

Des Heilands Kindheit.

Geistliche Trilogie.

Deutsche Übersetzung von Peter Cornelius und Felix Weingartner.

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

PERSONEN.

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

L'Enfance du Christ.

Trilogie Sacrée.

Paroles de Hector Berlioz.

	Page
1 ^{re} Partie. Le Songe d'Hérode	2
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.	
3 ^e Partie. L'Arrivée à Sais	85
A l'Académie de chant et à la Société des Chanteurs de St. Paul de Leipzig.	

PERSONNAGES.

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

The Childhood of Christ.

A Sacred Trilogy.

English Translation by John Berrhoff.

	Page
1st Part. Herod's Dream	2
Dedicated to my nieces Josephine and Nanci Suat.	
2nd Part. The Flight into Egypt	65
Dedicated to Mr. Ella, Director of the Musical Union in London.	
3rd Part. The Arrival at 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. (♩ = 66.)
(avec solennité—feierlich—solemn)

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

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

Pianoforte.

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 re - veal who it was that had sent him. But the

R.

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

poco f

dim. *misurato*

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

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

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

dolce

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

p *pp*

poco riten.

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

poco riten.

Scene I.

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

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

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

Marche nocturne.
Nächtlicher Marsch. Nocturnal March.

Un Centurion.
Ein Centurio.
A Centurion.

Moderato. (♩ = 66.)

Polydorus.
Polydor.
Polydorus.

Moderato. (♩ = 66.)

ppp *p*

simile

1

mf

First system of musical notation. The right hand (treble clef) features a melodic line with a *mf* dynamic marking. The left hand (bass clef) provides a rhythmic accompaniment with eighth notes.

Second system of musical notation. The right hand continues the melodic line with a *mf* dynamic marking. The left hand maintains the accompaniment.

Third system of musical notation. The right hand features a melodic line with a *p* dynamic marking. The left hand continues the accompaniment.

Fourth system of musical notation. A boxed number '2' is placed above the first measure of the right hand. The right hand has a *mf* dynamic marking. The left hand continues the accompaniment.

Fifth system of musical notation. The right hand features a melodic line with a *p* dynamic marking. The left hand continues the accompaniment.

First system of musical notation, featuring a treble and bass staff with complex rhythmic patterns and accidentals.

Second system of musical notation, continuing the complex rhythmic patterns from the first system.

Third system of musical notation, including a *cresc.* marking in the bass staff.

Fourth system of musical notation, including a *p* marking in the bass staff.

Fifth system of musical notation, including a *mf* marking in the bass staff.

Sixth system of musical notation, starting with a boxed number 3 in the treble staff and a *pp* marking in the bass staff.

First system of musical notation, featuring a treble and bass clef. The bass line contains a complex rhythmic pattern of eighth and sixteenth notes. The treble line has a few notes, including a half note and a quarter note, with a *mf* dynamic marking at the end.

Second system of musical notation. The bass line continues with a rhythmic accompaniment. The treble line features a melodic line with a half note and a quarter note, ending with a *mf* dynamic marking.

Third system of musical notation. The treble line begins with the instruction *cresc. poco a poco*. It contains a melodic line with a half note and a quarter note. The bass line has a rhythmic accompaniment. A *mf* dynamic marking is present at the end of the system.

Fourth system of musical notation. The treble line has a melodic line with a half note and a quarter note. The bass line continues with a rhythmic accompaniment. A *mf* dynamic marking is present at the end of the system.

Fifth system of musical notation. The treble line features a melodic line with a half note and a quarter note. The bass line has a rhythmic accompaniment. A *mf* dynamic marking is present at the end of the system. A box containing the number 4 is located above the treble line.

Sixth system of musical notation. The treble line features a melodic line with a half note and a quarter note. The bass line has a rhythmic accompaniment. A *dim.* dynamic marking is present. The system concludes with a *pp* dynamic marking and a *p* dynamic marking.

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

Second system of musical notation, starting with a boxed number 5. The treble staff features a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamic markings include *mf* and *pp*.

Third system of musical notation, continuing the piece. The treble staff has a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment. Dynamic markings include *mf* and *pp*.

Fourth system of musical notation, featuring a treble and bass staff. The music includes chords and melodic lines. Dynamic markings include *p* and *cresc.*

Fifth system of musical notation, featuring a treble and bass staff. The music includes chords and melodic lines. Dynamic markings include *mf* and *p*.

First system of musical notation, featuring a treble and bass clef. The music consists of chords and melodic lines with various articulations and dynamics.

Second system of musical notation, starting with a boxed number '6'. It includes dynamic markings such as *mf* and *f*, and features complex phrasing with slurs and ties.

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

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

Fifth system of musical notation, concluding the page with complex phrasing and dynamic markings.

Un Centurion.
Ein Centurio.
A Centurion.

7

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

7

Recit.

(a tempo misurato)

C. A_van_cez!
Vorwärts denn!
Then advance!

P.

Ro-me.
Ro-ma.
Roman!

Recit.

(a tempo misurato)

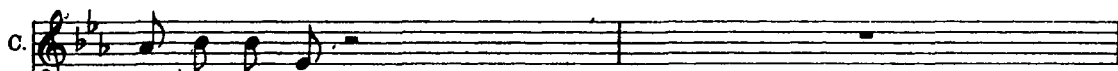
Recit.


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

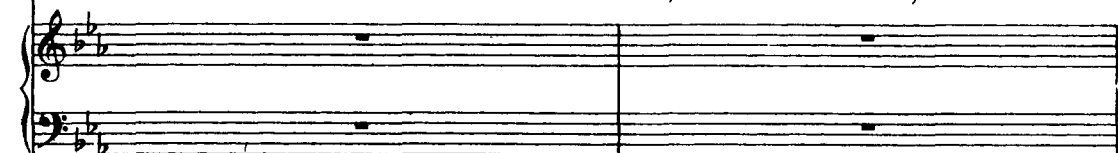
P.


Hal-te!
Hal-tet!
Stay there!

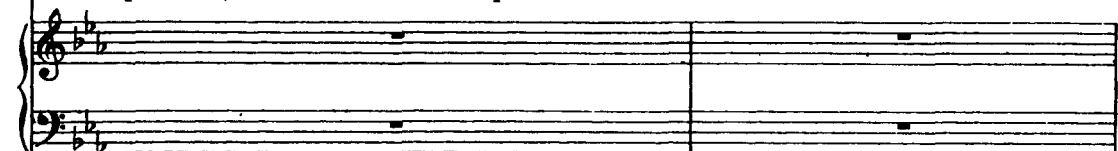
Recit.


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

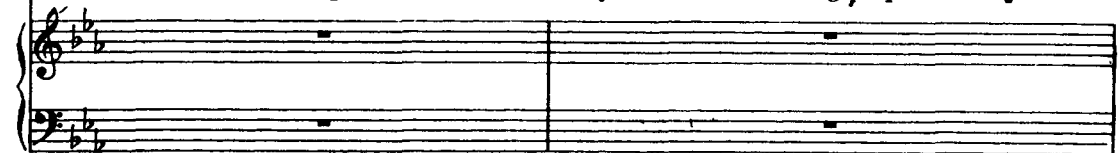
P. 
 J'y se-rais en ef-fet si Gal-lus, Votre il-lus-tre pré-
Und ge-wiss wär' ich dort, wenn nicht Gal-lus, der stren-ge Herr
 And in troth there I'd be, had not Gal-lus, th'illust-ri-ous




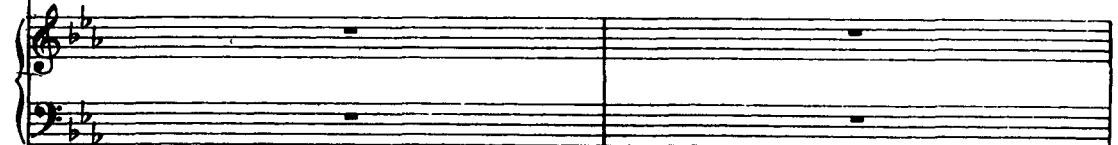
P. 
 teur, meût en-fin lais-sé li-bre; Mais il m'a, sans rai-
Prä-tor, ge-hal-ten mich hät-te. Oh-ne Grund, oh-ne
 pre-tor, retain'd me a cap-tive. For no rea-son I



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



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



Centurion.

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

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

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

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

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

pp

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

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

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

8 Tempo I. *misurato*

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

Tempo I. misurato

First system of musical notation. The right hand features a melodic line with a slur over the first two measures and a fermata over the final note of the second measure. The left hand plays a rhythmic accompaniment. Dynamics include *dim.* and *p*.

Second system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the accompaniment. Dynamics include *mf*, *pp*, and *p*.

Third system of musical notation, starting with a circled number 9. The right hand has a melodic line with a slur and a fermata. The left hand continues the accompaniment. Dynamics include *cresc.*

Fourth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the accompaniment. Dynamics include *mf*, *dim.*, and *p*.

Fifth system of musical notation. The right hand has a melodic line with a slur and a fermata. The left hand continues the accompaniment. Dynamics include *dim. poco a poco*.

The first system of music consists of two staves. The treble staff begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. It contains several measures of music, including a triplet of eighth notes and a half note. The bass staff starts with a bass clef and contains a steady eighth-note accompaniment pattern.

