweet herbs so ten - der



M.

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

M.

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

(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!

M. 30

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

M. 30 senza accel.

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 süsses Kind,
hun - - ger, sweet hol - y babe! Und
And

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

Joseph.

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

Animando poco assai.

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

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

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

J. J. dons,cher en .fant.
Gab', o mein Kind.
giv - est,sweet babe.

Vois leurs jeux!
Wie spie - len sie!
They leap and play.

Vois leurs jeux!
Wie spie - len -
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.

M. pp J. ppp

rit. [31] Tempo I un poco animato.

M. gard ca - ressant! 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 - ressant! 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. J.

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-reux
 aus, wo sie sich le gen. Sie freu-en they
 flow'rs where they lie down to rest! Glad-ly they

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,——— sie freu'en——— der Gab',———
 take what e'er thou giv'———

Un poco animato.

M. Ils sont heu-reux de tes dons. Voir leur gai-te!
 sie freuen 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. Voir leur gai-te.
 — sie freu-en sich deiner Gab'. Wie sind sie
 est, they glad-ly take thy gift. See how they

Un poco animato.

Tempo I.

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

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

Tempo I.

rit. Tempo I.

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

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

rit. Tempo I.

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

J. sois bé - ni, di - vin en - fant, seg - ne Gott, du heil' ges Kind! oh! bless thee sweet, thou hol - y babe, Dich 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, süsses, lie - bes*
safe from harm, may God bless and keep thee, my babe, from

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

rit.

[32] a tempo

M. fant!
Kind!
harm!

J. fant!
Kind!
bab.e!

[32] a tempo

rall.

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. ($\text{d}=63$)

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

Joseph.

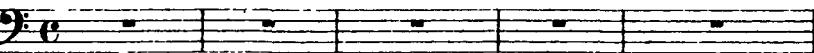
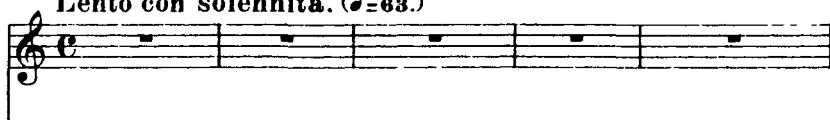
5 Soprani I.

5 Soprani II.

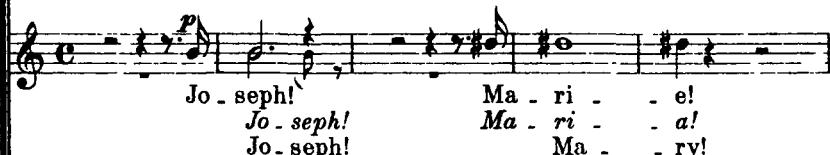
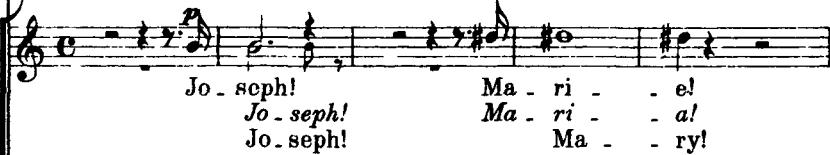
5 Alti I.

5 Alti II.

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



Derrrière 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.



33

Lento con solennità. ($\text{d}=63$)

M. - - - - - Es_pri ts de vi _ e, Est_ce bien
 Ihr Him_mels _ bo _ ten, wir lauschen
 What message bring ye from a -

J. - - - - - Es_pri ts 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_te z nous! _____
 Hö _ ret uns an! _____
 Hear what we say!

Alti I. II.unis.

E _ cou_te z nous! _____
 Hö _ ret uns an! _____
 Hear what we say!

(Orch.) *p*

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_fuh _ ren, Ma.
 A - rise and save thy son from per_il s 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_il s that surround him,

(Orgel.) *p*

M.

O ciel, mon fils!
O Gott, mein Sohn!
Mine infant boy!

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

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

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

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

(Orch.) *p*

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

cresc.

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

cresc.

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

(Orch.) *p*

34 Un poco animato. (♩ = 84.)

Marie.

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

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

Allegretto. (♩ = 144.)

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

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

Allegretto. (♩ = 144.)

M. *pp*

Silence.
G. P.

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.

La puis_san - ce cé - les - - - te
 Got_tes hei - li - ge Stär - - - ke
 Lol the strength of the Lord _____

Sau -
wird
shall

La puis_san - ce cé - les - - - te
 Got_tes hei - li - ge Stär - - - ke
 Lol the strength of the Lord _____

Sau -
wird
shall

35

Lento. (♩=63.)

(Org.) p

ra de vos pas é - car - ter
 wen - den von eu - e - rem Pfad
 turn from your pathway all harm.

Tou.te en - con - tre funes -
 al - les, was euch bedro -
 He will guard and protect

ra de vos pas é - car - ter
 wen - den von eu - e - rem Pfad
 turn from your pathway all harm.

Tou.te en - con - tre funes -
 al - les, was euch bedro -
 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.)

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
 jourNEY, 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
 jourNEY, in haste then, in haste we pre - pare for the



M. rer!
Fahrt.
 journey.

J. rer!
Fahrt.
 journey.

Voix des Femmes et Enfants.

Frauen- und Knabenstimmen.

Voice of women and boys.

Sopr. I. Tutti.

Ho . san - na!

Sopr. II. Tutti.

Ho .

Alti I. Tutti.

Ho .

Alti II. Tutti.

Ho .

Lento. ($\text{♩} = 56$)

mf (Org.)

(Orch.)

san - na!

san - na!

san - na!

Ho . san - na!

Ho .

Musical score for four voices (Soprano, Alto, Tenor, Bass) and organ. The vocal parts sing "Ho - san - na!" in a steady eighth-note pattern. The organ part enters at the end of the third system with a sustained note.

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

(Org.) *p*

Continuation of the musical score. The vocal parts continue their eighth-note pattern. The dynamic markings "dim." and "ppp" are used to indicate a gradual decrease in volume. The organ part reappears at the end of the fourth system.

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

dim. *ppp*
dim. *ppp*
dim. *ppp*
pp

(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!

sempre dim.

na!

sempre dim.

na!

sempre dim.

na!

sempre dim.

Ho . san .

na!

Ho . san .

na!

Ho . san .

na!

Hosan . na!

Ho . san . na!

mf (Org.)

ppp

pppp

un poco rit.

pppp

pppp

pppp

pppp

un poco rit.

(Orch.) *pp*

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

Sollte bei einer Aufführung im Theater kein Zimmer in der Nähe des Orchesters vorhanden sein, so haben sich die Choristen im Hintergrunde hinter einem Vorhange aufzustellen. Von Anfang dieser Nummer an wird derselbe nur bis zur Kopfeshöhe, 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. ($\text{♩} = 96$)

Musical score page 66, measures 1-5. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in 2/4 time with a key signature of one sharp. Measure 1 starts with eighth-note pairs. Measure 2 contains eighth-note pairs followed by eighth-note triplets labeled "perdendosi". Measure 3 shows eighth-note pairs and sixteenth-note pairs. Measure 4 has eighth-note pairs and eighth-note triplets. Measure 5 ends with eighth-note pairs and a dynamic marking "pp".

un poco rit.

