

# Des Heilands Kindheit.

## Geistliche Trilogie.

Deutsche Übersetzung von Peter Cornelius und Felix Weingartner.

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

### PERSONEN.

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

# L'Enfance du Christ.

## Trilogie Sacrée.

Paroles de Hector Berlioz.

<b>1<sup>re</sup> Partie. Le Songe d'Hérode</b> . . . . .	Page
A Mesdemoiselles Joséphine et Nanci Suat, mes nièces.	2
<b>2<sup>e</sup> Partie. La Fuite en Egypte</b> . . . . .	65
A Monsieur Ella, Directeur de l'Union musicale de Londres.	
<b>3<sup>e</sup> Partie. L'Arrivée à Saïs.</b> . . . . .	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 Bennhoff.

<b>1st Part. Herod's Dream</b> . . . . .	Page
Dedicated to my nieces Josephine and Nanci Suat.	2
<b>2nd Part. The Flight into Egypt</b> . . . . .	65
Dedicated to Mr. Ella, Director of the Musical Union in London.	
<b>3rd Part. The Arrival at Saïs.</b> . . . . .	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.

# Berlioz

## 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.  
*mf*

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. ja 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 nächtlicher 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.)

*simile*

**1**

*mf*

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has two flats (B-flat and E-flat). The music features a melodic line in the right hand with some slurs and a more rhythmic accompaniment in the left hand. A dynamic marking of *mf* is present in the second measure of the upper staff.

The second system continues the piece with two staves. The right hand has a more active melodic line with slurs and some grace notes. The left hand provides a steady accompaniment. A dynamic marking of *mf* is visible at the end of the system.

The third system shows two staves of music. The right hand features a series of slurs and a melodic line that moves across the system. The left hand continues with a consistent accompaniment. A dynamic marking of *mf* is present at the beginning of the system.

The fourth system contains two staves. A square box containing the number '2' is placed above the first measure of the upper staff, indicating a second ending or a repeat. The music continues with two staves, showing a continuation of the melodic and accompanimental lines. A dynamic marking of *mf* is present at the start of the system.

The fifth system consists of two staves. The right hand has a complex melodic line with many slurs and some chromatic movement. The left hand provides a rhythmic accompaniment. A dynamic marking of *mf* is present at the end of the system.

6

First system of musical notation, featuring a treble and bass clef staff with complex melodic lines and chords.

Second system of musical notation, continuing the melodic and harmonic development.

Third system of musical notation, including the instruction *cresc.* (crescendo).

Fourth system of musical notation, including the instruction *p* (piano).

Fifth system of musical notation, including the instruction *mf* (mezzo-forte).

Sixth system of musical notation, starting with a boxed number **3** and including the instruction *pp* (pianissimo).

First system of musical notation, featuring a treble and bass staff with a key signature of two flats and a common time signature. The music includes various rhythmic patterns and dynamics, with a *mf* marking at the end.

Second system of musical notation, continuing the piece with similar rhythmic and melodic lines. Dynamics include *mf* and *f*.

Third system of musical notation, marked with *cresc. poco a poco* in the left hand. It features a prominent melodic line in the right hand and a steady accompaniment in the left.

Fourth system of musical notation, showing a continuation of the melodic and harmonic development. Dynamics range from *mf* to *f*.

Fifth system of musical notation, including a first ending bracket labeled '4' and a repeat sign. Dynamics include *mf* and *f*.

Sixth system of musical notation, concluding the page with a *dim.* marking and a final *p* dynamic. It features a complex texture with many notes in both hands.

First system of musical notation, featuring treble and bass staves with various notes and rests. Dynamics include *mf* and *p*.

Second system of musical notation, starting with a boxed number '5' above the first measure. Dynamics include *mf* and *pp*.

Third system of musical notation, continuing the piece with various note values and rests.

Fourth system of musical notation, featuring a *p* dynamic and a *cresc.* (crescendo) marking.

Fifth system of musical notation, concluding the page with dynamics *mf* and *p*.



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

Second system of musical notation, starting with a measure number '6' in a box. It includes dynamic markings of *mf* and *f*. The notation features various articulations and phrasing slurs.

