

Hector
BERLIOZ

L'ENFANCE DU CHRIST
THE CHILDHOOD OF CHRIST

A Sacred Trilogy
for Soli, Chorus and Orchestra

Ed. by RS for ASOCC, October, 1995

L'Enfance du Christ.

Trilogie Sacrée.

Paroles de Hector Berlioz.

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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.	

PÉSONNAGES.

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

The Childhood of Christ.

A Sacred Trilogy.

English Translation by John Bernhoff.

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

PERSONS.

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

L'Enfance du Christ.

Trilogie Sacrée.

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The Childhood of Christ.

A Sacred Trilogy.

PREMIÈRE PARTIE.

FIRST PART.

Le Songe d'Hérode.

Herod's Dream.

In 4 ($\text{J} = \text{c. } 66 \leftrightarrow 60$)

Moderato un poco lento.

(avec solennité - feierlich - solemn)

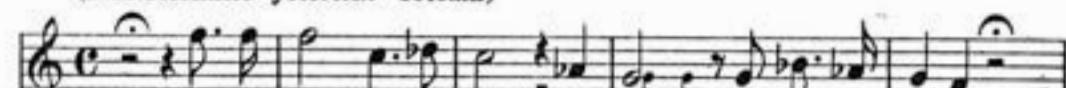
H. Berlioz, Op. 25.

Beendigt in Paris am 25. Juli 1854.

Le Récitant.

Narrator.
(Tenor.)

Pianoforte.



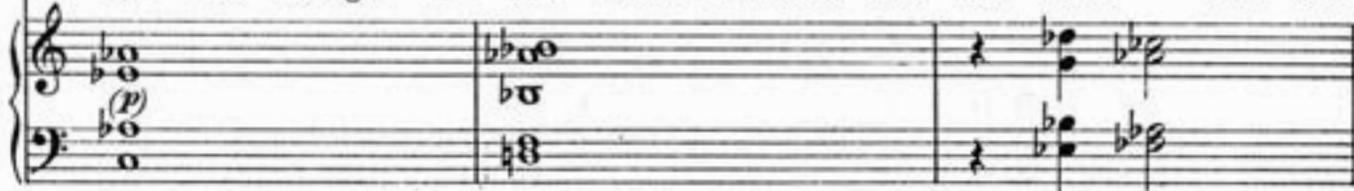
Dans la crèche, en ce temps, Jésus venait de naître;

At this time Jesus Christ was born, our Lord and Saviour



Mais nul pro-dige en-cor ne l'a-vait fait con-naî-tre. Et dé-

Yet did no sign re-veal who it was that had sent him. But the



jâ les puissants tremblaient, Dé-jâ les fai-bles es-pé-raient,

kings trembled on their thrones, While in the hearts of the af-flict-ed



13' *dim.* (♩ = c. 68)
R. Tous at - ten - daient. _____ misurato
hope blos_som'd forth. _____ Christians, now list, and hear what

18' R. crime — é - pouvan - ta ble Au roi des Juifs a_lors sug_gé_ra la ter.
crime — vile and a - tro_cious Ju_de_a's King resolv'd, urg'd by fear, to com.

21' dolce (♩ = 60)
R. reur, Et le cé - les_tea - vis que, dans _ leur humble é - ta ble, Aux pa -
mit. Hear how the word of God, from Heav'n, — bore the message to, the

26' R. rents. de Jé . sus en - vo - ya le Sei - gneur.
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.

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

Marche nocturne.

Nocturnal March.

In 2 ($d = 66 \leftrightarrow 68$)

Moderato.

Un Centurion.

Music for 'Un Centurion' in Treble clef, B-flat key signature, 2/4 time, and Moderato tempo. The score consists of two staves: a treble staff with a single note and a bass staff with a single note.

A Centurion.

Music for 'A Centurion' in Bass clef, B-flat key signature, 2/4 time, and Moderato tempo. The score consists of two staves: a bass staff with a single note and a treble staff with a single note.

Polydorus.

Music for 'Polydorus' in Bass clef, B-flat key signature, 2/4 time, and Moderato tempo. The score consists of two staves: a bass staff with a single note and a treble staff with a single note.

Polydorus.

Moderato.

Music for 'Polydorus' in Treble clef, B-flat key signature, 2/4 time, and Moderato tempo. The score consists of two staves: a treble staff with a dynamic of ppp and a bass staff with a dynamic of p .

Music for 'Polydorus' in Treble clef, B-flat key signature, 2/4 time, and *simile* tempo. The score consists of two staves: a treble staff with eighth-note patterns and a bass staff with eighth-note patterns.

Music for 'Polydorus' in Treble clef, B-flat key signature, 2/4 time, and dynamic *ff*. The score consists of two staves: a treble staff with eighth-note patterns and a bass staff with eighth-note patterns.

[1] ($d = 68$)

Music for 'Polydorus' in Treble clef, B-flat key signature, 2/4 time, and dynamic *ff*. The score consists of two staves: a treble staff with eighth-note patterns and a bass staff with eighth-note patterns.

Musical score page 5, featuring five staves of music for two voices (Soprano and Bass) and piano.

Staff 1: Treble clef, 2/4 time, key signature of two flats. Measures 22-25. Dynamics: mf , f . Articulation marks: accents on eighth notes.

Staff 2: Bass clef, 2/4 time, key signature of two flats. Measures 22-25. Dynamics: mf .

Staff 3: Treble clef, 2/4 time, key signature of one flat. Measures 26-29. Dynamics: mf .

Staff 4: Bass clef, 2/4 time, key signature of one flat. Measures 26-29. Dynamics: mf .

Staff 5: Treble clef, 2/4 time, key signature of one flat. Measures 30-33. Dynamics: mf .

Staff 6: Bass clef, 2/4 time, key signature of one flat. Measures 30-33. Dynamics: mf .

Staff 7: Treble clef, 2/4 time, key signature of one flat. Measures 34-37. Dynamics: mf .

Staff 8: Bass clef, 2/4 time, key signature of one flat. Measures 34-37. Dynamics: mf .