Tempo I.

38

Musical score page 66, measures 6-10. The score continues with two staves. Measure 6 begins with eighth-note pairs. Measure 7 features eighth-note pairs and sixteenth-note pairs. Measure 8 contains eighth-note pairs and eighth-note triplets. Measure 9 has eighth-note pairs and eighth-note triplets. Measure 10 concludes with eighth-note pairs and a dynamic marking "p".

Musical score page 66, measures 11-15. The score continues with two staves. Measure 11 starts with eighth-note pairs. Measure 12 features eighth-note pairs and sixteenth-note pairs. Measure 13 contains eighth-note pairs and eighth-note triplets. Measure 14 has eighth-note pairs and eighth-note triplets. Measure 15 concludes with eighth-note pairs and a dynamic marking "p".

Musical score page 66, measures 16-20. The score continues with two staves. Measure 16 starts with eighth-note pairs. Measure 17 features eighth-note pairs and sixteenth-note pairs. Measure 18 contains eighth-note pairs and eighth-note triplets. Measure 19 has eighth-note pairs and eighth-note triplets. Measure 20 concludes with eighth-note pairs and a dynamic marking "f".

Musical score page 66, measures 21-25. The score continues with two staves. Measure 21 starts with eighth-note pairs. Measure 22 features eighth-note pairs and sixteenth-note pairs. Measure 23 contains eighth-note pairs and eighth-note triplets. Measure 24 has eighth-note pairs and eighth-note triplets. Measure 25 concludes with eighth-note pairs and a dynamic marking "p".

39

mf
f
dim.
un poco rit.

Tempo I.

p
cresc.
mf

40

dim.
(pp)
cresc.

Musical score page 68, measures 1-4. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both staves are in A major (three sharps). Measure 1 starts with a forte dynamic (f) followed by a piano dynamic (pp). Measures 2 and 3 show eighth-note patterns with grace notes. Measure 4 ends with a piano dynamic (p).

Musical score page 68, measures 5-8. The top staff shows eighth-note patterns with grace notes. The bottom staff shows sixteenth-note patterns. Measure 8 includes a crescendo instruction (*cresc.*) and a dynamic (f).

41

Musical score page 68, measures 9-12. The top staff shows eighth-note patterns with grace notes. The bottom staff shows sixteenth-note patterns. Measure 12 ends with a dynamic (f).

Musical score page 68, measures 13-16. The top staff shows eighth-note patterns with grace notes. The bottom staff shows sixteenth-note patterns.

Musical score page 68, measures 17-20. The top staff shows eighth-note patterns with grace notes. The bottom staff shows sixteenth-note patterns. Measure 20 ends with a dynamic (dim.).

Tempo I.

Musical score page 68, measures 21-24. The top staff shows eighth-note patterns with grace notes. The bottom staff shows sixteenth-note patterns. Measure 24 ends with a dynamic (poco f).

poco rit.

dim.

pp

42

poco f

42

poco f

poco f

f

43

f

p

cresc.

f *dim.*

un poco rit.

ppp

L'Adieu des Bergers à la Sainte Famille.

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

Allegretto. (♩.=50.)

Soprani.

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

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

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

Il s'en va loin de la terre Où
Du ent-fleicht der Heimath 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
fleicht 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
fleicht der dunk - len Krip - pe Hut; mag der El - tern Lieb' sich
to the crib where thou wast born; comfort thou thy mother

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

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

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

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

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

poco f
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 _____

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

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

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

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

mf dim.

Poco rit. p

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

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,
 man-hood bids thee glad - ly greet thy life's fair-est morn; *Va-ter*
 glad - ly

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,
 man-hood bids thee gladly greet thy life's fair-est morn; *Va-ter*
 glad - ly

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,
 man-hood bids thee gladly greet thy life's fair-est morn; *Va-ter*
 glad - ly

Poco rit.

mf dim.

44 Tempo I.

p

soit bon père à son tour!
einst auch mil-de und gut.
 greet thy life's fair-est morn!

Oncques si, chez
Droht je Un-heil
 Should in heathen

soit bon père à son tour!
einst auch mil-de und gut.
 greet thy life's fair-est morn!

Oncques si, chez
Droht je Un-heil
 Should in heathen

soit bon père à son tour!
einst auch mil-de und gut.
 greet thy life's fair-est morn!

Oncques si, chez
Droht je Un-heil
 Should in heathen

soit bon père à son tour!
einst auch mil-de und gut.
 greet thy life's fair-est morn!

Oncques si, chez
Droht je Un-heil
 Should in heathen

44 Tempo I.

l'i - do - lâtre, Il vient à sentir le malheur, Fuy - ant la ter-
 dir im Lande, wo fal-sche Götter blind man ehrt, sei dir ffern vom
 landsdire perils and dangers e-ver vex thee sore; come re-turn to

l'i - do - lâtre, Il vient à sentir le malheur, Fuy - ant la ter-
 dir im Lande, wo fal-sche Götter blind man ehrt, sei dir ffern vom
 landsdire perils and dangers e-ver vex thee sore; come then to us,

l'i - do - lâtre, Il vient à sentir le malheur, Fuy - ant la ter-
 dir im Lande, wo fal-sche Götter blind man ehrt, sei dir ffern vom
 landsdire perils and dangers e-ver vex thee sore; come then to us,

l'i - do - lâtre, Il vient à sentir le malheur, Fuy - - ant la
 dir im Lande, wo fal-sche Götter blind man ehrt, sei ffern vom
 landsdire 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!

- re ma - râ - tre, Chez nous qu'il re - vien - ne au bon - heur!
 - Niles - 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!

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

poco f

Que la pauvre - té du pâ - tre 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.

Que la pauvre - té du pâ - tre 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.

Que la pauvre - té du pâ - tre 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.

Que la pauvre - té du pâ - tre 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.

cœur! Que la pauvre - té du pâ - tre Res - te tou - jours 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.

cœur! Que la pauvre - té du pâ - tre Res - te tou - jours 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.

cœur! Que la pauvre - té du pâ - tre Res - te tou - jours 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.

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

Poco rit.

45 Tempo I.

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

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

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

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

Poco rit.

45 Tempo I.

Un poco più lento.

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

Un poco più lento.

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

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

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

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

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

Poco rit.

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

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

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

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

Poco rit.

pp

Le Repos de la Sainte Famille.

Die Ruhe | The Holy Family
der heiligen Familie. | resting at the way-side.

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

4 Soprani.

4 Alti.

Allegretto grazioso. ($\text{d} = 52$)

Allegretto grazioso. ($\text{d} = 52$)

46

poco *f* \Rightarrow *p*

poco *f* \Rightarrow

Musical score page 79, measures 46-47. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 46 starts with a dynamic of *poco*. Measure 47 begins with a dynamic of *poco f*.

Musical score page 79, measures 48-49. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef.

Musical score page 79, measures 50-51. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 50 includes dynamics *p* and *pp*. Measure 51 includes a dynamic of *p*.