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

Fourth system of musical notation, featuring a dynamic marking of *cresc.* (crescendo). The notation includes various articulations and phrasing slurs.

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

**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)

**A\_van\_cez!**  
*Vorwärts denn!*  
Then advance!

Ro-me.  
Ro-ma.  
Roman!

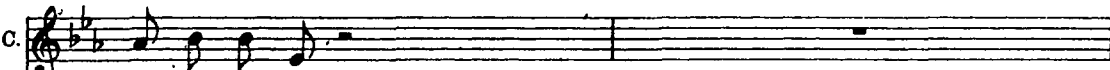
**Recit.** (a tempo misurato)

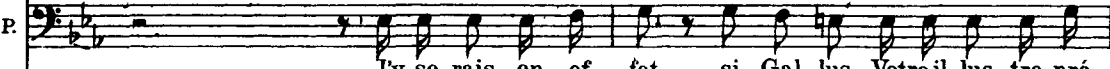
**Recit.**

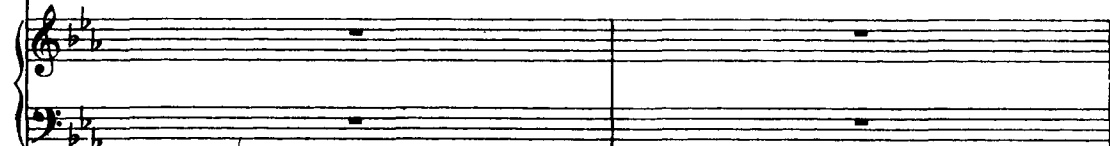
**Poly-do-rus!** Je te cro-yais dé-jà, sol-dat, aux  
*Poly-do-rus!* Ich glaub-te dich in Rom, mein Freund, am  
**Poly-do-rus!** I thought thou wert in Rome, my friend! on'th'


Hal-te!  
Hal-tet!  
Stay there!

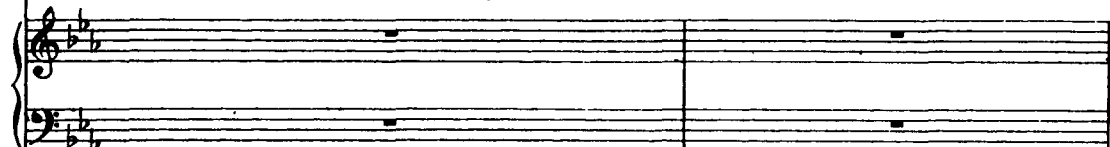
**Recit.**


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

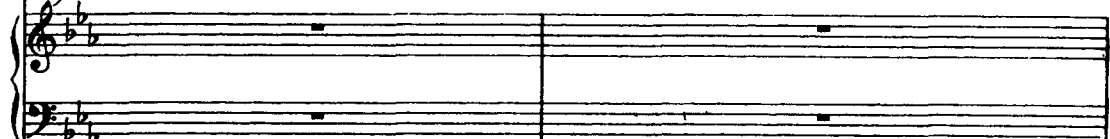
P.    
 J'y se-rais en ef-fet si Gal-lus, Votre il-lus-tre pré-   
*Und ge-wiss wär' ich dort, wenn nicht Gal-lus, der stren-ge Herr*   
 And in troth there I'd be, had not Gal-lus, th'illust-ri-ous




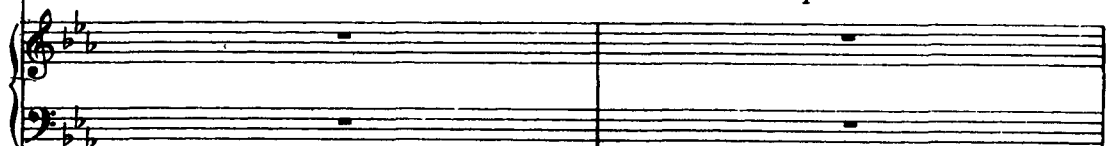
P.    
 teur, meût en-fin lais-sé li-bre; Mais il m'a, sans rai-   
*Prä-tor, ge-hal-ten mich hät-te. Oh-ne Grund, oh-ne*   
 pre-tor, retain'd me a cap-tive. For no rea-son I