Staff 9: Treble clef, 2/4 time, key signature of one flat. Measures 38-41. Dynamics: mf .

Staff 10: Bass clef, 2/4 time, key signature of one flat. Measures 38-41. Dynamics: mf .

42

43

44

45

46

47

48

49

50

51

cresc.

52

53

54

55

56

mff

p

57

58

59

60

61

mf

ff

62

63

64

65

66

3 (d = c. 66)

pp

7

12

13

14

cresc. poco a poco

15

16

17

4 (d=68)

18

19

dim.

20

pp

21

p

98

5

104

109

113

118

cresc.

123-

= = =

6

126-

= = =

129-

= = =

130-

cresc.

= = =

131-

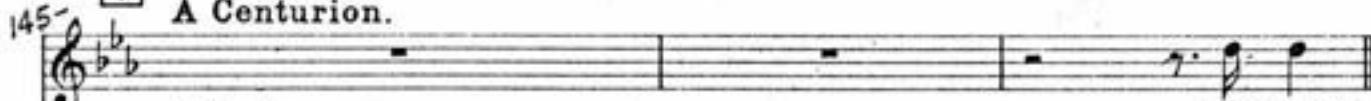
f

= = =

Un Centurion.

7

A Centurion.

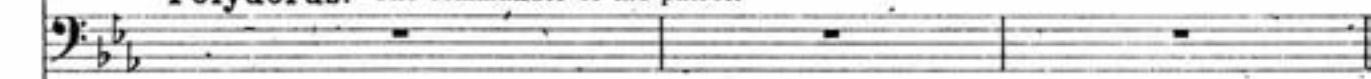
145- 

Polydorus. Le commandant de la patrouille.

Qui vient?

Polydorus. The commander of the patrol.

Who's there?

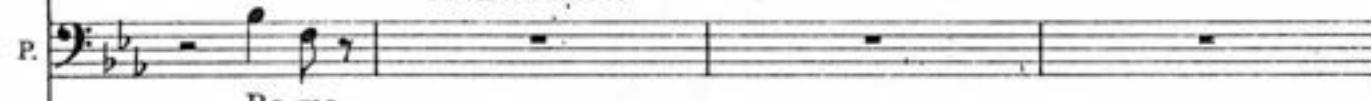




148- Recit. (a tempo misurato) 

A_van_cez!

Then advance!

P. 

Ro_me.

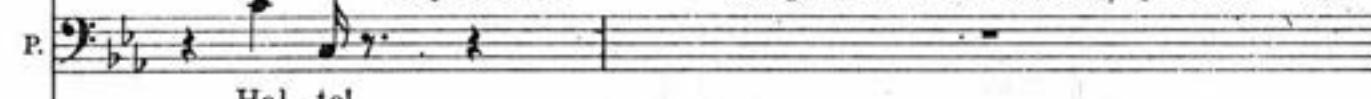
Roman!

Recit. (a tempo misurato) 

152- Recit. 

Poly_dor.us! Je te cro_yais dé_jà, sol_dat, aux

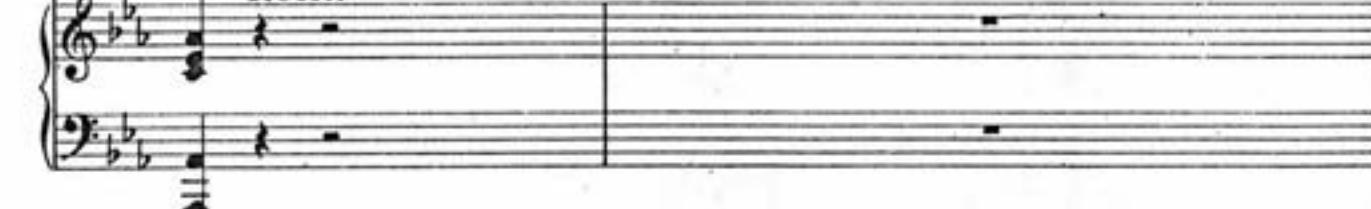
Poly_dor.us! I thought thou wert in Rome, my friend! on'th'

P. 

Hal_te!

Stay there!

Recit.

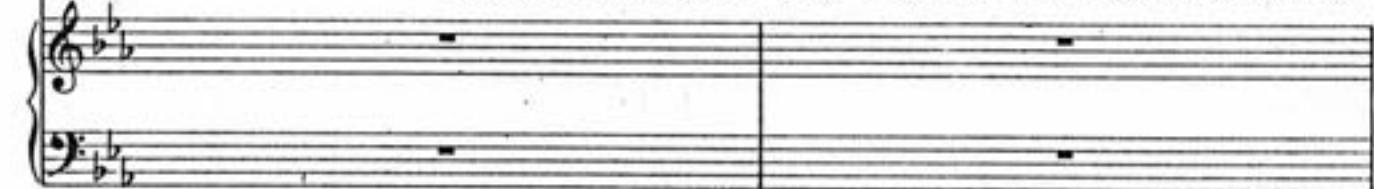


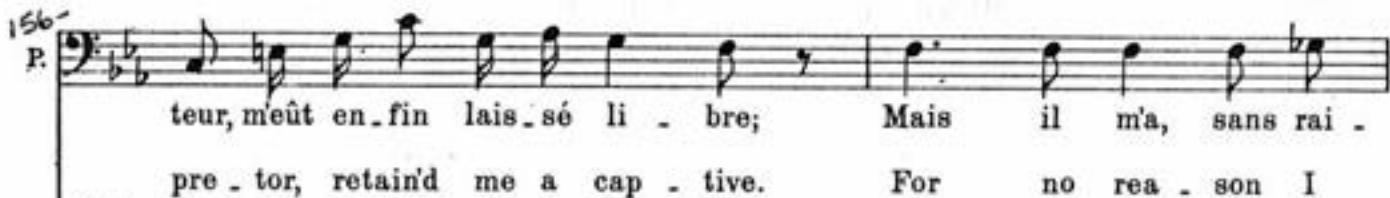
154
C. 
bords du Ti . bre.