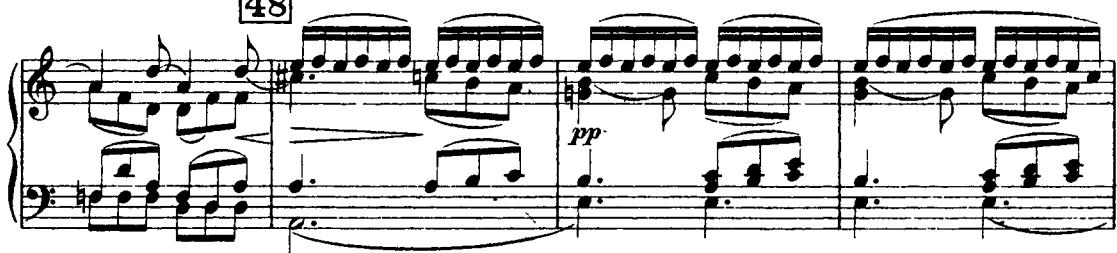
Musical score page 79, measures 52-53. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 52 includes a dynamic of *p*. Measure 53 includes a dynamic of *p*.

Musical score page 79, measures 54-55. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 54 includes a dynamic of *pp*.

Musical score page 79, measures 56-57. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measure 57 includes a dynamic of *poco f*.



48



Tenor Solo.

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

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

R. *Où se trouvaient ar.bres touffus
wo Bäu - me stan - den dicht be - laubt,
where trees af - ford - ed shel'tering shade*

*Et de l'eau
und Was - ser
and cool, clear*

R.

pure en a - bon - danc e,
reichlich war zu fin den,
wa - ter flowed in a - bundance,

Saint Jo - seph dit: Ar - rê - tez -
sprach Sankt Jo - seph: Blei - bet nan -
thus spake Jo - seph: Here let us

R.

vous!
steh'n!
stay!

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

49

R.

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

Len -
Das -
The -

R.

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

R.

Pâ - ne, ré - pon - dit: «Voy - ez ce beau ta . pis_ d'her be
Maul - thier und sprach: „O seht den schö - nen Tep - - - - -
bri - dle spake and said: "Lo! now behold this - - - - -
pet _ of

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.

50

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."

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,

R. senza accel.

Lâ - ne pais - sant, l'en-fant dor - mant, Les sa - crés vo - ya.
da grast das Thier, da schläft das Kind. Von dem Him - - mel ge -
the ass did graze; the in - fant slept and the par - - ents re -

Poco rit.

senza accel.

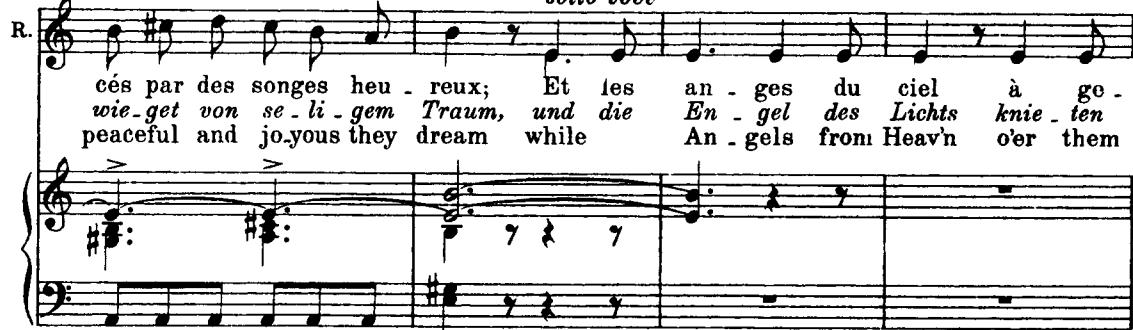
dim.

pp

R. geurs quel que temps som - meil - è - rent,
weint ru - hen sanft auch die El - tern,
posed with the bless - ing of Heav - en,

Ber - - - ge - - dreams

sotto voce

R. 

cés par des songes heu - reux; Et les an - ges du ciel à go -
wie get von se - li - gem Traum, und die En - gel des Lichts knie - ten
 peaceful and joyous 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 Altis 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 Altis 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

TROISIÈME PARTIE.
DRITTER THEIL. THIRD PART.

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

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

Allegro non troppo. ($d=72$.)

Musical score for the Narrator's entrance. The score consists of three staves. The top staff is for the Narrator (Tenor), the middle staff is for the piano, and the bottom staff is for the bassoon. The key signature is E major (three sharps). The tempo is Allegro non troppo. The vocal line begins with a series of eighth notes, followed by a sustained note with a dynamic marking of *mf*. The piano accompaniment provides harmonic support with eighth-note chords. The bassoon part is mostly silent, with a few notes at the end of the phrase. The lyrics "De puis trois Drei Ta - ge Now three whole" are written above the vocal line.

Musical score for the Narrator's first speech. The score consists of three staves. The top staff is for the Narrator (Tenor), the middle staff is for the piano, and the bottom staff is for the bassoon. The key signature is E major (three sharps). The vocal line begins with a sustained note, followed by a melodic line with lyrics in French and German. The piano accompaniment provides harmonic support with eighth-note chords. The bassoon part is mostly silent, with a few notes at the end of the phrase. The lyrics "Ils che_mi - weit wandern they wander'd" are written above the vocal line.

Musical score for the Narrator's second speech. The score consists of three staves. The top staff is for the Narrator (Tenor), the middle staff is for the piano, and the bottom staff is for the bassoon. The key signature is E major (three sharps). The vocal line begins with a sustained note, followed by a melodic line with lyrics in French and German. The piano accompaniment provides harmonic support with eighth-note chords. The bassoon part is mostly silent, with a few notes at the end of the phrase. The lyrics "naient dans le sa _ ble mou_vant. sie nun durch das sand'ge Meer. on - ward thro' the de.sert plain." are written above the vocal line.

Musical score for the final section. The score consists of three staves. The top staff is for the Narrator (Tenor), the middle staff is for the piano, and the bottom staff is for the bassoon. The key signature is E major (three sharps). The vocal line begins with a sustained note, followed by a melodic line with lyrics in French and German. The piano accompaniment provides harmonic support with eighth-note chords. The bassoon part is mostly silent, with a few notes at the end of the phrase.

Musical score for piano and voice, measures 51-52. The piano part consists of two staves in G major, 2/4 time, featuring eighth-note patterns. The vocal part is in French, "Le Récitant," and German, "Ein Erzähler," both labeled as Tenor.

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

Musical score for piano and voice, measures 53-54. The piano part continues with eighth-note patterns. The vocal part continues in French and German, "The faithful beast that bore . . ."

R.

Musical score for piano and voice, measures 55-56. The piano part features eighth-note patterns. The vocal part continues in French and German, "sain - te, Wand - rer, burd - end, Là - matt - and tired . . ."

R.

Musical score for piano and voice, measures 57-58. The piano part features eighth-note patterns. The vocal part continues in French and German, "é - tait - had - er - lag - died - dé - já tom - bé; dem weiten Ritt, a long the road."

R.

Et,
Lang;
Long

bien a - vant de voir d'u -
eh' noch ei - ne Stadt er -
ere a town was seen,

R.

ne ci - té len - cein - te,
schien auf ih - rem We - - ge,
end the wea - ry jour - ney,

De fa - ti - gue et de
wä - re Jo - - seph ver -
e - ven Jo - - seph him -

R.

soif son maître eût suc - com - bé
schmach - tet auch vor Mü - dig - keit,
self would have died of thirst and heat,

Sans le secours de
wenn nicht der Herr ihm
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*

mfp

R.