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 wäh - rend der Nacht ver - langt er uns' - ren  
 day, yea from sun - set to dawn, a - fraid to be a -

## Centurion.

Ri - di - cu - le ty - ran! Mais  
 Der ver - ächt - li - che Thor! doch  
 Tyrant, co - ward in one! Now  
 ler... il nous ob - sè - de en - fin.  
 Schutz und quält uns im - mer - fort.  
 lone, he bids us guard his sleep.

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

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

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

**8** **Tempo I. misurato**

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

**Tempo I. misurato**

First system of musical notation, featuring treble and bass staves with various notes and rests. Includes dynamic markings *dim.* and *p*.

Second system of musical notation, featuring treble and bass staves with various notes and rests. Includes dynamic markings *mf*, *pp*, and *p*.

Third system of musical notation, featuring treble and bass staves with various notes and rests. Includes a measure number **9** and a dynamic marking *cresc.*

Fourth system of musical notation, featuring treble and bass staves with various notes and rests. Includes dynamic markings *mf*, *dim.*, and *p*.

Fifth system of musical notation, featuring treble and bass staves with various notes and rests. Includes a dynamic marking *dim. poco a poco*.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with two flats and a 3/4 time signature. It consists of two staves with various rhythmic patterns and melodic lines.

Second system of musical notation, continuing the piece. It includes a dynamic marking *dim. poco a poco* in the right-hand staff. The notation features flowing melodic lines and harmonic accompaniment.

Third system of musical notation, showing further development of the musical themes. The grand staff continues with intricate rhythmic and melodic details.

Fourth system of musical notation, featuring a large melodic phrase in the right-hand staff that spans across the system. The bass line provides a steady accompaniment.

Fifth system of musical notation, starting with a measure number **10** in a box. The system concludes with a final melodic flourish in the right-hand staff.

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

Second system of musical notation. The treble clef staff continues the melodic line with chords. The bass clef staff continues the eighth-note accompaniment.

Third system of musical notation. The treble clef staff shows a more active melodic line with frequent chord changes. The bass clef staff continues the accompaniment.

Fourth system of musical notation. The treble clef staff has a melodic line with some rests. The bass clef staff continues the accompaniment. A dynamic marking of *ppp* is present in the fourth measure.

Fifth system of musical notation. The treble clef staff features a melodic line with a fermata over the final measure. The bass clef staff continues the accompaniment.



## 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.)

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\_tro\_ner  
das mich entthro\_nen  
Which shall unthroner a

H. ner!  
king.

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

H. De ce pré\_sa\_ge me\_naçant  
der ban\_gen Ahnung, die be\_droht  
which doth foretell the time is nigh

Pour ma vie et ma gloi-rel...  
mei\_nen Ruh und mein Le\_ben?  
that shall end my life's glo-ry?

Andante misterioso. (♩ = 60.)

*ff* *mf* *p simile*

**11** Herodes.

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

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

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

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

*poco f*

H. *p*

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

*poco f* *p*

*col 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 ei-ne  
 bliss, grant me an hour of rest, peace to mine

H.

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

*espr.*

H.

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

*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!  
 gieb ei - ne Stun - de Frie - den.  
 grant me an hour of slum - ber!

H.

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

*pp*

13

H.

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

Ré -  
 Re -  
 To

H.

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

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

14

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.  
*poco sf* *poco sf*

a tempo

15

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

*pp* *p*

16 *Un poco rit.*

*a tempo*

*(p)* *cresc. molto* *p*

Scene III.

Polydorus. *f* **Allegro. (♩: 92.)**

Seigneur!  
O Herr!  
Oh, Sire!

Herodes.

*ff*

Lâches, tremblez! Je sais te. nir en.  
Weh mir, Ver. rath! Noch schaff' ich mit dem  
Coward, a. vaunt, else shall mysword re.

**Allegro. (♩: 92.)**

*pp* *ff*



**Meno mosso.**

P.