The second system continues the piece. The treble staff features a melodic line with slurs and ties. A dynamic marking *dim. poco a poco* is placed above the treble staff in the final measure of this system. The bass staff maintains the eighth-note accompaniment.

The third system shows further development of the melodic and harmonic material. The treble staff continues with slurred phrases, and the bass staff provides a consistent rhythmic foundation.

The fourth system is characterized by a large slur encompassing the entire treble staff, indicating a long, continuous melodic phrase. The bass staff continues with its accompaniment.

The fifth system begins with a measure number '10' enclosed in a box. The treble staff contains a series of chords, some with fermatas, while the bass staff continues with a more active accompaniment.

First system of musical notation. The treble clef staff contains a series of chords, with a '2' above the first measure. The bass clef staff features a rhythmic pattern of eighth notes, starting with a 'ppp' dynamic marking.

Second system of musical notation. The treble clef staff shows chords and melodic fragments. The bass clef staff continues the eighth-note pattern with some rests.

Third system of musical notation. The treble clef staff contains chords and melodic lines. The bass clef staff continues the eighth-note pattern.

Fourth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff continues the eighth-note pattern. A 'ppp' dynamic marking is present in the final measure.

Fifth system of musical notation. The treble clef staff features a melodic line with slurs and ties. The bass clef staff continues the eighth-note pattern with some rests.

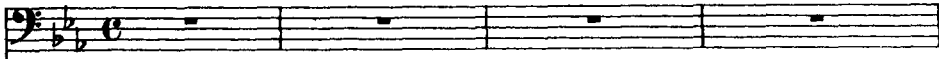
Scene II.

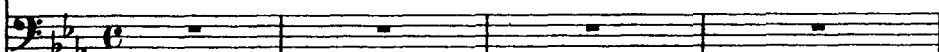
Intérieur du palais d'Hérode. | Im Palaste des Herodes Interior of Herod's Palace.

Air d'Hérode.

Arie des Herodes. Song of Herod.

Allegro non troppo. (♩ = 80.)

Polydorus. 

Herodes. 

Allegro non troppo. (♩ = 80.)




cresc. poco a poco




Herodes.

Recit.
sotto voce

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

Recit.

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

Qui doit me dé - trô -
das mich ent - thro - nen
Which shall unthron

H. ner!
soll!
king.

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

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

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

Andante misterioso. (♩=60.)

ff *mf* *p simile*

11 Herodes.

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

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

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

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

poco f

H. *p*

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

col f *poco f* *p*

H.

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

rinf. *p*

12

H. *p*

O nuit pro - fon - de Qui tiens le mon - de Dans le re - pos plon -
 Nacht, du 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 *perdendo* *cresc.*

H.

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

H.

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

espr.

H.

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

dim. mf

H.

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

pp p

H.

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

H.

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

pp

13

H.

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

H.

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

H.

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

H. *bois!*
Schoss!
lot!

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

Un poco rit.

H. 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.

Un poco rit.

a tempo vibrato

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

Un poco rit. a tempo

15

H. *nuit!*
Nacht!
night!

pp *p*

Detailed description: This block contains the musical score for rehearsal mark 15. It includes a vocal line for the character Herodes, with lyrics in French, German, and English. The piano accompaniment is written for both the right and left hands, featuring complex rhythmic patterns and dynamic markings such as *pp* and *p*.

16 Un poco rit.

a tempo

ff *p* *cresc. molto* *f* *p*

Detailed description: This block contains the piano accompaniment for rehearsal mark 16. It starts with a *Un poco rit.* (ritardando) section and then returns to *a tempo*. The score includes various dynamic markings: *ff* (fortissimo), *p* (piano), *cresc. molto* (crescendo molto), *f* (forte), and *p* (piano).

Scene III.

Polydorus. *f* Allegro. (♩: 92.)

Seigneur!
O Herr!
Oh, Sire!

Herodes.

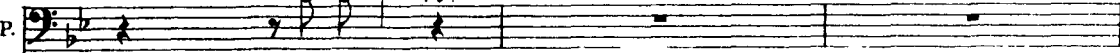
Lâches, tremblez! Je sais te-nir en-
Weh mir, Ver-rath! Noch schaff'ich mit dem
Coward, a_vant, else shall my sword re-

Allegro. (♩: 92.)

pp *ff*

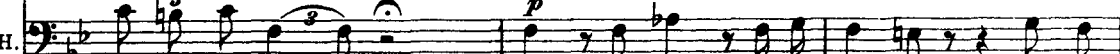
Detailed description: This block contains the piano accompaniment for Scene III. It begins with a *pp* (pianissimo) dynamic and includes a *ff* (fortissimo) section. The tempo is marked *Allegro* with a quarter note equal to 92 beats per minute.

Meno mosso.

P. 

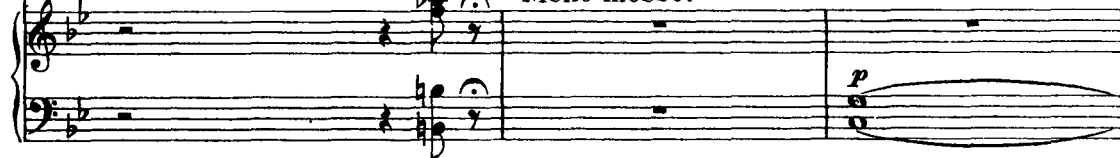
Ar.rê.tez!
Haltet ein!
'Tis no foe!

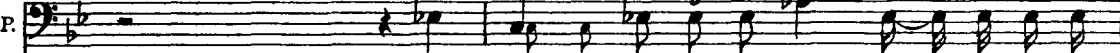
(le reconnaissant)
(ihn erkennend)
(recognizing him)

H. 

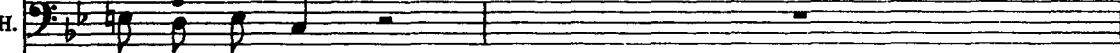
core Une é - pée... Ah! c'est toi, Po.ly - do - re! Que viens.
Schwerte mir Schutz! Ah, bist du's, Po.ly - do - rus! Was ver -
pay thy foul trea - son! Ah! 'tis thou, Po.ly - do - rus! Say, what

Meno mosso.




P. 

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

H. 

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



P. 

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

H. 

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



Scene IV.

Hérode et les Devins.

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

17 Andantino maestoso. (♩ = 63.)

Herodes.

Tenori I e II.

Bassi I e II.

CORO.

Les Devins.
Die Wahrsager.
The Sooth-sayers.

17 Andantino maestoso. (♩ = 63.)

5 Bassi I.

5 Bassi II.

p sotto voce

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

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

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

Wei - se ver -
and mer - ci -

unis.

reux; Ils te sont dé_vou_és. Par_le, qu'at_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_

Herodes. Recit.

Qu'ils veuillent mé_clai_rer. Est_il quelque re_mède Au sou_ci dé_vo_
 So gebt Er_klä_rung mir, wie ich die Sor_ge wen_de vom schlaf_lo_sen
 Advise me what to do, that I may banish from my rest-less

d'eux?
 gehrst!
 sire?

Recit.

Andante con moto.

H. rant qui dès longtemps m'ob_sè_de?
 Haupt, die mich bedrängt ohn' En_de.
 soul sor.row and care for e_ver.

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

Andante con moto.

Andante misterioso. (♩ = 66.)

sotto voce

H.

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

pp

H.

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

H.

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

H.

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

poco f

Recit.

H. *trô - ne et ton pou - 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 mac - cable Est fon - dé - e, et com -
gläubt, das Traum - ge - sicht, das mich er - schreckt, sei Wahr - heit; ob ein
 lieve the vi - sion fore - tell - eth the truth - ye wise men? and if

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

Andante.

CORO. *p* *misurato*

18

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

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

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

Kabbalistische Umzüge
und Beschwörung der
Wahrsager.

Cabalistic processions
and exorcism of the
sooth-sayers.

Allegretto. $\text{♩} = 152$)

mf

mf

First system of musical notation. The right hand features a melodic line with a dynamic marking of *p* (piano) and a *poco f* (poco fortissimo) marking. The left hand plays a rhythmic accompaniment with a dynamic marking of *sf* (sforzando).

Second system of musical notation. The right hand continues the melodic line with a dynamic marking of *f* (fortissimo). The left hand continues the rhythmic accompaniment.

20

Third system of musical notation, starting at measure 20. The right hand has a dynamic marking of *p* (piano) and the left hand has a dynamic marking of *sf* (sforzando). The system includes a repeat sign.

Fourth system of musical notation, continuing the piece with a dynamic marking of *sf* (sforzando) in both hands.

Fifth system of musical notation, continuing the piece with a dynamic marking of *sf* (sforzando) in both hands.

Sixth system of musical notation, continuing the piece with a dynamic marking of *sf* (sforzando) in both hands.

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

Second system of musical notation, continuing the piece. It features similar dynamics and rhythmic patterns as the first system, with a vertical dotted line in the middle.

Third system of musical notation. The right hand has a *sf* dynamic. The left hand continues with eighth-note patterns. A vertical dotted line is present.

Fourth system of musical notation. The right hand has a *sf* dynamic. The left hand continues with eighth-note patterns. A vertical dotted line is present.

21

Fifth system of musical notation, starting at measure 21. The right hand begins with a *mf* dynamic. The left hand has a *sf* dynamic. The system concludes with a double bar line and a 3/4 time signature.