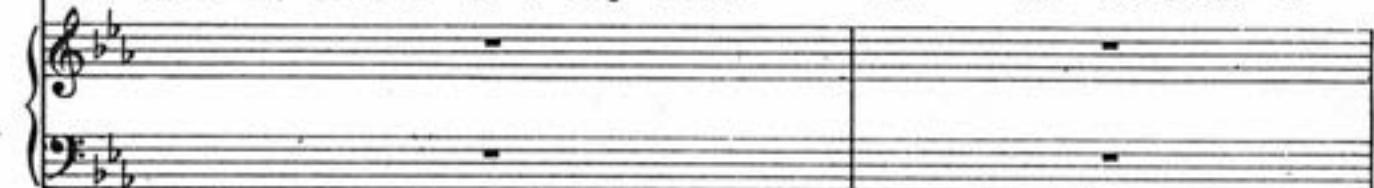
Ti ber ri . ver.

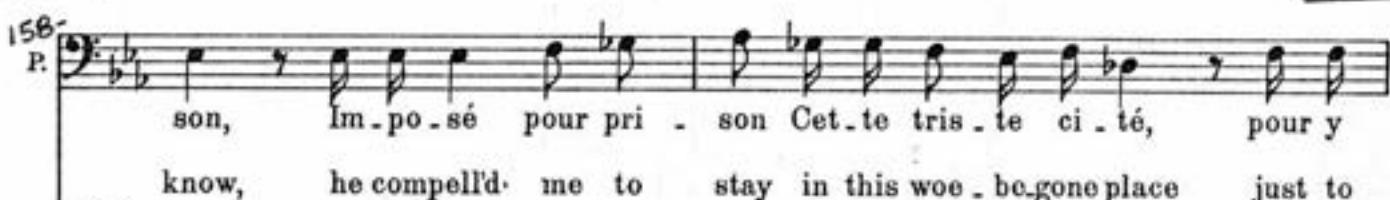
P. 
J'y se . rais en ef . fet si Gal . lus, Votre illus . tre pré .

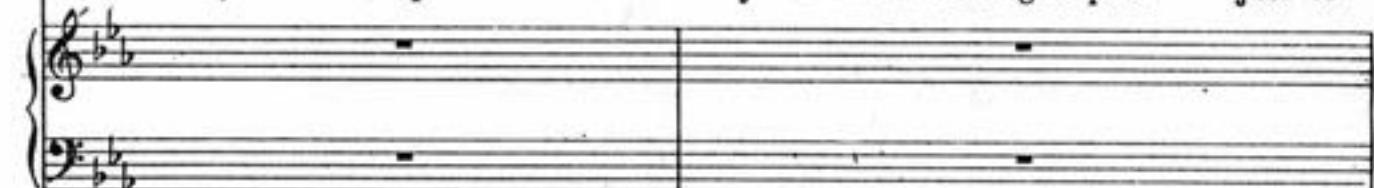
And in troth there I'd be, had not Gal . lus, thillust . ri . ous

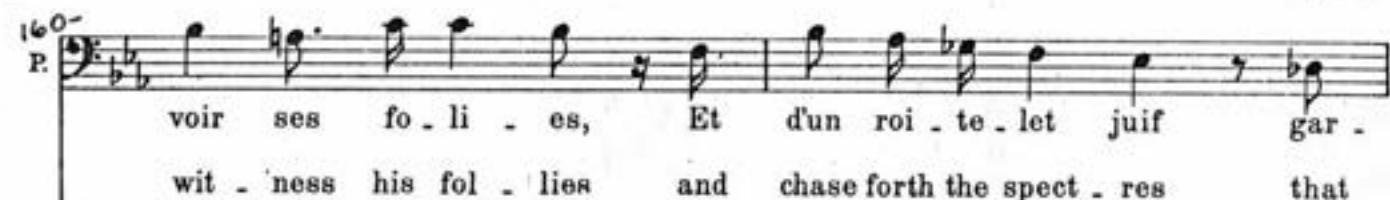


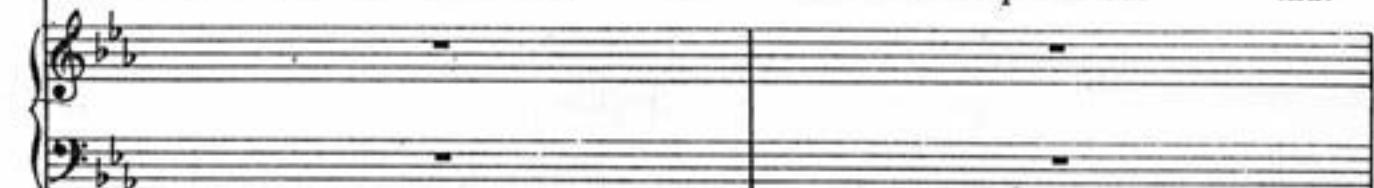
156
P. 
teur, m'eût en . fin lais . sé li . bre; Mais il m'a, sans rai .
pre . tor, retain'd me a cap . tive. For no rea . son I



158
P. 
son, Im . posé pour pri . son Cet . te triste ci . té, pour y
know, he compell'd me to stay in this woe . be . gone place just to



160
P. 
voir ses fo . li . es, Et d'un roi . te . let juif gar .
wit . ness his fol . lies and chase forth the spect . res that



Centurion.

162-
 P. Que fait Hé - ro - de?
 How farest with He - rod?
 der les in - som - ni - es.
 Il rè - ve, il
 haunt a mad king's slum bers.
 He dreameth, he

164-
 P. tremble, Il voit par tout des traî . tres, il assem ble Son conseil cha que
 trembleth; he e . ver feareth trea . son. He as sembleth his High Council each

In 4 ($\text{J} = c. 68$)
 166-
 P. jour; Et du soir au ma - tin Il faut sur lui veil -
 day, yea from sun - set to dawn, a - fraid to be a -

168-
 Centurion.
 Ridi - cu - le ty - ran! Mais
 Tyrant, co - ward in one! Now

P. ler... il nous ob - sè - de en - fin.
 lone, he bids us guard his sleep.

170
C.
 va, poursuis la ron - de....
 go, complete thy rounds, friend.
 P.
 Il le faut bien. A dieu! Ju . pi . ter le con .
 I must be - gone, farewell! Ju . pi . ter, oh, con .