H. *Ar.rê.tez!*  
*Haltet ein!*  
*'Tis no foe!*

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

*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.

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

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

P.

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

Enfin!  
*Wohlan!*  
At last!

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

Scene IV.

Hérode et les Devins.

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

17 Andantino maestoso. (♩ = 63.)

Herodes.

Tenori I e II.

Bassi I e II.

CORO.

Les Devins.  
Die Wahrsager.  
The Sooth-sayers.

17 Andantino maestoso. (♩ = 63.)

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  
sina dir er - ge - ben,  
to thee are faith - ful

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

unis.

reux; Ils te sont dé\_vou\_és. Par\_le, qu'at\_tends\_tu  
 ehst; 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 m'é\_clai\_rer. Est-il quelque re\_mède Au sou\_cis 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'é - pou - van - te;  
*Je de Nacht*                      *der sel - be Traum ist's, der mich*      quä - let,  
 Ev'ry night,                      the same foul dream disturbs my slumber;

*pp*

H. 

Toujours u - ne voix gra - 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:                      „Verschwunden ist      dein Glück,                      seit ge - bo - ren ward ein  
 words:                      “Thy glorious days      are o'er,                      for an in - fant fair is

H. 

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

*poco f*

Recit.

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

Recit.

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

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

## Andante.

CORO. *p* *misurato*

18

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

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

*f*

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

Kabbalistische Umzüge und Beschwörung der Wahrsager.

Cabalistic processions and exorcism of the sooth-sayers.

*Allegretto.* (♩ = 152.)

*p*

*f*

19

First system of musical notation, measures 1-4. The music is in 3/4 time and features a melody in the right hand and a piano accompaniment in the left hand. The right hand starts with a half note G4, followed by quarter notes A4, Bb4, and A4. The left hand has a steady eighth-note accompaniment. A dynamic marking of *mf* is present at the beginning.

Second system of musical notation, measures 5-8. The right hand continues the melody with quarter notes G4, F4, E4, and D4. The left hand accompaniment remains consistent. A dynamic marking of *sf* is present.

Third system of musical notation, measures 9-12. The right hand has a half note G4, followed by quarter notes F4, E4, and D4. The left hand accompaniment continues. A dynamic marking of *sf* is present.

Fourth system of musical notation, measures 13-16. The right hand has a half note G4, followed by quarter notes F4, E4, and D4. The left hand accompaniment continues. A dynamic marking of *sf* is present.

Fifth system of musical notation, measures 17-20. The right hand has a half note G4, followed by quarter notes F4, E4, and D4. The left hand accompaniment continues. A dynamic marking of *mf* is present. The system ends with a double bar line and repeat signs.

Sixth system of musical notation, measures 21-24. The right hand has a half note G4, followed by quarter notes F4, E4, and D4. The left hand accompaniment continues. A dynamic marking of *sf* is present.

First system of musical notation, featuring piano and bass staves with dynamic markings *p*, *sf*, and *poco f*.

Second system of musical notation, continuing the piano and bass staves with dynamic markings *f*.

20

Third system of musical notation, starting with a measure rest and dynamic markings *p* and *sf*.

Fourth system of musical notation, continuing the piano and bass staves with dynamic markings *sf*.

Fifth system of musical notation, continuing the piano and bass staves with dynamic markings *sf*.

Sixth system of musical notation, continuing the piano and bass staves with dynamic markings *sf*.



First system of musical notation. Treble clef, key signature of two flats (B-flat, E-flat). The right hand begins with a half note G2, followed by a dotted half note G2. The left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *mf* and *sf*. A vertical dotted line is present in the middle of the system.

Second system of musical notation, continuing the first system. The right hand continues with a dotted half note G2. The left hand accompaniment continues. Dynamics include *sf*. A vertical dotted line is present in the middle of the system.

Third system of musical notation. The right hand has a half note G2. The left hand accompaniment continues. Dynamics include *sf*. A vertical dotted line is present in the middle of the system.

Fourth system of musical notation. The right hand has a half note G2. The left hand accompaniment continues. Dynamics include *sf*. A vertical dotted line is present in the middle of the system.