Sixth system of musical notation. The right hand starts with a *p* dynamic. The left hand has a *sf* dynamic. The system concludes with a double bar line and a 3/4 time signature.

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. Un enfant vient de naître
Die Wahrheit hör-test du, denn ge-boren ward ein
 Now thou hast heard the truth: Lo! an-in-fant fair is

Recit. misurato.

(mf)

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

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

Herodes.

Animato.

Allegro.

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

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

Animato.

Allegro.

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

Andante.

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

cresc. *f* *p*

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

cresc.

23

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

p *pp*

poco sf *p*

Allegro agitato. (♩=118.)

Herodes.

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

p *cresc.*

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

H.

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

24

H.

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

H.

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

H.

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

H. 

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

mf

H. 

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

mf

poco cresc.

(p)

H. 

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

cresc. molto

H. 

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

mf

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

25

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

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

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

CORO.

(Tutti) *f unis.*
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

H.

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

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

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

H.

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

div.

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

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

H.

reth, à Beth - lé - em,
reth und Beth - le - hem,
reth and Beth - le - hem,

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

Basso I.

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

Basso II.

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

26

H.

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

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

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

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

26

H.

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

unis. div.

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

f unis.

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

H.

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

unis.
sotto voce

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

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

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

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

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

p *cresc.*

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

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

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

27 *ff* *p* *pp*

cresc.

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

unis.

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

div. unis.

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

f

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


div.

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

div.

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

ff

H. 

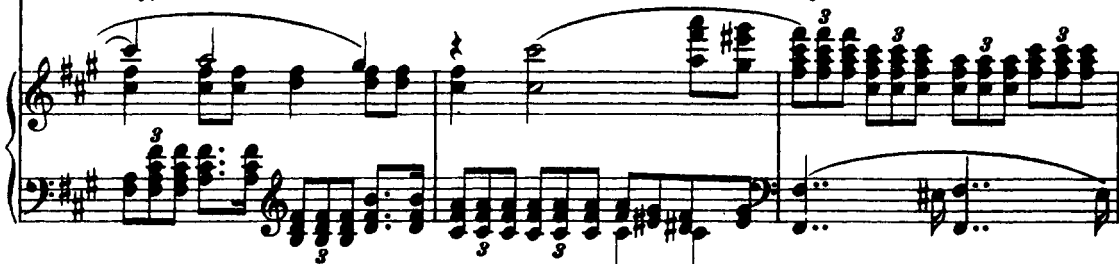
me un ter - me à mes ter - reurs.
sprach ver - löscht in Strö - men Blut.
 peace, re - lease from sleep - less care.

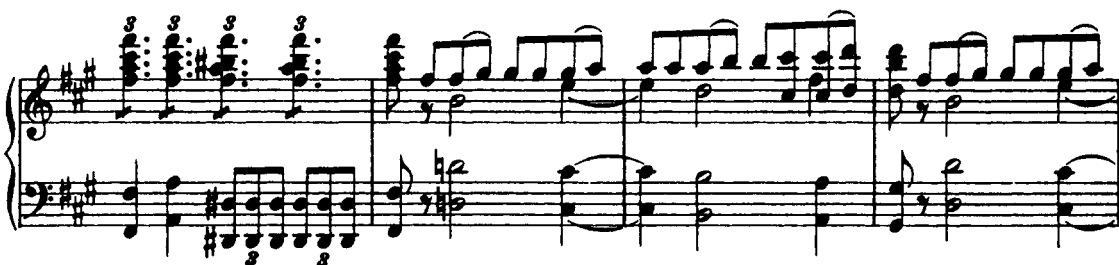


leurs, de - meu - re sourd _____ à ces dou - leurs!
Brut, zer - stört im Keim _____ sei die - se Brut.
 cry, thou shalt be deaf _____ un - to their cry!



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









First system of musical notation, featuring piano accompaniment with triplets and chords in the right hand, and a melodic line in the left hand.

Second system of musical notation, continuing the piano accompaniment with triplets and chords in the right hand, and a melodic line in the left hand.

28

Third system of musical notation, starting with a piano (*p*) dynamic and a fermata, followed by a forte (*f*) dynamic section.

Fourth system of musical notation, featuring piano accompaniment with a decrescendo (*dim.*) and a mezzo-forte (*mf*) dynamic.

Fifth system of musical notation, featuring piano accompaniment with a pianissimo (*pp*) dynamic.

Sixth system of musical notation, featuring piano accompaniment with a fermata.

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

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

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

Scene V.

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

Duo. Duett. Duet.

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

Joseph.

Andante. (♩ = 80.)

Musical score for the beginning of the scene. It includes vocal staves for Marie and Joseph, and a piano accompaniment. The tempo is marked 'Andante. (♩ = 80.)'. The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The piano part features a rhythmic accompaniment with dynamics such as *p* and *poco sf*.

Piano accompaniment for the first system of the scene. It features a rhythmic accompaniment with dynamics such as *p* and *poco sf*.

Piano accompaniment for the second system of the scene. It features a rhythmic accompaniment with dynamics such as *poco sf*.

Marie.

29

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

Piano accompaniment for the third system of the scene, starting with Marie's entry. It features a rhythmic accompaniment with dynamics such as *pp*.

M.

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

poco sf

M.

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

(*p*)

M.

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

pp

M.

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

7 7 7 7

M.

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

30

senza accel.

M.

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

M.

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

M.

lan - - guir, ô — mon en - fant! R6.
 schmach - ten, mein — süs - ses Kind, Und
 hun - - ger, sweet — hol - y babel! And

poco cresc. mf

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

Joseph.

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

Animando poco assai.

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

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

Animando poco assai.

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

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

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

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

Tempo I.

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

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

Tempo I.

rit. [31] Tempo I un poco animato.

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

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

rit. [31] Tempo I un poco animato.

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

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

poco f

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

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

meno f

Un poco animato.

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

J.
 ils sont heu-reux de tes dons. Vois leur gai-
 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.

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

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

rit. Tempo I.

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

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

rit. Tempo I.

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

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

rit.

32 a tempo

M.
 fant!
 Kind!
 harm!

J.
 fant!
 Kind!
 babe!

32 a tempo

mf *p* *rall.*

p *dim.*

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

Scene VI.

Les anges invisibles.
Saint Marie, Saint Joseph.

Unsichtbare Engel.
Maria, Joseph.

Invisible Angels.
Mary, Joseph.

33

Lento con solennità. (♩=63.)

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

Joseph.

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

5 Soprani I.

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

5 Soprani II.

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

5 Alti I.

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

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

5 Alti II.

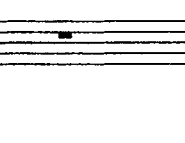
Jo - seph! Ma - ri - - e!
Jo - seph! Ma - ri - - a!
Jo - seph! Ma - - ry!

33

Lento con solennità. (♩=63.)

p (Orgel.)

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

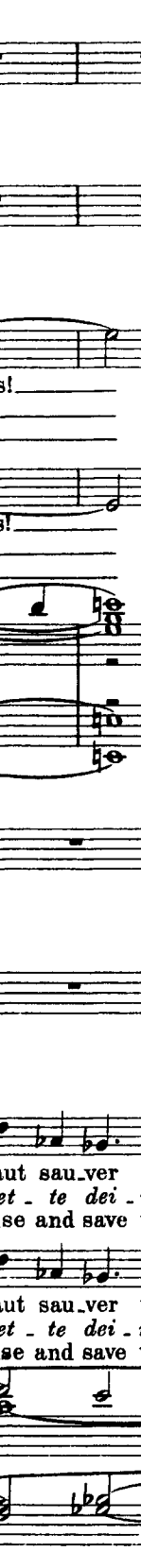
J.  Es.prits de vi - e, Est.ce bien
Ihr Him_mels - bo - ten, wir lauschen
What message bring ye from a -

Sopr. I. II. unis.

E - cou - tez - nous!
Hö - ret uns an!
Hear what we say!


Alti I. II. unis.

E - cou - tez - nous!
Hö - ret uns an!
Hear what we say!



(Orch.)
pp

M.  vous?
euch.
bove?

J.  vous?
euch.
bove?

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

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



(Orgel.) p

M.

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

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

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

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

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

(Orch.) *pp*

(Org.) *p*

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

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

cresc.

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

(Orch.) *p*

34 Un poco animato. (♩ = 84.)

Marie.

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

Joseph.

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

34 Un poco animato. (♩ = 84.)

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

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


Allegretto. (♩ = 144.)

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

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


Allegretto. (♩ = 144.)

M




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

J



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

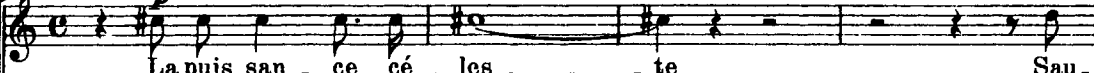


Silence.
G. P.

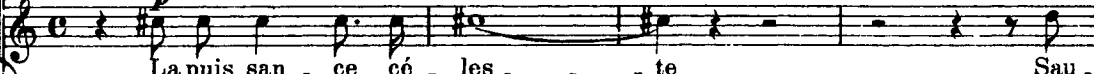
Lento. (♩=63.)
Anges.

35 Engel.
Angels.

CORO.