In 2 La patrouille se remet en marche et s'éloigne.

8 (d=c.72) The patrol marches off.

Tempo I. misurato un pochiss piu mosso

172
P.
 fon - del!

found him!

Tempo I. misurato

177

 dim.

181
 p
 my

Musical score for piano, page 14, featuring five staves of music. The score consists of two systems of measures, separated by a double bar line.

Measure 185: Treble clef, two flats (B-flat, D-flat). Bassoon part has a sustained note. Dynamics: *dim.* (diminuendo), *p* (pianissimo).

Measure 186: Treble clef, two flats (B-flat, D-flat). Bassoon part has a sustained note. Dynamics: *pp* (pianississimo), *p* (pianissimo).

Measure 187: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note. Measure number 187 is enclosed in a square bracket labeled "9". Dynamics: *mf* (mezzo-forte).

Measure 188: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note. Dynamics: *cresc.* (crescendo).

Measure 189: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note. Dynamics: *mf* (mezzo-forte), *pp* (pianississimo), *p* (pianissimo).

Measure 190: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note.

Measure 191: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note. Dynamics: *mf* (mezzo-forte), *dim.* (diminuendo).

Measure 192: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note. Dynamics: *p* (pianissimo).

Measure 193: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note. Measure number 193 is enclosed in a square bracket labeled "9". Dynamics: *mf* (mezzo-forte), *cresc.* (crescendo).

Measure 194: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note.

Measure 195: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note. Dynamics: *mf* (mezzo-forte), *dim.* (diminuendo).

Measure 196: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note. Dynamics: *p* (pianissimo).

Measure 197: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note.

Measure 198: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note.

Measure 199: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note. Dynamics: *mf* (mezzo-forte), *dim.* (diminuendo).

Measure 200: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note.

Measure 201: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note. Dynamics: *poco a poco* (gradually).

Measure 202: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note.

Measure 203: Treble clef, one sharp (F-sharp). Bassoon part has a sustained note.

Musical score for piano, page 15, featuring five staves of music. The score consists of two systems of four measures each, separated by double bar lines.

Measure 208: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 209: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 210: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 211: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 212: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs. A dynamic instruction "dim. poco a poco" is placed above the bass staff.

Measure 213: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 214: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 215: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 216: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 217: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 218: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 219: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 220: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 221: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 222: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 223: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs.

Measure 224: Treble and bass staves. The treble staff has eighth-note pairs followed by sixteenth-note pairs. The bass staff has eighth-note pairs. Measure number "10" is written above the treble staff.

228-

233-

238-

244-

250-

-256

Scene II.

Intérieur du palais d'Hérode.

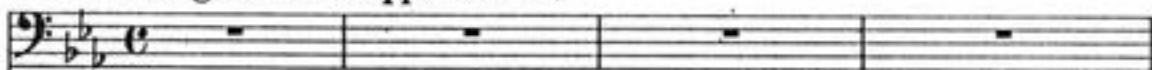
Interior of Herod's Palace.

Air d'Hérode.

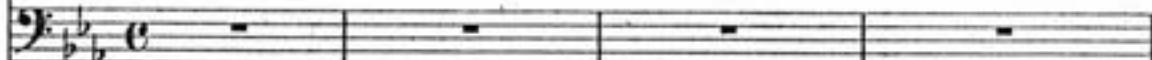
Song of Herod.

In 4 ($\text{J} = \text{c}.160$)Vivace Allegro non troppo. ($\text{d} : 80$)

Polydorus.



Herodes.

Allegro non troppo. ($\text{d} : 80$)

5-



6-



7-



13- Herodes. Recit. *sotto voce* A tempo
 Tou.jours ce r e . ve!
 That dream still haunts me,
 Recit.

17- H. Recit. A tempo Recit.
 en.co . re cet en . fant... Qui doit me d e . tr o .
 reveals that infant fair, Which shall unthrone a

20- H. A tempo Recit. A tempo
 ner! Et ne savoir que croire
 king. Must I believe the vi . sion

23- H. Recit. A tempo
 De ce pr e . sa . ge me . na . cant Pour ma vie et ma glo . re!...
 which doth foretell the time is nigh that shall end my life's glo . ry?

Andante misterioso. (♩ = 60.)

26-

30-

34-

(♩ = c. 54-58) (somewhat freer e trattenuto)

11 Herodes.

38-

O mi - sè - re des rois! Ré - gner — et ne pas
Sad lot waits on a king: To reign, — life's joys de -

43-

vi - vre! A tous don - ner — des lois,
nied me! De - cree wise laws to all.

poco f

48- H. Et dé-si-rer de sui-vre Le che-vri.

Vain - *poco f* I long to rest me; wear-y at

52- H. er, le che-vri-er au fond des bois! _____

eve, en - vy the shepherd boy his lot. _____

12

56- H. O nuit pro-fon - de Qui tiens le mon - de Dans le re - pos plon -

Night, whose soft si - lence lullst all to slumb.er, bringst forth sweet dreams of

ten. *p* *perdendo* *b* *cresc.*

61- H. gé, A mon sein ra - va-gé Don - ne la

bliss, grant me an hour of rest, peace to mine

65-
H.
paix une heu - re, Et que ton voi - le ef - fleu - re Mon
anguished spir - it, ex.pand thy wings and bid this careworn

69-
H.
front d'en-nuis char - gé!...
throbbing heart be still!
Tempo I ($\text{d}=\text{c.60}$)
pochiss meno mosso

73-
H.
A mon sein ra - va - gé
Oh, bring peace to my soul;
p

77-
H.
Don - he la paix une heu - re!
grant me an hour of slum - ber!
p

81. H. mi . sè . re des rois!

Sad lot waits on a king.