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

R.

de son doux en - fant La blon - de che - ve - lu - re et 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 divine her babe, close at her

54

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

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

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

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

un poco riten.

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

Recit.

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

Allegro.

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

Recit.

R. O - yez com - bien du - ra la navrante a - go - ni - e Des pé - le -
O hört, welch' her - be Noth, wel - che furchtba-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 shelter 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.

Moderato. ($\text{d} = 50$)

Die Jungfrau Maria.

Dans cet_te
In die_ser
In this e -

The Virgin Mary.

Joseph.

Le Père de Famille.

Hausvater.

The father.

6 Bassi I.

6 Bassi II.

Moderato. ($\text{d} = 50$)

p

M.

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

M.

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

M.

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

55

M.

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

M.

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!

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

J.

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

J.

soit ac - cor - dée A la mère, a 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,
cresc.

cresc.

Allegro. (d=68.)

J. de la Ju - dé - - - e
weit von Ju - dä - - - a
e'en from Ju - de - - - a

Nous ar - ri - vons à pied.
kommen wir her zu Fuss.
hith - er we came on foot.

CORO.
6 Bassi II.

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

Les gens de
Der röm'sche
The Roman

Rome 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.

[57] Tempo I.
Marie.

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

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, loi he dies, dies at my

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

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

(p) cresc. sf

J.
 cet - - te por - - - tel!
Thür noch po - - - chen.
 knock at the neigh - - - bour's door.
 poco f
 p mf

58
 (dim.) p trill. mf

Joseph.
 Oh! par pi -
Öffnet die
 Open the

p mf (p)

J.

tié, — se_cou_rez - nous! Lais_sez - nous re - po - serchez vous!
 Thür, erbarmt euch mein, gön_net uns Ob_dach, o las_set uns
 door, pit - y the poor! Grant a night's shelter, oh let us come

J.

Que l'hos.pi - ta - li - té sain - te soit ac - cor -
 ein! Hei - li - ge Gastfreundschaft schen - ket, 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.

CORO.

6 Bassi I.

Ar_rie - - re, vils Hé_breux!
He-brä - er, packt euch fort!
 Ye He - brews, get ye hence!

Les gens d'E - gyp_te n'ont que
E_gyp't_sche Bürgers_leut' ver-
E_gyp_tian cit_i_zens des-

6 Bassi II.

Ar_rie - - re, vils Hé_breux!
He-brä - er, packt euch fort!
 Ye He - brews, get ye hence!

Les gens d'E - gyp_te n'ont que
E_gyp't_sche Bürgers_leut' ver.
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.
achten euch, - hei_math - los' und räu_dig' Volk.
 pise you, - homeless va - gabonding race!

fai_re De - va - ga_bonds et de lé - preux.
achten euch, - hei_math - los' und räu_dig' Volk.
 pise you, - homeless va - gabonding race!

[60] Tempo I.

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

(mf espressivo)

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

J.

J.

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

(P)

Allegro non troppo. ($d=52$)

J.

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

(—) *mf* *dim.*

Silence.
 G. P. **2** [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...
eu - er Haus bleibt uns ver - schlossen! Hart ist eu'r Herz!
 ye whose door re.maineth clos.ed hard-hearted ones!

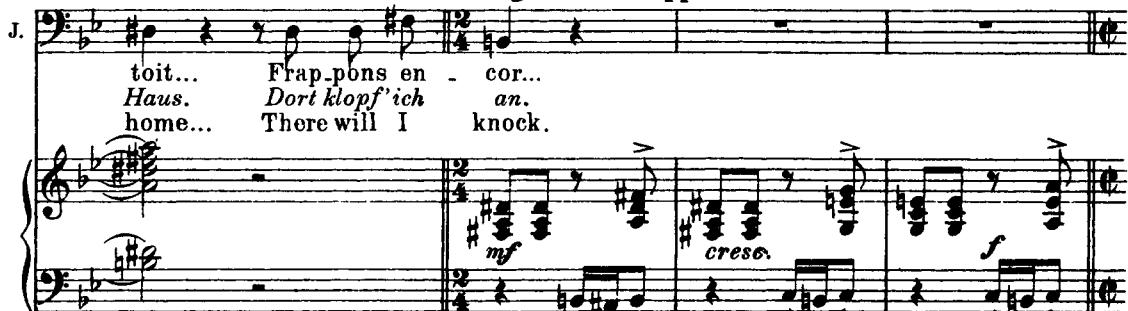
Sous la ra -
Dort un.ter'm
 There,in the

(P)

J. 

mé e De ces sy-co mo-res, l'on voit Tout à l'écart un humble
 Schatten je_ner Sy-co mo-ren winkt uns noch ein beschei_den, niedrig'
 shelter of dark sy-co mo-res, you cot.tage would afford a welcome

Allegro non troppo. ($d=52$)

J. 

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

Recit.

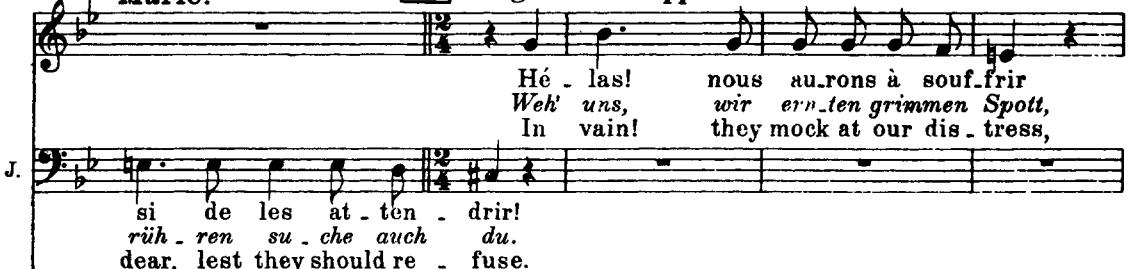
J. 

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 sse Stimme, Ma ri a, sie zu
 Thy voice with mine u ni ting, plead with me for food and shelter, Ma ry

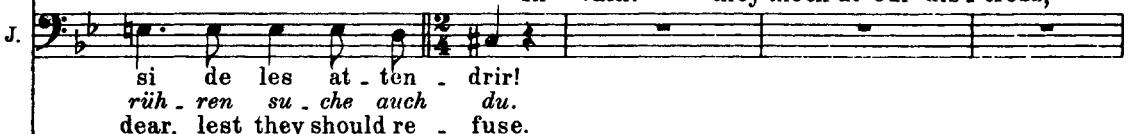
Recit.

Marie.

[62] Allegro non troppo.



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

J. 

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

Allegro non troppo.

[62]



M.

Par-tout l'in-sulte 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-be...
Ich sin-ke hin...
I'm faint to death...

Joseph.

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

Tempo I.

M.

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

J.

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

M. Laissez 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. Laissez 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!

63

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

63

M. dée Aux pa - rents, 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, 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, far, e'en from Ju -

non cresc. e sempre p

M. 

J. 

64

M. 

J. 

dim.