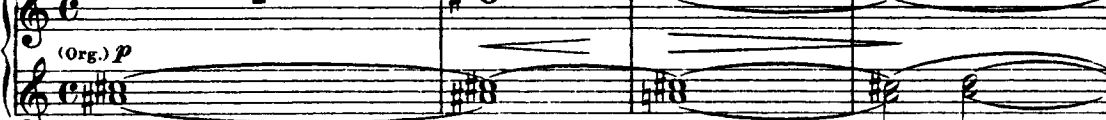


La puis - san - ce cé - les - - - te Sau -
Got - tes hei - li - ge Stär - - - ke wird
Lo! the strength of the Lord shall

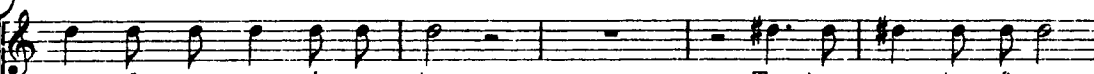


La puis - san - ce cé - les - - - te Sau -
Got - tes hei - li - ge Stär - - - ke wird
35 Lo! the strength of the Lord shall

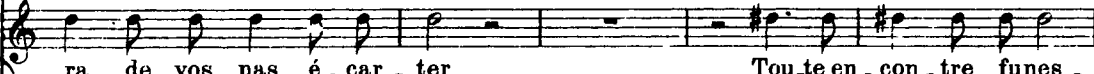
Lento. (♩=63.)



(Org.) *p*



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



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



Marie.

36 Allegretto. (♩=132.)

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

Joseph.

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

te.
het.
you.te.
het.
you.

36 Allegretto. (♩=132.)

(Orch.)
mf
p

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

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

Lento. (♩=56.)

M.
 J.

rer!
 Fahrt.
 journey.

rer!
 Fahrt.
 journey.

Voix des Femmes et Enfants.
 Frauen- und Knabenstimmen.
 Voices of women and boys.

CORO.

Sopr. I. Tutti. *mf*

Sopr. II. Tutti. *mf*

Alti I. Tutti. *mf*

Alti II. Tutti.

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

Ho. *mf*

Ho.

Lento. (♩=56.)

mf (Org)

(Orch.)

pp

mf

san - - - - na!

san - - - - na!

san - - - - na!

mf

Ho - - - san - - - na!

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

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

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

Ho - - - san - - - na!

(Org.) *p*

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

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

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

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

pp

(Orch.)

On ferme ici la porte de la salle cummuniqant avec l'orchestr.*)
 Hier wird die Thür des Saales geschlossen.
 Here the door of the hall to be shut.

sempre dim.

na! Ho-san-na!
sempre dim.
 na! Ho-san-na!
sempre dim.
 na! Ho-san-na!
sempre dim.
 na! Hosan-na! Ho-san-na!

mf (Org.) *ppp*

pppp un poco rit.
pppp
pppp
pppp
 (Orch.) *ppp* un poco rit.

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

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

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

DEUXIÈME PARTIE.
ZWEITER THEIL. SECOND PART.

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

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

Ouverture.

Moderato un poco lento. (♩ = 96.)

p

Mi non #
E nicht # E
E not E ?

37

cresc.

p

dim.

f

mf

perdendosi *pp*

This system contains the first five measures of the piece. The right hand features a melodic line with eighth-note patterns and slurs. The left hand provides a steady accompaniment with quarter notes. The dynamic marking *pp* (pianissimo) is indicated at the end of the system.

un poco rit. - - - Tempo I. **38**

This system contains measures 6 through 10. It begins with the tempo change instruction "un poco rit." followed by a series of dashes and "Tempo I." in a box. The measure number "38" is enclosed in a box. The right hand continues with melodic lines, and the left hand has a bass line with some rests. A dynamic marking *p* (piano) appears in measure 8.

This system contains measures 11 through 15. The right hand has a melodic line with slurs and ties. The left hand has a bass line with some rests. Dynamic markings *p* (piano) are present in both the upper and lower staves.

This system contains measures 16 through 20. The right hand features a melodic line with slurs and ties. The left hand has a bass line with some rests. A dynamic marking *p* (piano) is present in the upper staff, and a *f* (forte) marking appears in the lower staff towards the end of the system.

cresc. *p*

This system contains measures 21 through 25. The right hand has a melodic line with slurs and ties. The left hand has a bass line with some rests. A *cresc.* (crescendo) marking is in the lower staff, and a *p* (piano) marking is in the upper staff.

39

trium

mf sf dim.

un poco rit.

pp

Tempo I.

p p

cresc. mf

40

dim. (pp) cresc.

mf p

5
pp
s
p
3

cresc.

41

f

2

dim.

poco rit.

Tempo I.

sf dim. pp poco f

42

poco f

p

p

poco f

p

43

f

p

p

cresc.

f

dim.

un poco rit.

ppp

This musical score consists of two systems of piano music, measures 42 and 43. Each system contains a grand staff with a treble clef and a bass clef. The key signature is three sharps (F#, C#, G#). Measure 42 begins with a piano (*p*) dynamic. The right hand features a melodic line with slurs and ties, while the left hand provides harmonic support with chords and moving lines. A *poco f* (poco forte) dynamic marking is placed above the staff. Measure 43 starts with a forte (*f*) dynamic in the right hand, followed by a piano (*p*) dynamic. The piece concludes with a *ppp* (pianissimo) dynamic and a *un poco rit.* (un poco ritardando) instruction. The score includes various musical notations such as slurs, ties, and dynamic markings.

L'Adieu des Bergers à la Sainte Famille.

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

Allegretto. (♩.=50.)

Soprani.

Alti.

Tenori.

Bassi.

CORO.

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

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

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

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

Allegretto. (♩.=50.)

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

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

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

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

poco f *p*

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

poco f *p*

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

poco f *p*

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

poco f *p*

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

poco f *p*

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

poco f *p*

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

poco f *p*

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

poco f *p*

- pros - pè - re, Et qu'il soit bon père à son tour! Qu'il gran - dis - se,
 manhood bids thee glad - ly greet thy life's fair - est morn! Wach - se, bliü - he!
 manhood bids thee glad - ly greet thy life's fair - est morn! Grow in strength, till

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

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

mf *dim.* *p*

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

mf *dim.* *p*

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

mf *dim.* *p*

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

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

44 *Tempo I.* *p*

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

p

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

p

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

p

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

44 *Tempo I.* *p*

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

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

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

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

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

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

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

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

p

Que la pauvre-té du père 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 op'e our cot-tage.

p

Que la pauvre-té du père 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 op'e our cot-tage.

p

Que la pauvre-té du père 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 op'e our cot-tage.

p

Que la pauvre-té du père 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 op'e our cot-tage.

f *mf* *dim.*

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

mf *dim.*

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

f *mf* *dim.*

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

f *mf* *dim.*

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

Poco rit.

45 Tempo I.

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

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

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

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

Poco rit.

45 Tempo I.

Un poco più lento.

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

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

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

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

Un poco più lento.

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

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

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

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

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

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

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

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

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

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

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

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

Poco rit.

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

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

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

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

Poco rit.

pp

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

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

4 Soprani.

4 Alti.

Allegretto grazioso. (♩.=52.)

Allegretto grazioso. (♩.=52.)

Musical score for vocal parts and piano accompaniment. It features five staves: a vocal line for the Narrator (Tenor) and four vocal lines for Soprano and Alto voices. The piano accompaniment is shown in grand staff notation. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 52 beats per minute. The music begins with a piano (*p*) dynamic.

Piano accompaniment section. The music is written in grand staff notation. It features a flowing melody in the right hand and a rhythmic accompaniment in the left hand. The tempo remains 'Allegretto grazioso'.

Piano accompaniment section. A measure number '46' is enclosed in a box above the staff. The music continues with the same tempo and dynamic.

Piano accompaniment section. This section includes dynamic markings: *poco f* (poco forte) and *pp* (pianissimo). The tempo remains 'Allegretto grazioso'.

First system of musical notation. The right hand features a melodic line with a 7-measure rest and a *poco f* dynamic marking. The left hand plays a rhythmic accompaniment of eighth notes. A *poco f* dynamic marking is also present in the right hand.

Second system of musical notation. The right hand continues the melodic line with a *p* dynamic marking. The left hand maintains the eighth-note accompaniment.

Third system of musical notation. The right hand has a *poco f* dynamic marking. The left hand has a *p* dynamic marking. A *pp* dynamic marking is also visible in the right hand.

Fourth system of musical notation, starting with a boxed measure number **47**. The right hand has a *p* dynamic marking. The left hand continues the eighth-note accompaniment.

Fifth system of musical notation. The right hand has a *pp* dynamic marking. The left hand continues the eighth-note accompaniment.

Sixth system of musical notation. The right hand has a *poco f* dynamic marking. The left hand continues the eighth-note accompaniment.

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 - le ap - pa - ren - ce,
 nah am Weg ein lieb - lich Plätzchen tra - fen an,
 halt - ed at the way - side in - a pleasant place,

R.

Où se trouvaient ar - bres touffus Et - de l'eau
 wo Bäu - me stan - den dicht be - laubt, und Was - ser
 where trees af - ford - ed sheltering shade and cool, clear

R.

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

R.

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

R.

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

49

R.

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

R.

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

trium p
poco f
p

R.

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

R.

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

50

poco f

pp

51

R. *rit. un poco*

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

pp

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

R. *senza accel.* *Poco rit.*

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

senza accel. *Poco rit.*

dim. *pp*

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

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 jo.yous they dream while An - gels from Heav'n o'er them

R.