85. H. O mi . sè . re des rois! Ré .

Sad lot waits on a king. To

89. H. gner, et ne pas vi - vre! A tous don . ner des lois, Et .

reign life's joys de . nied me, de . cree wise laws to all. Vain .

93. H. dé . si . rer de sui . vre Le che . vri . er, le che . vri . er au fond des

- ly I long to rest me; wear . y at eve, I en . vy the shepherd boy his

14

91- H. *bois!* *lot!*

101- H. *Effort sté . ri . le!* *Le sommeil fuit;*
In vain my longing: sleep — flees mine eyes.

105- H. *Un poco rit.*
Et ma plainte i . nu . ti . le Ne hâ . te point ton cours,
Vain my pleading for slumber; God heed . eth not my prayer,
Un poco rit.

109- H. *Un poco rit.* *in - ter . mi . na . ble nuit,* *in - ter - mi - nable*
oh, — ne . ver . end . ing night; *oh, ne - ver.end.ing*
Un poco rit. *poco ff poco ff* *a tempo vibrato*

24

(♩ = c. 60)

15 A tempo

nuit! _____

night! _____

16 Un poco rit.

a tempo

In 4 Vivace (♩ = 168-176)

Scene III.

Polydorus. Allegro. (♩ = 92.)

Seigneur!

Oh, Sire!

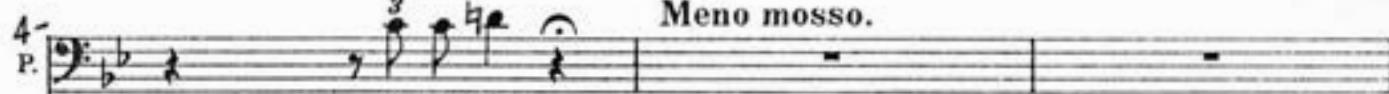
Herodes.

Lâches, tremblez! Je sais te. nir en.
Coward, a. vaunt, else shall my sword re.

Allegro. (♩ = 92.)

In 4

Meno mosso.

P. 

Ar.rê.tez!

'Tis no foel

(le reconnaissant)

(recognizing him)

H. 

core Une é - pée...

Ah! c'est toi, Poly - do - re!

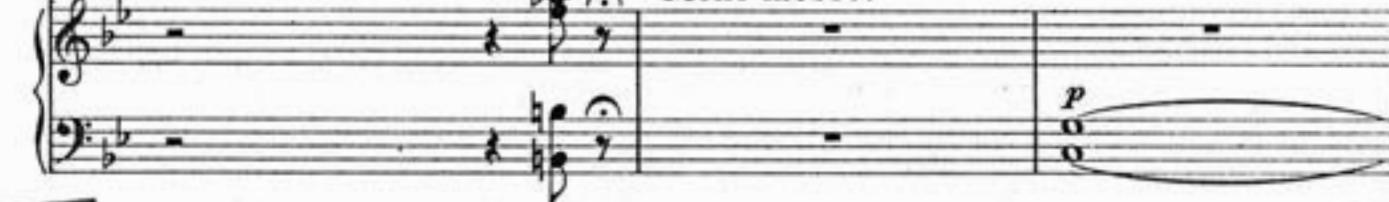
Que viens.

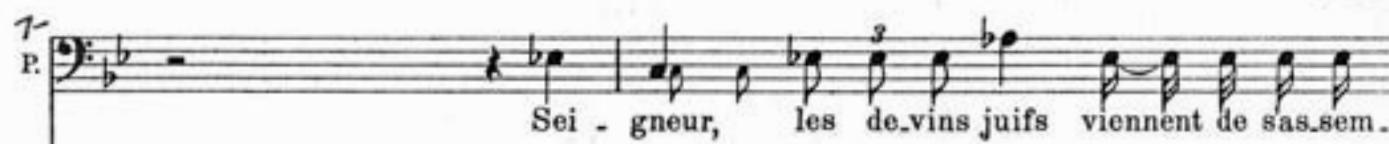
pay thy foul trea - son!

Ah! 'tis thou, Poly - do - rus!

Say, what

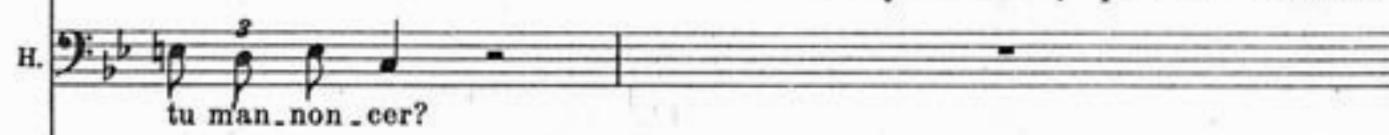
Meno mosso.



P. 

Sei - gneur, les de.vins juifs viennent de sas.sem.

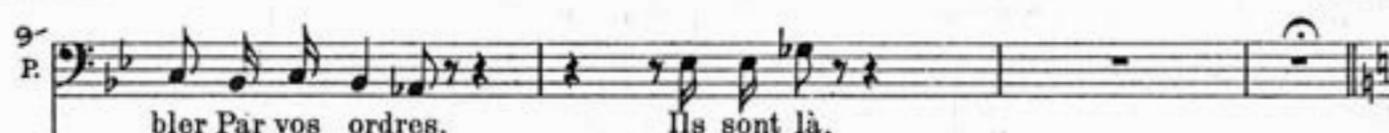
As - sembled at thy command, priests and scholars

H. 

tu man - non - ceer?

tid - ings dost bring?



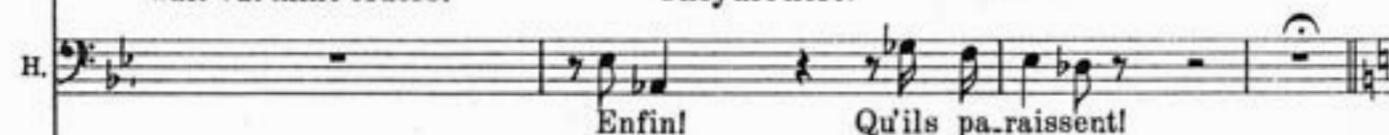
P. 

bler Par vos ordres.