64 *mf* 

M. 

J. 

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

J. fant! Hé - - - las! de la Ju - dé - - -
 Kind! Weh' uns! weit von Ju - dä - - -
 babe! Far, far, 'cresc.' een from Ju - de - - -

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,

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.*

Scene II.

L'intérieur de la maison des Ismaélites. | Das Innere des Hauses der Ismaäliten. | The interior of the house of the Ishmaelites.

Poco meno mosso. ($\text{♩} = 80$)

Le Père de Famille.
Hausvater.
The father.

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

trem.

Le.
P.

breux!
Paar!
come!

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

Le.
P.

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

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

Joseph et Marie entrent.
Joseph und Maria treten ein.

riten. Joseph and Mary enter.

Le.
P.

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

riten.

66 Allegro. ($\text{d}=120$)

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.

Quau_tour d'eux_ on s'em - presse!
Eilt, o eilt, bei - zu - ste_hen!
Haste to save the dy - ing mother!

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

Le P.

fils, et ser - vi - teurs,
Töchter, Magd und Knecht,
all, my words now heed,

Mon - trez la bon - té de vos coëurs!
nun zeigt eu - rer Herzen Gü - te recht,
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

67

Le
P.

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

Le
P.

mû - res! Don _nez de l'eau, don_nez du lait! Pré - pa - rez_ à l'in -
 Fü_l - 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 era - dle pre -

Le
P.

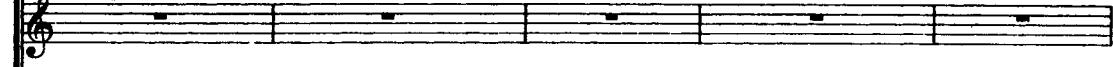
stant U_ne cou - chet - te pour l'en - fant! _____ Que de leurs pieds meur -
 Nu bet - tet weich zu sü - sser Ruh, _____ dass man den wun - den
 pare for the in - fant babe so fair! _____ and lave the bleed - ing

Chœur d'Ismaélites.

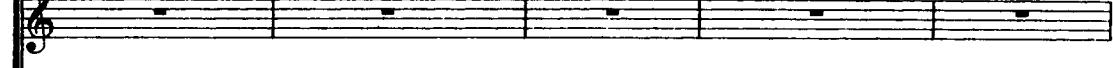
Chor der Ismaéliter.

Chorus of Ishmaelites.

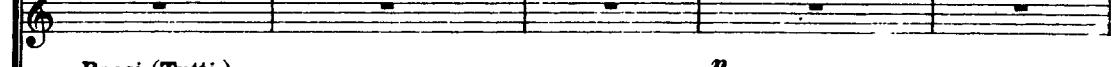
Soprani.



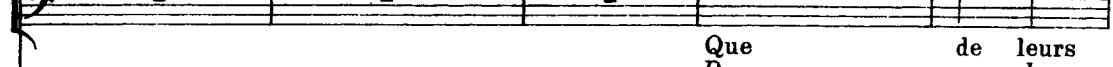
Alti.



Tenori.



Bassi.(Tutti.)



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



Le P.

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

p
Don.
Bringt
Bring

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
bleeding feet, nor spare the healing ointments.Bring wa - ter, bring sweet

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!
Milch,
milk,

68

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

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

tris on la - ve les bles su - res! Don_nons de
Fuss in lin - de Sal_ben hül - le. *Bringt frisches*
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.
criadle prepare for that sweet infant boy so fair!

tant U - ne cou - chet_te pour l'en - fant!
Nu,wir bet - tens weich zu sü - sser Ruh.
pare for the infant 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 - cle pre - pare, for that sweet

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

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

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

chet - te pour l'en - fant! Don.nons de l'eau, don - noms du lait! Pré - pa.rons
weich zu sü - sser Ruh! *Bringt fri - sches*
in - fant boy so fair! *Bring cool - ing* wa - ter, bring sweet milk! the cra.dle

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

lait!
Milch,
milk,

Que
dass
come,

de
man
lave

leurs
den
their

pieds
wun - den
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!
Bringt frisches Was - ser, brin - get Milch!
Bring cooling wa - ter, bring sweet milk!

Don.nons de l'eau,
Bringt frisches
Bring cooling

tris on la - ve les bles - su - - res! Don - noms de l'eau,
Fuss in lin - de Sal - ben *hüll - - le, bringt fri - sche Milch,*
feet, nor spare the healing 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 - noms de l'eau! Don - noms 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 Kindlein im Nu bet - - tet es
 wa - ter, bring sweet milk and the cra - dle pre - pare for that sweet

don - noms du lait!
 bring 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!
 weich zu sü - sser Ruh,
 in - fant boy so fair!

De leurs pieds meur - .
 dass den wun - den
 Lave their bleed - ing

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

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

Que
dass
Come,

de
man
lave

leur_s
den
their

su - res!
hül - le.
oint - ment!

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

De
dass
Lave

leur_s
den
their

tris
Fuss
feet,

qu'on
man
nor

la - ve les bles
lind
in Sal - ben

spare
the healing

su - res! Don - noms de l'eau, don -
hül - le. Bringt fri - sches Was - ser,
oint - ment. Bring cooling wa - ter,

tris
Fuss
feet,

on
in
nor

la - ve les bles
lin - de Sal - ben

spare
the healing

su - res! Don - noms, don -
hül - le. Bringt Was - - - - - ser,
oint - ment. Bring wa - - - - - ter,

pieds
wun - - den
bleed - - ing

meur - tris
Fuss
feet,

on
in
nor

la - ve les bles
lin - de Sal - ben

spare
the healing

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

pieds
wun - - den
bleed - - ing

meur - tris
Fuss
feet,

qu'on
in
nor

la - ve les bles
lin - de Sal - ben

spare
the healing

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

nons du lait!
brin - get Milch!
bring sweet milk!

Don - noms du lait, don - noms _____ des grappes
Bringt fri - sche Milch und sü - - - - - sser Trauben
Bring fresh sweet milk, the vine's _____ sweet pur - ple

nons du lait!
brin - get Milch!
bring sweet milk!

Don - noms du lait, don - noms _____ des grappes
Bringt fri - sche Milch und rei - - - - - fer Trauben
Bring fresh sweet milk, the vine's _____ sweet pur - ple

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

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

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

mü - res. Don - nons, don - nons de l'eau, don - nons _____ de l'eau,
 Füll - - 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!

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 mü - -
 - bringt Was - - - - ser her _____ und rei - - - - fe Trau - - -
 - bring wa - - - - ter hith - - - - er, bring the vine's

poco cresc.

don_nons de l'eau, don_nons du lait, des grap_pes
Bringt Was_ser her und sü_sse Milch und Trau_ben
 Bring wa_ter hith_er, bring sweet milk and bring the

poco cresc.

nons, don_nons de l'eau, don_nons du lait, des grap_pes
Was_ser, brin_get sü_sse Milch und rei_fer Trau_ben
 wa_ter, bring sweet milk, bring wa_ter, bring the vine's sweet

poco cresc.

don_nons de l'eau, don_nons du lait, donnons des grap_pes
Bringt Was_ser her, bringt sü_sse Milch und rei_fer Trau_ben
 Fresh wa_ter bring, bring sweetest milk, bring the vine's sweet

poco cresc.

res! Don_nons de l'eau, donnons du lait!
 ben. Bringt Was_ser her und sü_sse Milch,
 fruit! Fresh wa_ter bring, and sweetest milk.

poco cresc.