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

pp

Le Chœur doit être placé au loin derrière la Scène.

Der Chor muss weit hinter dem Orchester aufgestellt sein.

The Chorus must be placed far behind the orchestra.

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

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

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

4 Soprani.

pp perdendo *ppp*

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

2 Alti I.
pp perdendo *ppp*

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

2 Alti II.
pp perdendo *ppp*

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

pp *ppp*

TROISIÈME PARTIE.
DRITTER THEIL. THIRD PART.

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

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

Allegro non troppo. (♩=72.)

De - puis trois
 Drei Ta - ge
 Now three whole

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

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

mf *dim.* *p*

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

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

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

R.

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

R.

R.

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

R.

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

R.

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

R.

Dieu.
 half.
 God.

dim.

53

R.

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

cresc. *mf*

R.

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

R.

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

R.

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

54

R.

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

poco f *f > p*

R.

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

f > p

R.

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

f > p *f > p*

R.

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

f > p *f > p* *f > p*

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'était u - ne ci - té des longtemps ré - u - nie A l'em - pi - re ro - man.
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,
than.
em - pire;

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

Recit.

R.

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

Recit.

R.

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

Scene I.

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

Duo. Duett. Duet.

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

Moderato. (♩ = 50.)

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

Joseph.

Le Père de Famille.
 Hausvater.
 The father.

6 Bassi I.

6 Bassi II.

Moderato. (♩ = 50.)

M.

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

M.

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

M.

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

55

M.

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

M.

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

ppp

p

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

p

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

56

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

cresc.

cresc.

Allegro. (♩=68.)

J.

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

CORO.

6 Bassi II.

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

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

57 Tempo I.
Marie.

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

M.

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

Joseph.

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

J.

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

Marie.

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

M.

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

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

(p) cresc. sf

J.

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

poco f p mf

(dim.) p mf 58

Joseph.

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

p mf

J. 

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

J. 

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

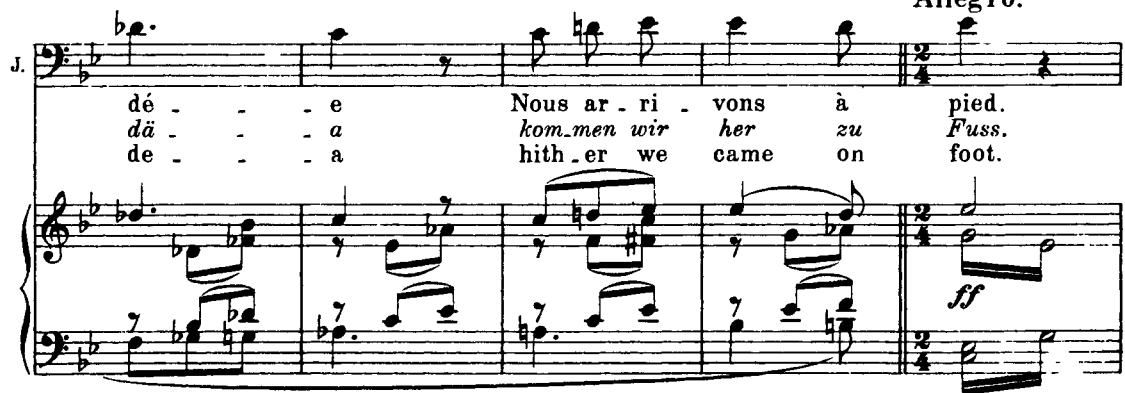
59

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 babel! Far, far, e'en from Ju -

un poco cresc.

Allegro.

J. 

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

ff

CORO.

6 Bassi I.

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

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

6 Bassi II.

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

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

Joseph.

60 Tempo I.

Sei-gneur!
O Herr!
Good man!

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

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

60 Tempo I.

J. sauvez la mè - re! Ma - rie ex -
ret-te die Mut - ter! Ach, sie er -
let not a moth - er die! Wear - y, she

(mf *espressivo*)

J. 

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

Allegro non troppo. (♩=52.)

J. 

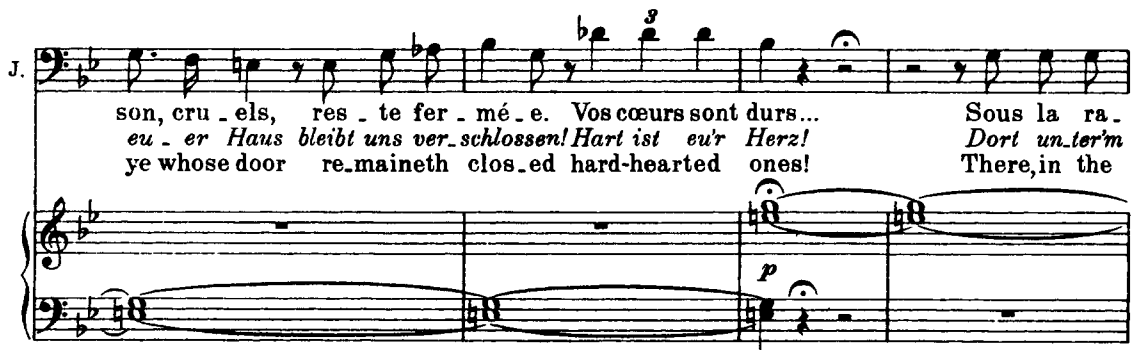
n'a plus de lait.
 rung ist ver - siegt.
 e'en at her breast.

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

J. 

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

Silence.
G. P. Recit.

J. 

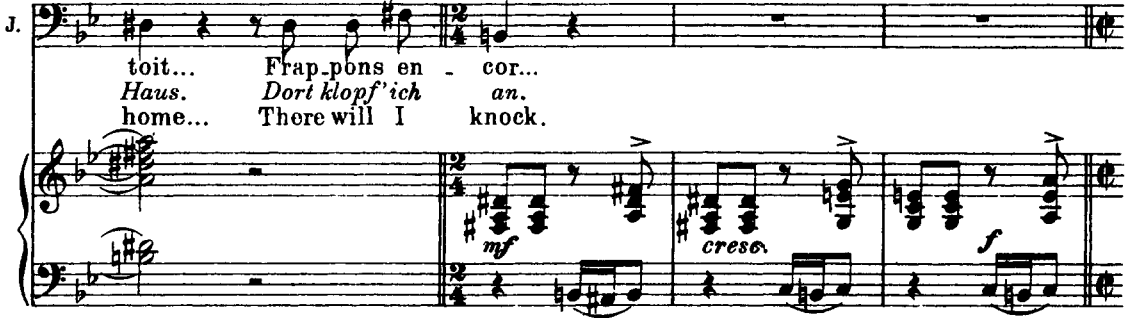
son, cru - els, res - te fer - mé - e. Vos cœurs sont durs...
 eu - er Haus bleibt uns ver - schlossen! Hart ist eu'r Herz!
 ye whose door re. maineth clos. ed hard - hearted ones!

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

J. 

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

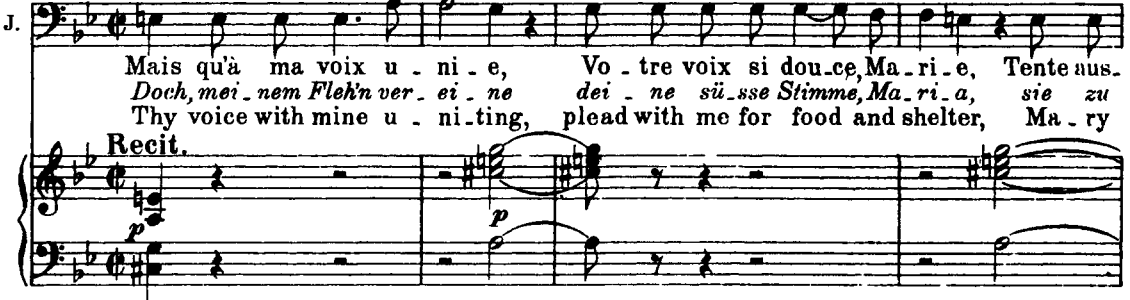
Allegro non troppo. (♩=52.)

J. 

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

mf *cresc.* *f*

Recit.

J. 

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

p

Marie.

62 Allegro non troppo.

J. 

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

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

62 *(p)* *poco f*

M.

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

mf

p

Tempo I.

M.

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

Joseph.

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

Tempo I.

mf

p

M.

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

J.