Ils sont là.

wait but thine orders.

They are here.

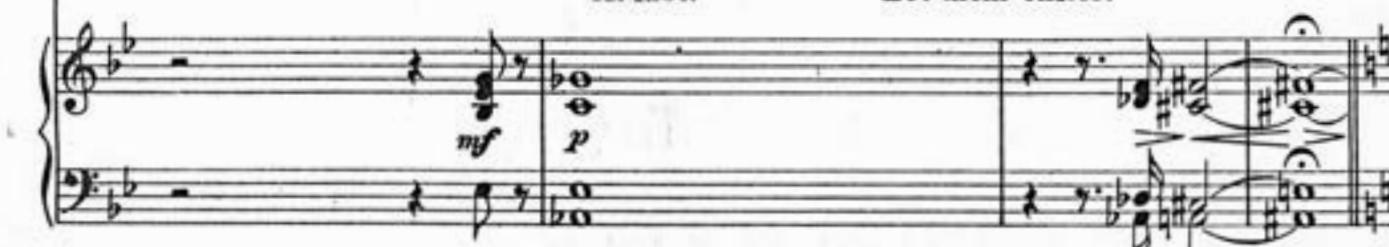
H. 

Enfin!

Qu'ils pa - raissent!

At last!

Let them en - ter!



Scene IV.
Hérode et les Devins.

Herod and the Sooth-sayers.

In 4 ($\text{J} = \text{c. } 54-56$)

[17] Andantino maestoso. ($\text{J} = 63$)

(+2/J)

Herodes.

Tenori I e II.

CORO

Les Devins.

The Sooth-sayers.

Bassi I e II.

[17] Andantino maestoso. ($\text{J} = 63$)

(sim.)

(sim.)

(sim.)

($\text{J} = \text{c. } 56$) Marcato e misterioso

p sotto voce

5 Bassi I. (6-10)

Les sa - ges de Ju - dé - e, ô roi,

The wise men of Ju - de - a, oh king,

5 Bassi II. (6-10)

12

te re - connais - sent

Pour un prin - ce sa - vant

et gé - né -

to thee are faith - ful

thou art gene - rous and wise,

and mer - ci -

15- unis.
 reux; Ils te sont dé_vou_és. Par . le, quat_tends_tu
 ful. We o . bey thy command. Speak, king! what's thy de.

Herodes. Recit. (poco più animato)
 16- Qu'ils veuillent m'éclai _ rer. Est . il quelque re . mède Au sou . ci dé _ vo .
 Ad .vise me what to do, that I may banish from my rest . less
 d'eux?

sire?
 Recit.
 H. #

Andante con moto.
 21- rant qui dès longtemps m'ob . sè . de?
 soul sor . row and care for e . ver.
 Quel est . il?

Tell us all!

Andante con moto.
 H. #

Andante misterioso. (♩ = 66.)

sotto voce

24. H. Chaque nuit, Le mê - me son - ge mè - pou - van - te;
 Ev'ry night, the same foul dream disturbs my slumber;

27. H. Toujours u - ne voix gra - veet len - te Me ré. pè - te ces
 the self same voice in ac - cents grave speaks to me in these

30. H. mots: «Ton heureux temps s'en - fuit! Un enfant vient de nai -
 words: "Thy glorious days are o'er, for an in - fant fair is

33. H. tre Qui fe - ra dis - pa - rai - tre Ton
 born, des - tin'd to o'er - throw thee, take

poco f

Recit. (pochiss. animando)

37 H. trô . ne et ton pou - voir.» Puis . je de vous sa .
from thee throne and power." Tell me, do you be .

Recit.

41 H. voir Si cet . te ter . reur qui m'a c able Est fon . dé . e, et com .
lieve the vi . sion fore . tell . eth the truth_ ye wise men? and if

43 H. ment ce dan . ger re . dou . ta ble Peut ê . tre dé . tour . né?
true, ad . vise means to ad . vert it I wait your councel wise.

In 4 (J = c. 56)
Andante. maestoso46 CORO. *p misurato*

18

Les Es . prits le sau . ront, Et par nous con . sul .
None but the spir . its can tell; these we now must con .

30



Les Devins font des évolutions
cabalistiques et procèdent à la
'conjunction.'

Cabalistic processions
and exorcism of the
sooth-sayers.

In 3+4 ($\text{J}=152-156$)

Allegretto.



54-
19 *mf*

55.

56. *p*.

57. *p*. 3

58. *mf*

60. 4

62.

65.

68. **20**

75.

12-
mf.

13-
14-
15-

21

16-
mf.

17-
 $\frac{3}{4}$ 3
 $\frac{4}{4}$ 4 p

33

34

60

62- 3
4

22 Un poco rit. a tempo

Musical score showing two staves of music. The top staff consists of two measures of piano music. The bottom staff consists of three measures of piano music, starting with a forte dynamic (f).

Andante misterioso. (♩ = 66.)

CORO. In 4 (♩ = 62-64)

Les Devins.-

—The Sooth-sayers.

Recit. misurato.

MEN *mf* Sempre marcato e scrisoso

La voix dit vrai, seigneur.

Un enfant vient de naî -

Now thou hast heard the truth:

Lo! an infant fair is

Recit. misurato.

69

mf

p

Musical score showing one staff of music for the orchestra. The dynamic is marked *mf* (mezzo-forte) and *p* (piano). The key signature changes from C major to G major.

92- tre Qui fe.ra dis.pa.raî . tre Ton

born des tined to o'er throw thee, take

Musical score showing two staves of music. The top staff consists of three measures of bassoon music. The bottom staff consists of four measures of bassoon music.

(J=72)
Moderato.

35

96- trô - ne et ton pou - voir. Mais nul ne peut sa-

from thee throne and power,

Yet none may know his

99- Herodes.

Animato.

Vivace (J=160)
Allegro.

Que faut-il que je fasse?

Speak then what is your counsel?

voir Ni son nom ni sa ra ce.

name, nor reveal whence he cometh.

Animato.

Allegro.

102- Andante.