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 sweetest milk, then, the

mû - - - res!
Fül - - - le.
 ripened fruit.

Don_nons de l'eau, des grap_pes mû - - -
Bringt Was_ser her, bringt sü_sse Trau - - -
 Fresh wa_ter bring, the vine's sweet fruit

mû - res!
Fül - le.
 ripend fruit.

Don_nons de l'eau, de l'eau,
Bringt Was_ser her!
 Fresh wa_ter bring!

don_nons du
Bringt sü_sse
 Bring sweetest

Que
 dass
 Come,

de
 man
 lave

leurs
 den
 their

pieds
 wun - den
 bleed - ing

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

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

lait! Don - noms, don - noms de l'eau, don - noms 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] *f* fant! _____ Oui,
 Ruh! _____ Ja,
 fair! _____ Come!
p
 te! _____ Ah!
 he! _____ Ach!
 fair! _____ Come!
mf
 lait! Ah! _____ pré - pa - - - rons, -
 Milch! Ach! _____ ja, das Kind - - -
 milk! Come! _____ now his cra - - - dle, *p*
mf
 res! Ah! _____ pré - pa - - - rons, -
 le. Ach! _____ ja, das Kind - - -
 ment! Come! _____ now his cra - - - dle,

[69]

dim. - - - - - *pp*

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

dim. - - - - - *pp*

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

dim. - - - - - *pp*

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

dim. - - - - - *pp*

pré - pa - rons — à l'ins - tant U - ne cou - chet - te pour l'en -
tein, das Kind - lein im Nu, wir bet - ten's weich zu sü - sser
now his cra - dle well pre - pare for that infant 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! —————— Les jeunes Ismaélites et leurs serviteurs
Ruh. —————— se dispersent dans la maison, exécutant
fair! —————— les ordres divers du père de famille.

fant! —————— **8:** —————— *Die jungen Ismaéliten und ihre Diener*
Ruh. —————— *zerstreuen sich nach allen Richtungen,*
fair! —————— *um des Hausvaters Befehle aussuführen.*

fant! —————— **8:** —————— The young Ishmaelites and their servants
Ruh. —————— disperse about the house, to carry out the
fair! —————— orders of the father.

fant!
Ruh.
fair!

70

p

Musical score for piano, consisting of two staves (Treble and Bass) across six systems. The score is in common time.

- System 1:** Treble staff has eighth-note pairs followed by sixteenth-note pairs. Bass staff has eighth-note pairs with grace notes.
- System 2:** Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs with grace notes. Dynamics: *p*, *v.*
- System 3:** Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs with grace notes. Dynamics: *p*, *v.* Performance instruction: *(b)*.
- System 4:** Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs with grace notes. Dynamics: *p*, *v.* Performance instruction: *(b)*.
- System 5:** Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs with grace notes. Dynamics: *p*, *v.*
- System 6:** Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs with grace notes. Dynamics: *cresc.*
- System 7:** Treble staff has eighth-note pairs with grace notes. Bass staff has eighth-note pairs with grace notes. Dynamics: *v.*, *p*.

The image shows five staves of musical notation for a piano. The top two staves are treble clef, and the bottom three are bass clef. The first staff begins with a forte dynamic. The second staff features eighth-note patterns with downward arrows indicating performance. The third staff includes dynamic markings like *p* and *f*, and a melodic line with grace notes. The fourth staff contains eighth-note pairs and sixteenth-note patterns. The fifth staff starts with a forte dynamic and includes a measure number '71' in a box.



Le Père de Famille.

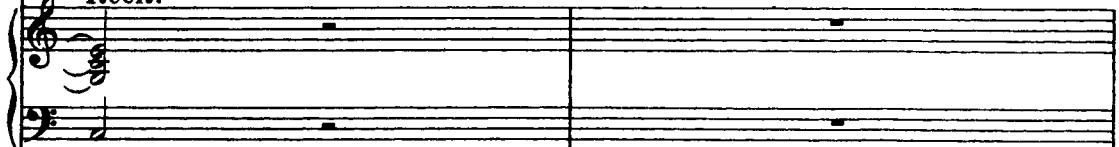
Hausvater.

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.



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, ist

Le P.

ël Sont frè - res de ceux d'Is - ra - - el. Nous a - vons vu le
el doch Bru - der des Stamms Is - ra - - el. Im syr'schen Land vom
not re - lat - ed to that of Is - ra - - el? 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. Joseph. dolce

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

Le P.

on?
heisst?
names?

Lento.

Andantino. (♩=48.)
misurato

Recit.

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

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

Andantino. (♩=48.)

Recit.

72 Allegretto.

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

Joseph.

Andantino.

misurato

Allegretto.

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

Le P. vi - e? Oui, quel est votre é - tat?
winnest, sprich,wess Standes du bist?
liv-ing? say what is thy trade?

Eh
Ei
Well

Andantino.

Allegretto.

Recit.

Le
P.

bien, c'est mon métier; Vous êtes mon com-père.
was, das bin auch ich, wir bei-de sind Ge-nossen.
done, that is my trade as well, we'll work to-gether.

En-sem-blé nous tra-vail-le.
Zu-sam-men ar-bei-ten wir
Thus hand in hand well share our

Recit.

poco f

Moderato (♩=80)
misurato

Le
P.

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

73

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

Le
P.

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

Le.

P.

fai - re!
fin - den.
 rangd now.

Soprani. *p*

Laissez, lais sez 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, lais sez fai - re!
Al_les wird sich fin - den.
 All is now ar - rang ed.

Tenori. *p*

Laissez, lais sez 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, lais sez 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 - gesseil 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 - bident

ra,
 an,
 here.

Puis bien tôt il vous ai de ra, Et la sa - gesseil 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 - bident

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.

(p) 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.

(p) 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.

Le Recit.

P. Pour bien fi - mir cet - te soi - ré - e Et ré - jou - ir nos
 Dass die - ser Tag fröhlich sich en - de, zur Freu.de uns' - rer
 Recit. Now shall this day end with re - joic - ing. Well 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 hei'l - 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 Cè de à la flû - teu - ni-e à la har - pe thé - bai - ne.
.Schmerzen scheucht die the - ban - sche Har - fe, ver - eint mit der Flö - te.
sor - row flee at the sound of harp with the flute sweetly blended.

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

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

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

Allegro moderato. ($d=72$)

Andante espressivo. ($d=42$)

A musical score for piano, featuring two staves (treble and bass) across five systems. The key signature is A major (three sharps). The first system begins with a dynamic of *mf*. The second system starts with *sf*. The third system features a melodic line with grace notes. The fourth system includes a dynamic of *poco f*. The fifth system ends with a dynamic of *p*.

Un poco rit.

a tempo

The score continues from the previous page, maintaining the two-staff format and A major key signature. It begins with a dynamic of *poco rit.*, followed by *a tempo*. The bass staff contains sustained notes with grace notes above them. The treble staff features eighth-note patterns.