Fifth system of musical notation. A box containing the number "21" is located above the first measure. The right hand begins with a half note G2. The left hand accompaniment continues. Dynamics include *mf*. A vertical dotted line is present in the middle of the system.

Sixth system of musical notation. The right hand begins with a half note G2. The left hand accompaniment continues. Dynamics include *p* and *sf*. A vertical dotted line is present in the middle of the system.

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 naî -  
 Die Wahrheit hör - test du, denn ge - bo - ren ward ein  
 Now thou hast heard the truth: Lo! an in - fant fair is

Recit. misurato.

*mf*

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

## Moderato.

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.

## Andante.

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

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

*cresc.* *f* *p*

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

*cresc.*

**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.*

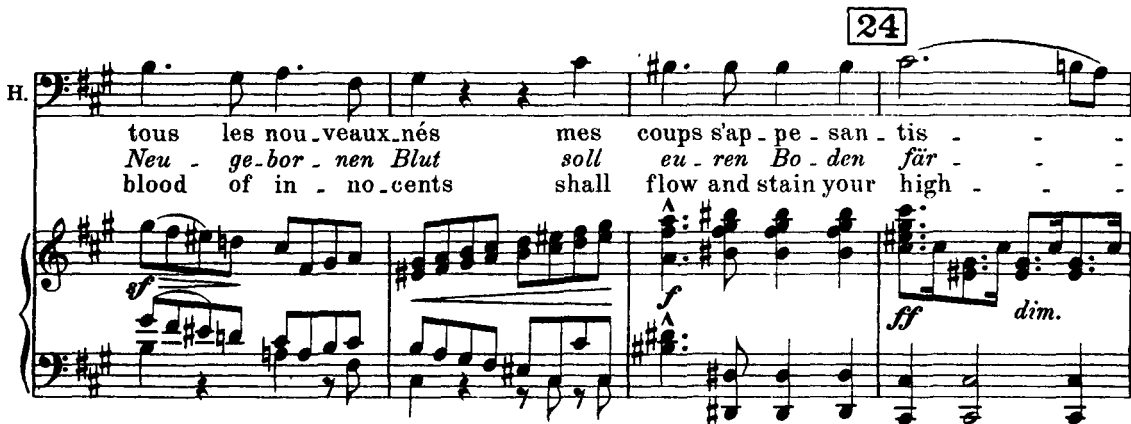
H.  
 fer — qu'ils pé - ris.sent! Je ne puis hé - si - ter. Que  
 Schwert sie ver - der.ben! Zaudern darf ich nicht mehr! weh  
 sword — ev'ryone shall per.ish! I must hast - en the deed. Oh,

*f*

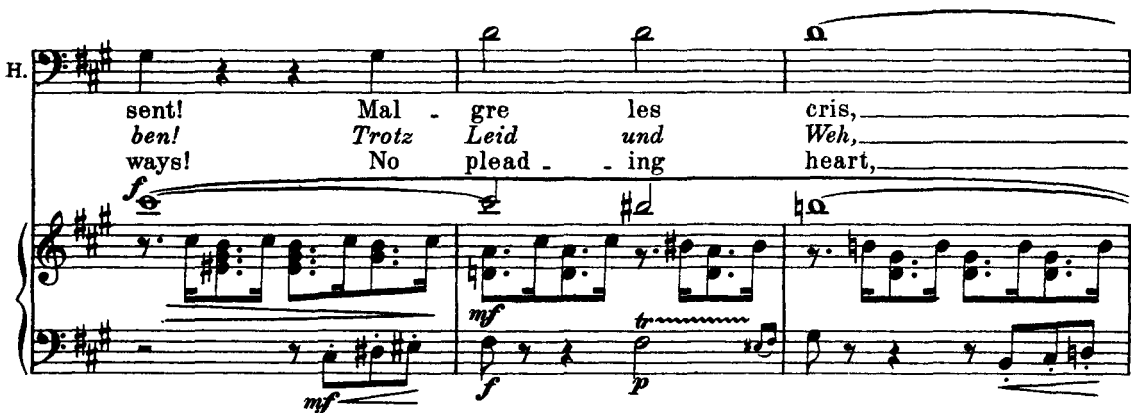
H. 