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

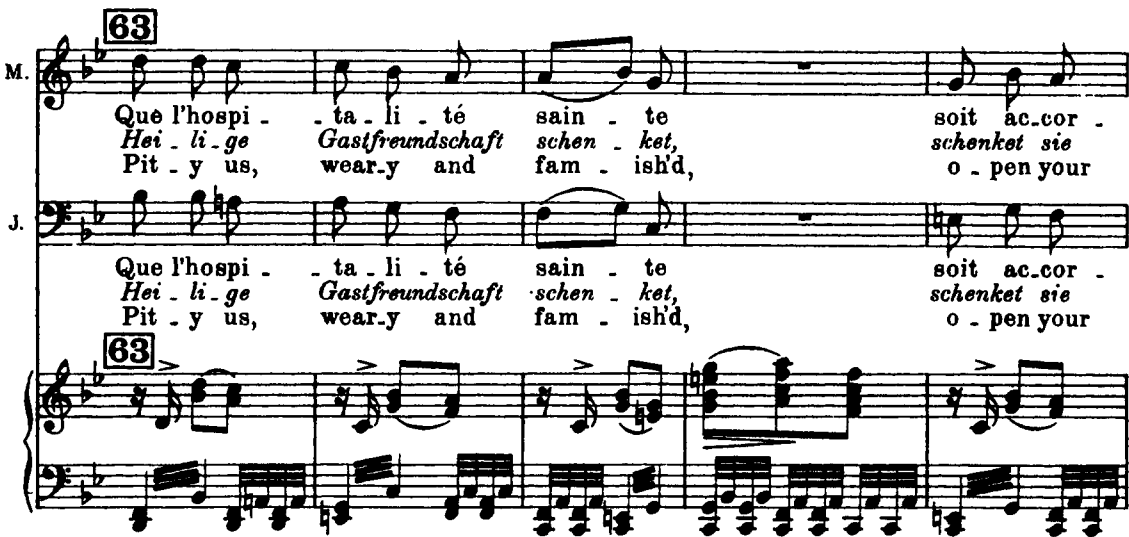
M. 

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


J. 

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


63

M. 

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

J. 

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

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, *cresc.* far, e'en from Ju -



non cresc. e sempre p

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

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

64

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

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

64

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

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

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

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

cresc.

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

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

poco f *ppp*

65

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

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

65 *f sempre cresc.* *ff*

L'intérieur de la maison des
Ismaélites.

Das Innere des Hauses der
Ismaéliten.

The interior of the house of
the Ishmaelites.

Poco meno mosso. (♩=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. p 7 7

Le P.

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

7 7

Le P.

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

7 7

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

Le P.

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

riten. riten.

66 Allegro. (♩=120.)

Le P.

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

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

f *poco f* *p*

Le P.

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

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

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

Le P.

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

Mon-trez la bon-té de vos cœurs!
 nun zeigt eu-rer Her-zen Gü-te recht,
 and show ye are kind to those in need!

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

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

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

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 -
 Fül - le, bringt fri - sches Was - ser, brin - get Milch, und das Kind - lein im -
 grape - vine; bring cooling wa - ter, bring sweet milk, and the cra - dle pre -

Le
P.

stant U - ne cou - chet - te pour l'en - fant! Que de leurs pieds meur -
 Nu bet - tet weich zu sü - sser Ruh, dass man den 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.)

Que de leurs
 Dass man den
 Come, lave their

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

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

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

68

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

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

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

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

68

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

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

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

rons à l'instant U - ne cou - chet_te pour l'en - fant!
Kindlein im Nu bet - tet es weich zu sü_sser Ruh.
 cra_dle pre_pare for that sweet in - fant boy so fair!

mf

tant U - ne cou - chet_te pour l'en - fant!
Nu, wir bet_tens weich zu sü_sser Ruh.
 pare for the in - fant boy so fair!

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

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

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

mf

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Que de leurs
dass man den
Come, lave their

su - res!
hül - le.
oint - ment!

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

De leurs
dass den
Lave their

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

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

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

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

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

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

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

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

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

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

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

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

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

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

poco cresc.

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

poco cresc.

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

poco cresc.

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

poco cresc.

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

poco cresc.

mf

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

mf

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

mf

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

mf

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

mf

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

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

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

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

69

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

tel *mf* Ah!
 he! *mf* Ach!
 fair! *mf* Come!

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

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

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 we'll pre - pare for that in - fant boy so

dim. - - - - - *pp*

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

dim. - - - - - *pp*

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

dim. - - - - - *pp*

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

70

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

fant! _____
 Ruh. _____
 fair! _____

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

fant! _____
 Ruh. _____
 fair! _____

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

fant! _____
 Ruh. _____
 fair! _____

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

fant! _____
 Ruh. _____
 fair! _____

70

First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with various accidentals and dynamics, including a *tr* (trill) marking. The bass staff provides a harmonic accompaniment with chords and moving lines.

Second system of musical notation. The treble staff continues the melodic line with a *tr* marking. The bass staff features a complex accompaniment with a *tr* marking and a wavy line indicating a tremolo effect.

Third system of musical notation. The treble staff has a *tr* marking. The bass staff includes a *p* (piano) dynamic marking and a wavy line indicating a tremolo effect.

Fourth system of musical notation. The treble staff features a *tr* marking. The bass staff includes a *tr* marking and a wavy line indicating a tremolo effect.

Fifth system of musical notation. The treble staff has a *tr* marking. The bass staff includes a *cresc.* (crescendo) dynamic marking and a wavy line indicating a tremolo effect.

Sixth system of musical notation. The treble staff features a *tr* marking. The bass staff includes a *p* (piano) dynamic marking and a wavy line indicating a tremolo effect.

First system of musical notation, featuring a treble and bass staff. The music is in a minor key and includes dynamic markings such as *p* and *mf*.

Second system of musical notation, featuring a treble and bass staff. The music continues with various rhythmic patterns and dynamic markings.

Third system of musical notation, featuring a treble and bass staff. This system includes a prominent melodic line in the treble staff and a complex bass line.

Fourth system of musical notation, featuring a treble and bass staff. The music is characterized by triplet rhythms and dynamic markings.

Fifth system of musical notation, featuring a treble and bass staff. A box containing the number **71** is positioned above the first measure of the treble staff. The music includes triplet markings and dynamic markings.

Sixth system of musical notation, featuring a treble and bass staff. The music concludes with a final melodic flourish in the treble staff and a sustained bass line.

First system of piano introduction, featuring treble and bass staves with various musical notations including triplets and slurs.

Second system of piano introduction, continuing the musical notation from the first system.

Third system of piano introduction, concluding the introductory piece with sustained chords in the right hand and a simple bass line.

Le Père de Famille.

Hausvater.

The father.

Recit.

Vocal line for the recitativo section, with lyrics in French, German, and English.

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.

Piano accompaniment for the recitativo section, consisting of a simple bass line.

Moderato.

Le P.

Vocal and piano accompaniment for the Moderato section, including lyrics in French, German, and English.

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

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

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

Andantino.

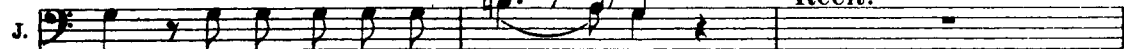
Le P.
 jour au Li - ban, en Sy - ri - e. Comment vous nom - me - t -
 Li - ba - non sind wir ent - spros - sen. Nun sagt mir, wie Ihr
 Le - ba - non in'th' land of Sy - ria? Now may I know your

Lento. dolce
 Joseph.

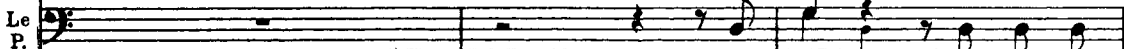
Le P.
 Elle a pour nom Ma - ri - e; Je m'ap - pel - le Jo -
 Ihr Na - me ist Ma - ri - a, Jo - seph nen - net man
 This woman's name is Ma - ry; Jo - seph is my
 on?
 heisst?
 names?
 Lento.

Andantino. (♩=48.)
misurato

Recit.



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



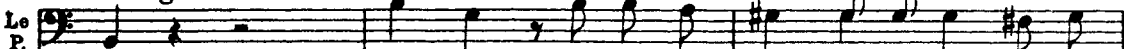
Le P. Jé - sus! quel nom char -
Je - sus! welch hol - der
Je - sus! what love - ly

Andantino. (♩=48.)

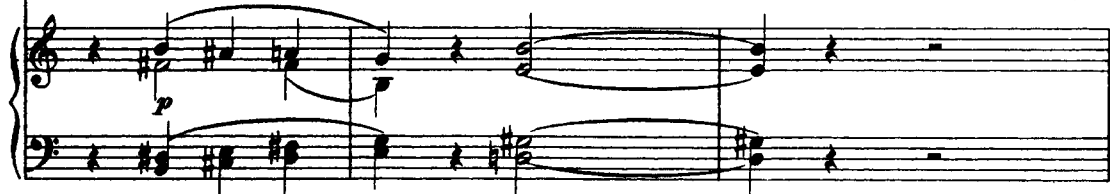
Recit.



72 Allegretto.



Le P. mant! Di - tes, que - fai - tes - vous pour ga - gner vo - tre
Nam! Sa - ge, durch wel - che Ar - beit dein Brot du ge -
name! 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? Eh
winnest, sprich, wess' Standes du bist? Ei
liv - ing? say what is thy trade? Well

Andantino.

Allegretto.



Recit.



bien, c'est mon métier; Vous ê - tes 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 - ble nous tra - vai - le -
Zu - sammen ar - bei - ten wir
 Thus hand in hand we'll share our

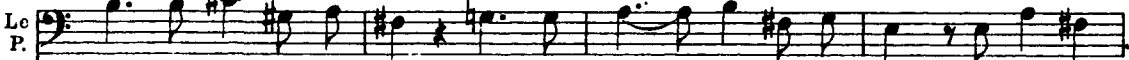
Recit.