Musical score for piano, page 127, featuring six staves of music. The score includes dynamic markings such as *cresc.*, *dim.*, *p*, *f*, *pp*, and *un poco rall.*. Performance instructions like "dim.", "cresc.", and "un poco rall." are also present. The music consists of six staves of piano notation, with the top staff being treble clef and the bottom staff being bass clef. Measure numbers are indicated at the beginning of each staff.

127

dim.

cresc.

dim.

cresc.

un poco rall.

dim.

p

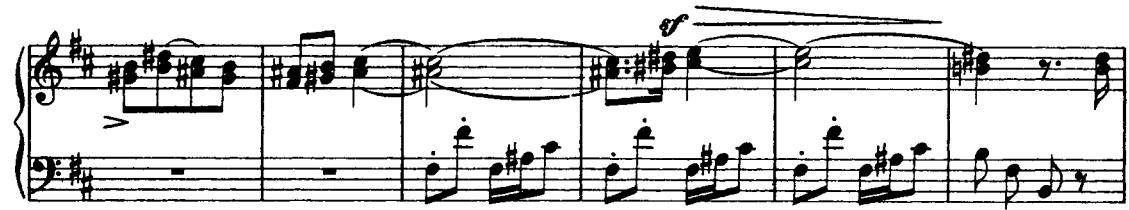
pp

Allegro vivo. (♩ = 144.)

Musical score for piano, page 128, measures 74-75. The score consists of two staves: treble and bass. The key signature is A major (three sharps). The tempo is Allegro vivo (♩ = 144).

Measure 74: The treble staff features eighth-note patterns with grace notes. The bass staff has sustained notes and eighth-note chords.

Measure 75: The treble staff begins with a sixteenth-note pattern. The bass staff continues with eighth-note chords. Measure 75 is marked with a box containing the number 75.



76

Musical score page 129, measure 76. The top staff shows a melodic line with eighth-note patterns and grace notes. The bottom staff shows eighth-note chords. Measure 76 concludes with a melodic line in the treble staff and eighth-note chords in the bass staff.



Piano sheet music consisting of six staves of music. The music is in common time and major key signature.

- Staff 1:** Treble clef. Features eighth-note patterns in the right hand and eighth-note chords in the left hand.
- Staff 2:** Bass clef. Features eighth-note chords in the right hand and eighth-note chords in the left hand.
- Staff 3:** Treble clef. Features eighth-note patterns in the right hand and eighth-note chords in the left hand.
- Staff 4:** Bass clef. Features eighth-note patterns in the right hand and eighth-note chords in the left hand.
- Staff 5:** Treble clef. Features eighth-note patterns in the right hand and eighth-note chords in the left hand.
- Staff 6:** Bass clef. Features eighth-note patterns in the right hand and eighth-note chords in the left hand.

tenuto

Andante.

Musical score for piano, measures 181-195. The score consists of four systems of music. The top system starts with a dynamic of *p*. The second system begins with a dynamic of *p*. The third system begins with a dynamic of *f*. The fourth system begins with dynamics of *cresc.* and *dim.*

Measures 181-195:

- Measure 181: Treble clef, 9/8 time. Bassoon part has sustained notes. Dynamics: *p*.
- Measure 182: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *p*.
- Measure 183: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *f*.
- Measure 184: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *f*.
- Measure 185: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *f*.
- Measure 186: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *f*.
- Measure 187: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *f*.
- Measure 188: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *f*.
- Measure 189: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *f*.
- Measure 190: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *f*.
- Measure 191: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *f*.
- Measure 192: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *f*.
- Measure 193: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *f*.
- Measure 194: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *f*.
- Measure 195: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *f*.

rallent.

a tempo

Musical score for piano, measures 196-200. The score consists of two systems of music. The first system starts with dynamics of *p* and *pp*. The second system starts with a dynamic of *mf*, followed by *pp*.

Measures 196-200:

- Measure 196: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *p*, *pp*.
- Measure 197: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *p*, *pp*.
- Measure 198: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *p*, *pp*.
- Measure 199: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *p*, *pp*.
- Measure 200: Treble clef, 9/8 time. Bassoon part has eighth-note patterns. Dynamics: *mf*, *pp*.

La Vierge Marie. Recit.

Die Jungfrau Maria.

The Virgin Mary.

Joseph.

Le Père de Famille.

Hausvater.

The father.

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

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

Soprani.

Alti.

Tenor I.

Tenor II.

Bassi.

C O R O.

Recit.

77

Andantino. (♩ = 84.)

Le
P.

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

p cresc.

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,
Va - ter!
fath - er!

J. Dé - jà ma peine a - mè - re
das Leid, das uns be - schieden,
My sor - row and my anguish

P. Sem - ble sén - scheint zu ent - grow less and

Le.

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.

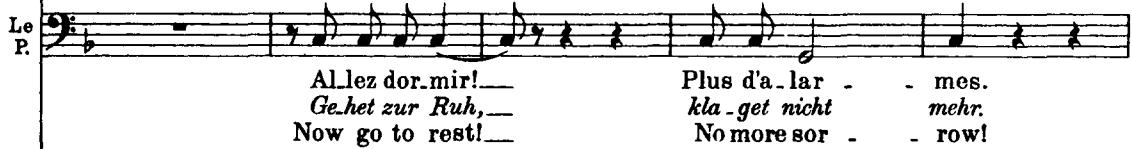
un poco rit.

M. 

fuir, S'é._vanou.ir. Plus d'a.lar - mes.
 fliehn und zu ver.gehn, nicht mehr klag' ich.
 vanish, neer to re.turn! No more sor - row!

J. 

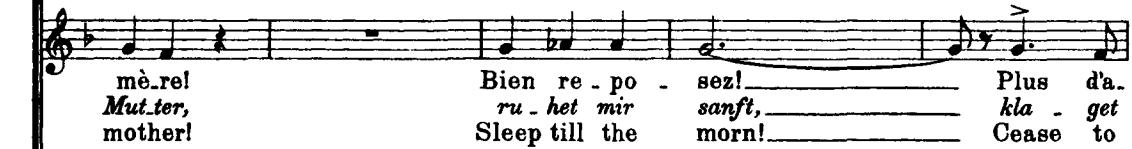
fuir, S'é._vanou.ir. Plus d'a.lar - mes.
 fliehn und zu ver.gehn, nicht mehr klag' ich.
 vanish, ne'er to re.turn! No more sor - row!

Le P. 

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



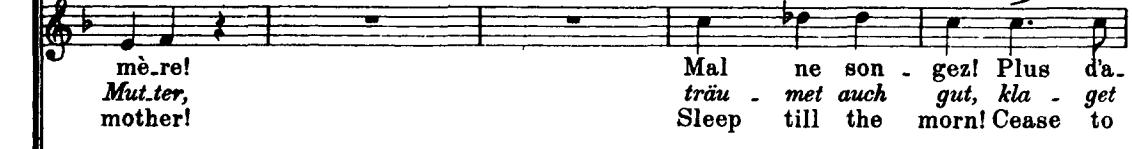
mè.re! Bien re - po - sez! Mal ne son - gez! Plus d'a.
 Mut.ter, ru - het mir sanft, träu - met auch gut, kla - get
 mother! Now go to rest! Sleep till the morn! Cease to



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



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



mè.re! Mal ne son - gez! Plus d'a.
 Mut.ter, träu - met auch gut, kla - get
 mother! 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.
nicht mehr.
sor - - row!