dans Jérusalem, A Nazareth, à Beth-léem, Sur  
 dir, Je-ru-sa-lem, dir Nazareth, und Beth-le-hem! Der  
 weep, Je-ru-sa-lem, weep, Nazareth and Beth-le-hem: The

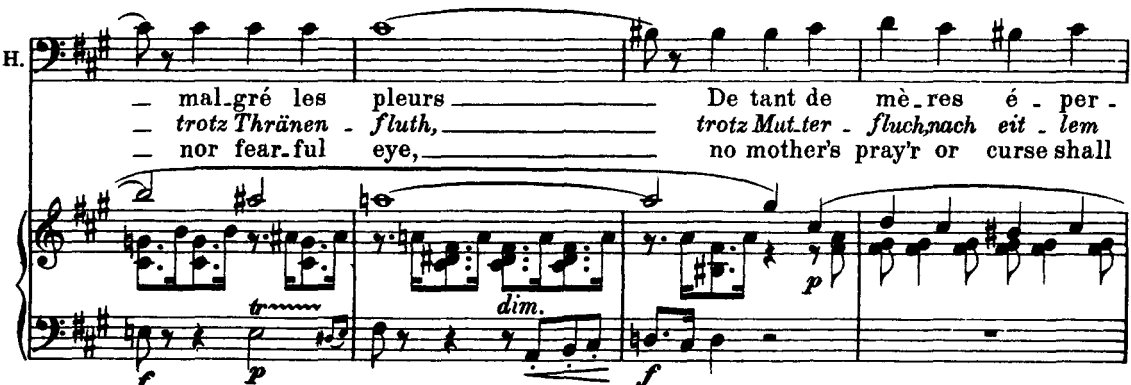
24

H. 

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

H. 

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

H. 

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

H.  *mf*

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

H.  *mf*  
*poco cresc.* *(p)*

- 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 -

H.  *cresc. molto*

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

H.  *mf*

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

H.

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

[25]

H.

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

*cresc.*

H.

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

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

*f* *unis.*

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

**CORO.**

**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!  
 fār - ben. Ja!  
 high - ways. Yea!

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

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

26

H.

sent!  
ben!  
ish.

Mal - gré les cris,  
Trotz Leid und Weh,  
No plead.ing heart,

mal - gré les pleurs  
trotz Thrä.nen - fluth  
no tear.ful eye,

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

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

pleurs  
fluth,  
eye.

De tant de mè - res é - per - du -  
trotz eit - lem Fle - hen  
no moth.ers plead - ing,

Les ri -  
muss die  
nor the

de tant de mè - res é - per - du - es, Les ri -  
trotz Mut - ter - fluch nach eit - lem Fle - hen muss die  
no moth.ers prayer nor heart.felt pleading, nor the

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

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

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

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

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

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

*unis. sotto voce* De-meu-re sourd à ces dou-leurs! Zer-stört im Keim sei die-se Brut! Thou shalt be deaf un-to their cry! Que rien n'é-bran-le ton cou-Lasst Ra-che-gluth sein Herz ver-nor stay the reeking sword of

*sotto voce* De-meu-re sourd à ces dou-leurs! Zer-stört im Keim sei die-se Brut! Thou shalt be deaf un-to their cry! Que rien n'é-bran-le ton cou-Lasst Ra-che-gluth sein Herz ver-nor stay the reeking sword of

H. *p*

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

*cresc. div.*

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

*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

*univ. cresc.*

*cresc.*

**27** *ff*

H. *sotto voce*

lâ - - ge Ne fe - ront fai - blir mon cou - ra - -  
 Weis - - - heit sol - len je - mals er - schüt - tern 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**

*pp*

*cresc.*

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

*unis.*

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

*div.*

*unis.*

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

H. *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*

H.

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

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

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

The first system of the musical score consists of two staves. The upper staff contains a series of chords, many of which are marked with a '3' and a vertical line, indicating triplets. The lower staff features a melodic line with triplets and some longer notes. The key signature is two sharps (F# and C#).