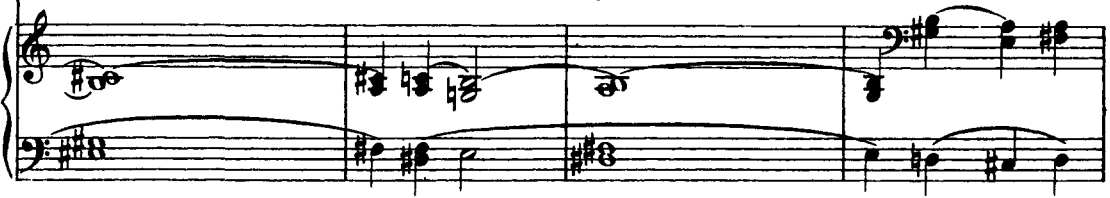
Moderato. (♩=80.)

misurato

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



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



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 - bedient son. Thus all is ar -



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

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

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

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

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

ra,
an,
 here.

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

ra,
an,
 here.

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

Le Père de Famille.

Hausvater.

The father.

74

(p) un poco rit.

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

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

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

dra, Et la sa - ges - se il 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.

Recit.

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

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

Le
P.

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

Le
P.

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

Trio pour deux Flûtes et Harpe.

Exécuté par les jeunes Ismaélites.

Trio für zwei Flöten und Harfe.

Ausgeführt von den jungen Ismaéliten.

Trio for two Flutes and a Harp.

Performed by the young Ishmaelites.

Allegro moderato. (♩ = 72.)

Andante espressivo. (♩ = 42.)

First system of musical notation, featuring a treble and bass clef. The music is in a key with two sharps (F# and C#) and a 2/4 time signature. The melody in the treble clef is characterized by slurs and accents. The bass clef provides a steady accompaniment. A dynamic marking of *mf* is present.

Second system of musical notation, continuing the piece. It features similar melodic and accompanimental patterns as the first system, with a dynamic marking of *mf*.

Third system of musical notation, showing further development of the musical themes. The treble clef has more prominent slurs and accents.

Fourth system of musical notation, featuring a change in the bass clef accompaniment with a more rhythmic pattern.

Fifth system of musical notation, marked with a dynamic of *poco f*. The treble clef melody is more active, with many slurs and accents.

Sixth system of musical notation, starting with the instruction *Un poco rit.* and *a tempo*. The treble clef features a melodic line with slurs and accents, while the bass clef has a steady accompaniment. A dynamic marking of *p* is present.

First system of musical notation, measures 1-3. The right hand features a melodic line with slurs and ties, while the left hand provides a rhythmic accompaniment of eighth notes.

Second system of musical notation, measures 4-6. The right hand continues the melodic development with slurs and ties, and the left hand maintains the eighth-note accompaniment.

Third system of musical notation, measures 7-9. The right hand has a melodic line with slurs and ties. The left hand features a series of chords. A *dim.* (diminuendo) marking is present in the right hand.

Fourth system of musical notation, measures 10-12. The right hand has a melodic line with slurs and ties. The left hand features a series of chords. A *p* (piano) marking is present in the right hand, and a *cresc.* (crescendo) marking is present in the left hand.

Fifth system of musical notation, measures 13-15. The right hand has a melodic line with slurs and ties. The left hand features a series of chords. A *cresc.* (crescendo) marking is present in the left hand.

Sixth system of musical notation, measures 16-18. The right hand has a melodic line with slurs and ties. The left hand features a series of chords. A *dim.* (diminuendo) marking is present in the right hand, and a *p* (piano) marking is present in the left hand. A *un poco rall.* (un poco rallentando) marking is present above the right hand. The system concludes with a double bar line and a repeat sign.

Allegro vivo. (♩=144.)

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The music begins with a dynamic marking of *mf* in the upper staff. The first measure contains a quarter rest in the upper staff and a quarter note in the bass staff. The second measure has a quarter note in the upper staff and a quarter note in the bass staff. The third and fourth measures each feature a quarter note in the upper staff and a quarter note in the bass staff, with a *p* dynamic marking in the bass staff.

The second system of music consists of two staves. The upper staff features a series of sixteenth-note chords, while the lower staff has a steady eighth-note accompaniment. The dynamics are consistent with the previous system.

The third system of music consists of two staves. The upper staff has a melodic line with eighth notes and quarter notes. The lower staff has a bass line with eighth notes. The system includes first and second endings, marked with '1.' and '2.' above the staves. A *p* dynamic marking is present in the second ending of the bass staff.

The fourth system of music consists of two staves. The upper staff has a melodic line with eighth notes and quarter notes. The lower staff has a bass line with eighth notes. The system includes first and second endings, marked with '1.' and '2.' above the staves. A *p* dynamic marking is present in the second ending of the bass staff.

The fifth system of music consists of two staves. The upper staff has a melodic line with eighth notes and quarter notes. The lower staff has a bass line with eighth notes. The system includes first and second endings, marked with '1.' and '2.' above the staves. A *p* dynamic marking is present in the second ending of the bass staff.

The sixth system of music consists of two staves. The upper staff has a melodic line with eighth notes and quarter notes. The lower staff has a bass line with eighth notes. A box containing the number '75' is placed above the first measure of the upper staff.

The first system of music consists of two staves. The treble staff begins with a series of eighth-note chords, followed by a melodic line with eighth notes. The bass staff provides a harmonic accompaniment with chords and a rhythmic pattern of eighth notes.

The second system continues the piece. The treble staff features a melodic line with slurs and accents. The bass staff has a rhythmic accompaniment with slurs and accents.

The third system shows a continuation of the melodic and harmonic development. A fermata is placed over a chord in the treble staff. The bass staff continues with its rhythmic accompaniment.

The fourth system continues the piece. A fermata is placed over a chord in the treble staff. The bass staff continues with its rhythmic accompaniment.

76

The fifth system begins with a fermata and a measure rest in the treble staff. The bass staff continues with its rhythmic accompaniment.

The sixth system features a mezzo-forte (*mf*) dynamic marking. The treble staff has a complex rhythmic pattern with slurs and accents. The bass staff continues with its rhythmic accompaniment.

First system of musical notation. The treble clef staff features a complex texture of sixteenth-note chords and arpeggios. The bass clef staff provides a steady accompaniment of eighth-note chords.

Second system of musical notation. The treble clef staff continues with intricate sixteenth-note patterns. The bass clef staff features a more active line with eighth-note chords and some melodic movement.

Third system of musical notation. The treble clef staff has a more sustained texture with longer note values and some slurs. The bass clef staff continues with eighth-note accompaniment.

Fourth system of musical notation. The treble clef staff shows a mix of sixteenth-note runs and longer notes. The bass clef staff maintains the eighth-note accompaniment.

Fifth system of musical notation. The treble clef staff features a series of sustained chords and longer note values. The bass clef staff continues with eighth-note accompaniment.

Sixth system of musical notation. The treble clef staff has a more melodic line with some slurs and a *tenuto* marking over the final notes. The bass clef staff continues with eighth-note accompaniment.

Andante.

First system of the musical score. The right hand features a melodic line with a long slur over the first two measures. The left hand plays a steady eighth-note accompaniment. A dynamic marking of *p* (piano) is present in the first measure.

Second system of the musical score. The right hand continues the melodic line with a slur. The left hand accompaniment remains consistent.

Third system of the musical score. The right hand has a slur over the first two measures. The left hand accompaniment includes a dynamic marking of *f* (forte) in the third measure.

Fourth system of the musical score. The right hand has a slur over the first two measures. The left hand accompaniment includes dynamic markings of *cresc.* (crescendo) and *dim.* (diminuendo).

Fifth system of the musical score. The right hand has a slur over the first two measures. The left hand accompaniment includes dynamic markings of *p* (piano) and *pp* (pianissimo). The tempo marking *rallent.* (ritardando) is above the first measure, and *a tempo* is above the second measure.

Sixth system of the musical score. The right hand has a slur over the first two measures. The left hand accompaniment includes dynamic markings of *perdendo* (decrescendo), *mf* (mezzo-forte), and *pp* (pianissimo).

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

Recit.

Joseph.

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

Le Père de Famille.
Hausvater.
The father.

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

Soprani.

Alti.

CORO.

Tenori I.

Tenori II.

Bassi.

Recit.

77

Andantino. (♩ = 84.)

Le P.

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

p cresc.

con Pedale.

Le P. mir, bon pè - rel 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 les - poir du bon -
 gut. Kla - get nicht mehr, dass der Hoff - nung mil - - de Zau - ber auf's
 thine! Fear thou nothing! May fresh hope and peace now comfort your

Marie.

78

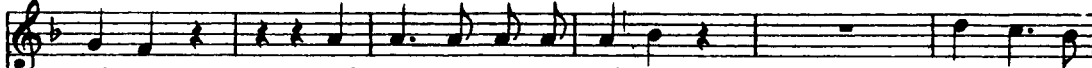
A - dieu, mer - - ci, bon
 Leb' wohl, hab' Dank, mein
 Fare - well, I thank thee,


Joseph.

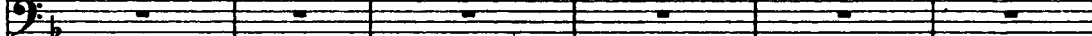
A - dieu, mer - - ci, bon
 Leb' wohl, hab' Dank, mein
 Fare - well, I thank thee,

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

78

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

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

Lo
P. 

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

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

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

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

Bassi. 



un poco rit.