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

Tempo I.

un poco rit. Tempo I.

poco cresc.

un poco rit.

M. Plus d'a_lar mes.
Nimmer klag' ich,
 Cease my sor row!

J. Plus d'a_lar mes.
Nimmer klag' ich,
 Cease my sor row!

Le
 P. coeur! 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

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

coeur! 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!

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

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

unis.

un poco rit.

Tempo I.

un poco rit. Tempo I.

M. Oui, les charmes 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 charmes 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.
nim - mer,
sor - row!

Que les charmes 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 your soul, fill the

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

Que les charmes 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 your soul, fill the

Ren.trent
Hoff - nung
Fill the

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

Ren.trent
Hoff - nung
Fill the

pè - - re! Que l'es - poir du bon - - heur
Va - - ter, dass die Hoff - nung auf Glück
fath - - er! May fresh hope now re - - turn

Ren - tre dans
kehr' euch auf's
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!

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

79 un poco animato

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

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

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

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

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

heur,
Glück,
 soul!

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

unis.

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

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

Ren - - - - - trent en
 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
 Zau - - ber neu - - er Hoff - nung und Glück
 hope and peace now com - fort your soul,
 Rentrent
 keh-ren
 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

coeur! _____ 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 d'a - 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! Al - lez_ dor -
Glück keh - - - - - ren neu - - - - - euch zu - rück. Nun geht zur
soul, fill the heart with de - light! Now go_ to

poir du bon - heur Rentrrent en vo - - - - - tre cœur! Al - lez_ dor -
Hoff - nung und Glück keh.ren neu - - - - - euch zu - rück. Nun geht zur
com - fort your soul, fill the heart with de - light! Now go_ to

[80] un poco rit.

a tempo pp

Marie.

(pp)

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

Joseph.

(pp)

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

Le Père de Famille.

Hausvater.

The father.

(pp)

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

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

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

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

(pp) unis.

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

un poco rit. sempre rit. *pp*

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

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

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

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

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

un poco rit. sempre rit.

M. fuir. A - dieu, mer - ei, 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 - ei, 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. ($\text{d}=50$.)

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

Soprani.

Alti.

Tenori.

Bassi.

CORO

Lento. ($\text{d}=50$.)

Choro p perdendo
boro boro p perdendo
boro boro p perdendo

p perdendo p perdendo p perdendo p perdendo

L'istesso tempo.

Recit. misurato.

Ce fut ain si que par un in fi dé 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.

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

R.

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

[81]

poco f

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-

R. *poco f.*

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

poco cresc.

Un poco riten.

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

Un poco riten.

poco cresc.

Un poco ritard.

Andantino mistico. ($\text{d}=60$.)

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

Un poco ritard.

*cresc.**p*

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

pp

ppp

R.

vant tan tel mys - tè - - - - rel..
 die - sem groissen Wun - - - - der.
 fore this mighty won - - - - der.

Soprani.

pp

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

CORO.

Alti.

pp

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

Tenori.

Bassi.



toi que res - te - til à fai - - - - re, Qu'à
 dich, was blei - bet noch zu schaf - - - - fen, als
 bow thee down to thy Cre - a - - - - tor, bow

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

pp
 O mon
Mei - - - ne
 Oh, my

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

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 Démuth 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, fir
 Oh, my spir - - - it, zw

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

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

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

toi que res - te - til 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

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

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

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

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

poco f

Qu'à bri - ser ton or - gueil_ devant un
als in De - muth zu knie - en vor die - sem
Bow down in a - dor - a - tion before this

Qu'à bri - ser ton or - gueil_ devant un
als in De - muth zu knie - en vor die - sem
Bow down in a - dor - a - tion before this

Qu'à bri - ser ton or - gueil_ devant un
als in De - muth zu knie - en vor die - sem
Bow down in a - dor - a - tion before this

Qu'à bri - ser ton or - gueil_ devant un
als in De - muth zu knie - en vor die - sem
Bow down in a - dor - a - tion before this

Le Récitant.
Ein Erzähler. } Tenor.
 A Narrator. } 82

cresc.

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

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

dim. p poco f poco cresc.

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

dim. p poco f poco cresc.

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

dim. p poco f

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

R. *mf* *p*

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

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

du gra - - - veet 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 grave et pur a - mour, O mon cœur,
 Herz, sei er - füllt von Lie - be ernst und rein, ô 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 cœur,
 Herz, sei er - füllt, sei - - - er - füllt, o mein
 soul, be thou filled; be thou filled. Oh, my

R. *p*

toi, em - plis - - - tai, 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! sei - 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, sei er - füllt, o mein Herz, sei er - .
 Oh, my soul! oh, my soul, be thou

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

R.

a - mour,
und rein,
ly love!

Qui seul,
durch sie,
love!

- plis-toi du gra - ve et
er - füllt von Lie - be
thou fill'd with pure and

pur a - mour Qui seul
er.st und rein, durch sie
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.

pur a - mour, em - plis-toi du gra - ve et pur a - mour Qui seul peut nous ou - vrir
ernst und rein, von Lieb' er - füllt, durch sic nur, nur durch pure love on - ly can
fill'd with ho - ly love,

toi du gra - ve a - mour Qui seul peut nous ou - vrir
füllt, von Lieb' er - füllt, durch sie al - lein gehst zum
fill'd with ho - ly love, For pure durch sie al - lein gehst zum
pur a - mour, du gra - ve a - mour Qui seul peut nous ou - vrir
ernst und rein, durch sie, durch sie al - lein gehst sie al - lein gehst zum
ho - ly love! For pure and ho - ly can

cresc.

R.

seul _____ peut nous ou - vrir le cé -
nur _____ durch sie al - lein gehst zum
on - ly can reveal to us our ce -

cresc.

seul, seul _____ peut nous ou - vrir le cé - les -
sie, nur _____ durch sie al - lein gehst zum Him -
love on - ly can reveal to us our ce - lest -

cresc.

Qui peut nous ou - vrir le cé - les -
durch sie nur al - lein gehst zum Him -
Pure love (on - ly) can reveal to us our ce - lest -

cresc.

vrir, Qui seul peut nous ou - vrir, Qui
sie - al - lein gehst du zum Him - mel
ope', pure love, pure love al - lone can

cresc.

seul peut nous ou - vrir, Qui seul peut
lein gehst du zum Him - mel durch
love can o - pen, can a - lone o - pen

R.

les - te sé - jour, peut nous ou - vrir le cé -
Him - mel du ein, durch sie_ al - lein gehst zum
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 -*

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 -*

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

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

4 Altis. (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.

pp

ppp

p

pp

p

men!

A - - - - - 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 aufzutreten, damit keine scheinbare Unterbrechung im Singen stattfinde.

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 - unis.

pp

A - men!

R. *sempre più p*

A - men! *pppp*

ppp

A - men!

ppp

A - men!

sempre più p perdendo

A - men! *pppp*

sempre più p perdendo

A - men! *pppp*

sempre più p perdendo

A - men! *pppp*

sempre più p perdendo

A - men! *pppp*