Tu tom-be-ras, à moins que l'on ne satis-fas-se Les noirs Es-

Thy doom is seal'd, un-less the spir-its of dark-ness be sat-is-

105- prits, et si, pour con-ju-re le sort,

fied, oh king! wouldst thou a-vert thy doom,

36

107 *cresc.*

Des en - fants nou - veaux - nés tu nor -
thou must put to the sword e . v'ry

cresc.

109 23

don - nes la mort.
new - born babe.

p

pp

poco sforzando p

Allegro agitato. (d=118.)

Herodes.

112 Eh bien!.. eh bien!.. par le
They die! They die! By the

p

cresc.

116 H. fer — qu'ils pé - ris sent! Je ne puis hé - si - ter. Que
sword — ev'ry one shall per-ish! I must hast - en the deed. Oh,

120' H. dans Jé.ru . sa.le.m, A Naza.reth, à Beth . lé . em, Sur
weep, Je.ru . sa.le.m, weep, Naza.reth and Beth . le.hem: The

24

124' H. tous les nou . veaux . nés mes coups s'ap . pe . san . tis . . .
blood of in . no . cents shall flow and stain your high . . .

128' H. sent! Mal . gre les cris,
ways! No plead . . ing heart,

131' H. — mal.gré les pleurs De tant de mè . res é . per .
— nor fear . ful eye, no mother's pray'r or curse shall

135 H.

du - es, Des ri - viè - . res de sang vont ê -
 stay the sword. No es - cape: all shall die, per - . ish -

mf

139 H.

tre ré - pan - du.es, Des ri - viè - . res de sang vont ê -
 - all with.out mer - cy, un - til riv - . ers of blood flow thro' -

poco cresc. *mf*

(P)

143 H.

tre ré - pan - du.es. Je se - rai sourd à ces dou -
 - the weep-ing ci - ties; for I'll be deaf nor heed their

cresc. molto

(—) (—)

147 H.

leurs. La beau - té, la grâ - . ce, hi
 cry. Nor shall heau - ty, old age, grace nor

mf

150.
H. *l'a - ge Ne fe - ront fai - blir mon cou - ra -*
wis - dom turn the cur - rent of my will from ven -

154.
H. *ge: Il faut un ter - - -*
geance For blood shall bring

157.
H. *- me à mes ter - reurs!*
- release from care.

The Sooth-sayers.

THE BOSTONIAN

funis.

Oui, — qu'il — par le fer — qu'ils pé -

(Tutti.)

Yea, yea! by the sword they shall

Basso L.II.

funis.

Oui, oui! par le fer___ qu'ils pé -

Yea, yea! by the sword they shall

160

H.

Non, non, non, non,
Nay, nay, nay, nay,

ris-sent! N'hé-si-te pas, n'hé-si-te pas! Que
per-ish. No more de-lay, a-way, a-way! Oh,
div. ris-sent! N'hé-si-te pas, n'hé-si-te pas! Que
per-ish. No more de-lay, a-way, a-way! Oh,

161

H.

que dans Jé-ru-sa-lem, A Na-za.
Oh, weep, Je-ru-sa-lem, weep, Na-za.
div. dans Jé-ru-sa-lem, A Na-za-reth, a Beth-lé.
weep, Je-ru-sa-lem, weep, Na-za-reth and Beth-le.
dans Jé-ru-sa-lem, A Na-za-reth, à Beth-lé.
weep, Je-ru-sa-lem, weep, Na-za-reth and Beth-le.



reth, à Beth - lé - em,

reth and Beth - le - hem,

em, (m²) Sur tous les nouveaux-nés tes coups sap-pe-san.

Basso I.
hem, the blood of in - no - cents shall flow and stain thy

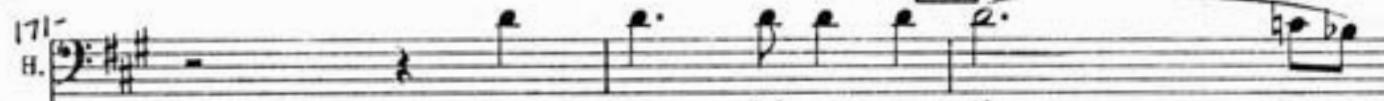
em, (m²) Sur tous les nouveaux-nés tes coups s'ap-pe-san.

Basso II.
hem, the blood of in - no - cents shall flow and stain thy

em, (m²) Sur tous les nouveaux-nés tes

hem, the blood of in - no - cents shall

26



mes coups slap-pe-san-tis -

Then by the sword they per -

tis - sent!

Oui!

high - ways.

Yea!

tis - sent!

Oui!

high - ways.

Yea!

coups s'ap-pe-san-tis - sent! Oui!

flow and stain thy high - ways. Yea!

26



H. 174.

sent! Mal - gré les cris, mal - gré les
 ish. No plead.ing heart, no tear.ful
 mal - gré les cris, mal - gré les pleurs
 No plead.ing heart, no tear.ful eye,
 mal - gré les cris, mal - gré les pleurs De tant de mè - res,
 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.
 No plead.ing heart, nor mother's pray'r nor curse shall stay the reek.ing

H. 178.

pleurs De tant - de mè - res é - per . du .
 eye. No moth - er's pray - er, nor heartfelt plead -
 De tant de mè - - - - - res, Les ri -
 no moth - er's plead - - - - ing, nor the
 de tant de mè - - - - - res é - per - du - es, Les ri -
 no moth - er's prayer nor heartfelt pleading, nor the
 du - es, Les ri - viè - - - - - res de sang - qui se - ront ré - pan -
 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 -
 sword, un - til riv - - ers of blood flow thro' the weep - - ing

b1 b2

182
H. es, Les ri - viè - res de sang, _____
 ing, naught shall move me to pi - . . . ty.
 unis. viè - res de sang qui se - ront ré - pan - du - es,
 tear - ful eye naught shall move thee to pi - ty.
 du - es Les ri - viè - res de sang ré - pan - du - es,
 ci - ties, naught shall move, shall move thee to pi - ty.