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

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

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

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

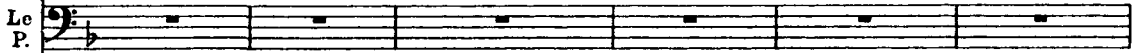
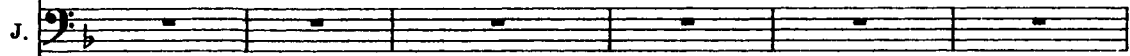
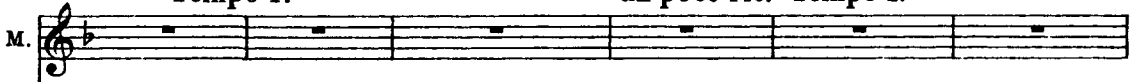
mè-re! Bien re-po-sez! Plus d'a-lar-mes.
Mut-ter, ru-het mir sanft, kla-get nicht mehr!
 mother! Sleep till the morn! Cease to sor-row!

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

un poco rit.

Tempo I.

un poco rit. Tempo I.



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



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



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



lar - - mes.
 nicht mehr.
 sor - - row!

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



Tempo I.

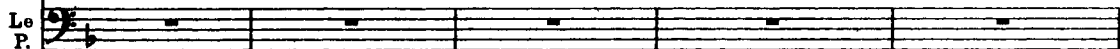
un poco rit. Tempo I.





un poco rit.


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

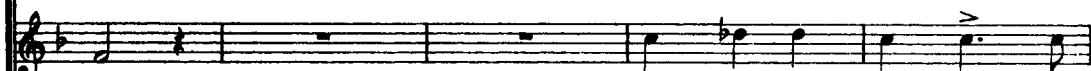
J. 
 Plus d'a - lar - - - mes.
Nim - mer klag' - - - ich,
 Cease my sor - - - row!

Le P. 


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


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


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



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

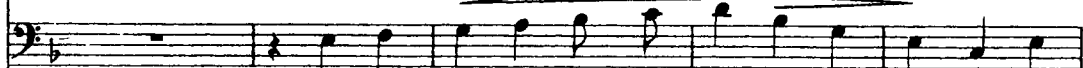
pp  *unis.*
 Al - lez dor - mir, al - lez dor - mir, bon
 Nun geh zur Ruh, nun geh zur Ruh, mein
 Now go to rest, now go to rest, kind

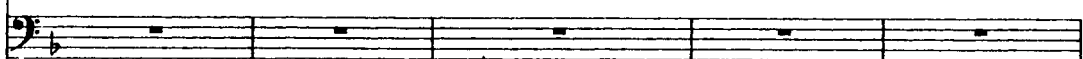

 un poco rit.
pp

Tempo I.

un poco rit. Tempo I.

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

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

Le P. 

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

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

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

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

Ren-trent
Hoff-nung
Fill the

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

Ren-trent
Hoff-nung
Fill the

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

Tempo I.

un poco rit. Tempo I.



79 un poco animato

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

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

Le
P.

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

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

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

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

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

79 un poco animato

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

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

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

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

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

unis.

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

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

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

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

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

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

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

Ren - trent en
 keh - ren euch
 Fill each sad

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

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

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

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

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

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

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

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

80 un poco rit.

a tempo *pp*

Marie.

(pp)

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

Joseph.

(pp)

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

Le Père de Famille.

Hausvater.

The father.

(pp)

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

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

(pp)

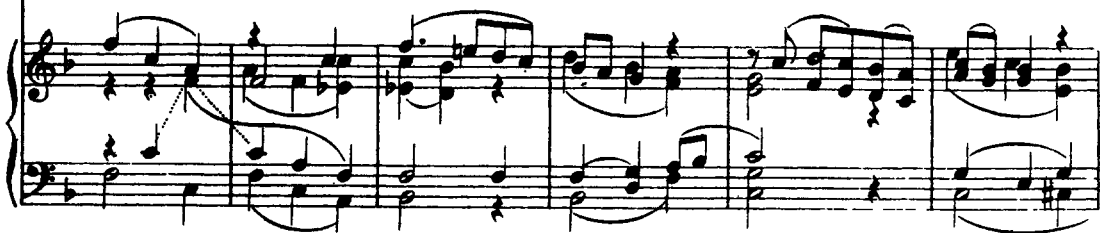
Al - lez — bon pè - re, Doux en - fant, ten - dre
 Nun geht zur Ru - he, sü - sses Kind, zar - te
 To rest, kind fath - er, sweet in - fant fair, ten - der

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


(pp)

unis.

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



un poco rit. sempre rit. *pp*

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

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

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


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


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


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


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


 un poco rit. sempre rit.

M.

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

J.

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

Le
P.

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

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

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

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

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

(*ppp*)

Scene III.

Epilogue. Epilog. Epilogue.

Lento. (♩=50.)

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

Soprani.

Alti.

Tenori.

Bassi.

CORO.

Lento. (♩=50.)

p perdendo

p perdendo

p perdendo

p perdendo

R.

p perdendo

p perdendo

p perdendo

p perdendo

L'istesso tempo.

Recit. misurato.

R.

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

Recit. misurato.

p

R.

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

R.

séph a - vec el - le, Vi - rent fleurir 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 Fül - - - le.
 forth, gen - tle - ness, kindness, wis - dom and love u - nit - - - ed.

81

R.

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

poco f

R.

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

poco f *poco cresc.*

Un poco riten. - - -

R.

ta le genre hu - main De 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. - - -

mf *poco cresc.* *f*

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

R.

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

Un poco ritard.

p *p*

cresc. *p*

R.

toi que res - te - 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
 thee down to thy Cre - a - tor, bow - down in a - dor - a - tion be -

pp *ppp*

R.

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

Soprani. *pp*

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

Alti. *pp*

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

Tenori.

Bassi.

CORO.

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

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

pp

O mon
 Mei - - - ne
 Oh, my

pp

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

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

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

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

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

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

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

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

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

toi que res - te - t - ill.. 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 â - me, mon
 moi - ne See - le, knie - e dich hin! Mei - ne See - le, o
 Bow thee down un - to thy God. Bow thee down, oh, my

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

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

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

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

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

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

Le Récitant.
 Ein Erzählender. } Tenor.
 A Narrator. } **82**

p *cresc.*
 O mon â - - - me,
 Mei - ne See - - - le!
 Oh, my spir - - - it,
dim. *p* *poco f* *poco cresc.*
 tel mys - tè - - rel.. O mon cœur em - - - plis -
 gro - ssen Wun - der! O mein Herz, sei er -
 might - y won - der! Oh, my soul, be thou
dim. *p* *poco f* *poco cresc.*
 tel mys - tè - - 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
 gro - ssen Wun - der! O mein
 might - y won - der! Oh, my
dim. *p* *poco f*
 tel mys - tè - - rel.. O mon
 gro - ssen Wun - der! O mein
 might - y won - der! Oh, my

R.

mf *p*

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

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

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

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

poco cresc. *p*

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

R.

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

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

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

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

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

R.

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

— plis - toi du gra - ve et pur — a - mour Qui
— er - füllt von Lie - be ernst — und rein, durch
— thou fill'd with pure and ho - - - ly love. Pure

pur a.mour, em - plis - toi du gra.ve et pur — a - mour
ernst und rein, sei — er - füllt von Lie - be ernst — und rein,
ho - ly love, be — thou fill'd with pure and ho - - - ly love.

toi du gra - - - ve a - mour Qui seul peut — nous ou -
füllt, von Lieb' — er - füllt, — durch sic nur, — nur durch
fill'd with ho - - - ly love, — pure love on - - - ly can

pur a.mour, du gra - - - ve a - mour Qui
ernst und rein, durch sie, durch sie al - -
ho - ly love! For pure and ho - ly

R.

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

seul, seul — peut nous ou - vrir le cé - les -
sie, nur — durch sie al - lein — gehst zum Him -
love on - - ly can re - veal — our ce - lest -

Qui peut — nous ou - vrir le cé - les -
durch sic — nur al - lein gehst zum Him -
Pure love (on - ly) can re - veal — our ce - lest -

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

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

R.

les - te sé - jour, peut nous ou - vrir le cé - les -
 Him - mel du ein, durch sie - al - lein gehst zum Him -
 lest ial a - bode can o - pen un - to us our ce -

te sé - jour, le cé - les -
 mel du ein, gehst zum Him -
 ial a - bode, our ce - lest

te sé - jour, le cé - les -
 mel du ein, gehst zum Him -
 ial a - bode, our ce - lest

seul, seul peut nous ou - vrir le cé - les -
 ein, nur durch sie - al - lein gehst zum Him -
 ope, can o - pen un - to us our ce - lest

nous ou - vrir le cé - les -
 sie al - lein gehst zum Him -
 un - to us our ce - lest

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

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

A - - - - - men!

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

A - - - - - men!

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

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.

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

Die Choristen sind ersucht, nicht zu gleicher Zeit zusammen aufzuathmen, damit keine scheinbare Unterbrechung im Singen stattfindet.

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

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.

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

R.

pp
A - - - - - men!

p *dim.*
A - - - - - men!

p *dim.*
A - - - - - men!

pp
A - - - - - men!

pp
A - - - - - men!

pp
A - - - - - men!

pp
A - - - - - men!

pp
A - - - - - men!

pp
A - - - - - men!

pp
A - - - - - men!

pp
A - - - - - men!

pp
A - - - - - men!

R.

sempre più p
A - - - - - men!

pppp
A - men!

ppp
A - - - - - men!

ppp
A - - - - - men!

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

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

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

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

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