28

The second system begins with a piano (*p*) dynamic marking. It features a complex, dense texture of chords in the upper staff. A fermata is placed over the final chord of the system. The lower staff has a few notes, including a half note with a fermata. The dynamic changes to *f* (forte) at the end of the system.

The third system starts with a piano-piano (*pp*) dynamic marking. It contains a dense texture of chords in the upper staff. A fermata is placed over the final chord. The lower staff has a few notes, including a half note with a fermata. The dynamic changes to *dim.* (diminuendo) and *mf* (mezzo-forte) at the end of the system.

The fourth system begins with a piano-piano (*pp*) dynamic marking. It features a series of chords in the upper staff. The lower staff has a few notes, including a half note with a fermata.

The fifth system begins with a piano-piano (*pp*) dynamic marking. It features a series of chords in the upper staff. The lower staff has a few notes, including a half note 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, featuring vocal staves for La Vierge Marie and Joseph, and a piano accompaniment. The tempo is marked "Andante. (♩ = 80.)".

Piano accompaniment for the first system of the scene, marked with dynamics "p" and "poco sf".

Piano accompaniment for the second system of the scene, marked with dynamics "p" and "poco sf".

Marie.

29

O	mon cher fils,	don - ne cet te her - be 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 a forte "f" dynamic and moving to "pp".



M.

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

*poco sf* *f*

M.

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

*(p)*

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*

M.

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

30

senza accel.

M.

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

M.

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

M.

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

*poco cresc. mf*

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

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

**Animando poco assai.**

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

J. *dons, cher en - fant. Vois - leurs jeux!*  
*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. *Vois leur gaî - té!*  
*sie, 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 - nér vers Dir ent - ge - gen sieht froh die See the moth - er has turn'd towards*

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

## Tempo I.

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.*

M.  
 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, sü - sses, lie - bes  
 safe from harm, may God - bless and keep thee, my babe, from

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

**32** a tempo

M.  
 fant!  
 Kind!  
 harm!

J.  
 fant!  
 Kind!  
 babel!

**32** a tempo

*rall.*

*p*

*dim.*

*cresc.*

*(p)*

*(pp)*

**Scene VI.**

Les anges invisibles.  
Saint Marie, Saint Joseph.

Unsichtbare Engel.  
Maria, Joseph.

Invisible Angels.  
Mary, Joseph.

**33**

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

*Lento con solennità.* (♩=63.)

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!

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

5 Alti I.

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

5 Alti II.

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

**33**

*Lento con solennità.* (♩=63.)

*P* (Orgel.)



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

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

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

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

 (Orch.)  
*pp*

M.  *vous?  
euch.  
bove?*

J.  *vous?  
euch.  
bove?*

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

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

 (Orgel.) *p*

M.

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

ri - e!  
 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 - teil 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 - teil 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  
 Joseph. We shall do — as ye bid, hol - y

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.)

Silence.  
G. P.

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

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

Silence.  
G. P.

Lento. (♩=63.)

Anges.  
Engel.  
Angels.

35

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  
Lo! the strength of the Lord shall

35

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*

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

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

Lento. (♩=56.)

M.  
 rer!  
*Fahrt.*  
 journey.

J.  
 rer!  
*Fahrt.*  
 journey.

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

Sopr. I. Tutti.

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

Sopr. II. Tutti.

*mf* Ho.

Alti I. Tutti.

*mf* Ho.

Alti II. Tutti.

*mf* Ho.

Lento. (♩=56.)

*mf* (Org)  
 (Orch.) *pp*

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*

(Org.) *pp*

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

Hier wird die Thür des Saales geschlossen.

Here the door of the hall to be shut.

*sempre dim.*

na! Ho san na!

na! Ho san na!

na! Ho san na!

na! Hosan na! Ho san na!

*mf* (Org.) *ppp*

*pppp* un poco rit.

*pppp*

*pppp*

*pppp*

*pppp*

*pp* un poco rit.

(Orch.) *pp*

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

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

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