186
H. Je se - rai sourd
 I shall be deaf
 unis. sotto voce marcato
 De - meu - re sourd à ces dou - leurs! Que rien n'é - branle ton cou.
 Thou shalt be deaf un - to their cry! nor stay the reeking sword of
 sotto voce marcato
 De - meu - re sourd à ces dou - leurs! Que rien n'é - branle ton cou.
 Thou shalt be deaf un - to their cry! nor stay the reeking sword of

189 H. a ces dou - leurs. Lagrâ . . ce, lagrâ . . ce, la grâ . ce ni
un . to their cry, former . . ey, former . . ey, their cry— for
 ra . gel! Et vous, Es . prits, — pour at . ti . ser sa
vengeance and ye, ye spir . . its, re . dou . ble ye his
 ra . gel! Et vous, Es . prits, — pour at . ti . ser sa
vengeance and ye, ye spir . . its, re . dou . ble ye his

27 193 H. sotto voce
lâ . . . ge Ne fe . front fai . blir mon cou . ra . .
mer . . . cy, until riv . ers of in . fant's blood shall
 ra . . . ge (whisper) sotto voce Re . dou . . . blez
ter . . . rors that his wrath _____
 ra . . . ge (whisper) sotto voce Re . dou . . . blez
ter . . . rors that his wrath

27

196

H. *cresc.*

ge, Ne fe . front fai . blir _____ mon cou . ra . . .
 flow. I'll be deaf, nor heed _____ their cry for mer . . .

unis.

ses ter . reurs, Re . dou . blez ses ter .
 may in . crease, that his wrath may in .
 div. unis.

ses ter . reurs, Re . dou . blez ses ter .
 may in . crease, that his wrath may in .

201

H. *f*

ge. Il faut . un ter . . . me, il faut un ter . . .
 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 .
 crease. Thou shalt be deaf unto their cry, thy shalt be deaf un . to their
 reurs! De . meu . re sourd à ces dou . leurs, de . meu . re sourd à ces dou .
 crease. Thou shalt be deaf unto their cry, thy shalt be deaf un . to their

205-
H. me un ter . me à mes ter . reurs.
 peace, re . lease from sleep . less care.

leurs, de . meu . re sourd _____ à ces dou . leurs! _____
 cry, thou shalt be deaf _____ un_to their cry!

leurs, de . meu . re sourd _____ à ces dou . leurs! _____
 cry, thou shalt be deaf _____ un_to their cry!

208-
 212-
 216-

220

224

229

28

232

235

241

-245 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. »

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. |

| The Manger at Bethlehem.

Duo.

(♩=84-88)

Duet.

La Vierge Marie.

Andante. (♩=80.)

The Virgin Mary.

Joseph.

Andante. (♩=80.)

Marie.

29

O mon cher fils, don . ne cet . te herbe ten . dre

Sweet, hol . y babe, these sweet herbs so ten . der

18' M. A ____ ces a . gneaux qui vers toi vont bê . lant!—
give the sheep thou lov . est, see they come to thee bleat . ing.

22' M. — Ils sont si doux!
They are so meek,

26' M. laisse, laisse les pren . dre! Ne les fais pas Ian . guir,—
Let them graze on the mead . ow, lest they shall suf . fer hun . ger,

30' M. ô ____ mon en . fant! Mon cher en . fant,
sweet, hol . y babe! sweet, hol . y babe!

50

3A M. $\begin{array}{c} \text{G} \\ \text{F} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \end{array}$ $\begin{array}{c} \text{D} \\ \text{C} \end{array}$ $\begin{array}{c} \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{F} \\ \text{E} \end{array}$ $\begin{array}{c} \text{G} \\ \text{F} \end{array}$ $\begin{array}{c} \text{A} \\ \text{G} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \end{array}$

don . ne cet . te herbe ten . . dre A ces . a .
these sweet herbs so ten . . der give to _ thy

30 ($\text{J} = 84-88$)

senza accel.

37 M. $\begin{array}{c} \text{G} \\ \text{F} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \end{array}$ $\begin{array}{c} \text{D} \\ \text{C} \end{array}$ $\begin{array}{c} \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{F} \\ \text{E} \end{array}$ $\begin{array}{c} \text{G} \\ \text{F} \end{array}$ $\begin{array}{c} \text{A} \\ \text{G} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \end{array}$

gneaux qui vers toi vont bê . lant! ___ Ils sont si .
sheep, see they come to thee bleat . ing! They are so
senza accel.

41 M. $\begin{array}{c} \text{G} \\ \text{F} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \end{array}$ $\begin{array}{c} \text{D} \\ \text{C} \end{array}$ $\begin{array}{c} \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{F} \\ \text{E} \end{array}$ $\begin{array}{c} \text{G} \\ \text{F} \end{array}$ $\begin{array}{c} \text{A} \\ \text{G} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \end{array}$

doux! lais . se, lais . se les pren . dre! Ne les fais pas
meek. Let them graze on the mead - ow, lest they shall suf . fer

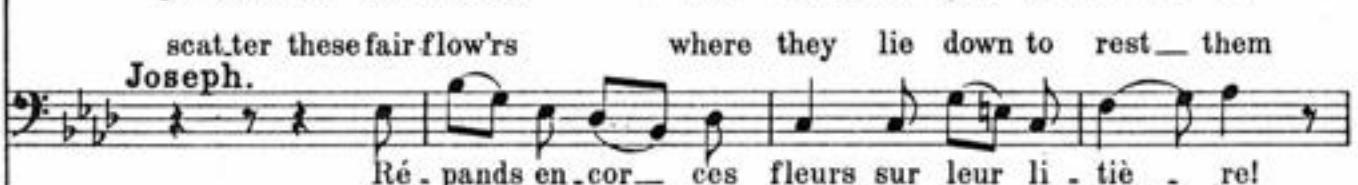
45 M. $\begin{array}{c} \text{G} \\ \text{F} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \end{array}$ $\begin{array}{c} \text{D} \\ \text{C} \end{array}$ $\begin{array}{c} \text{E} \\ \text{D} \end{array}$ $\begin{array}{c} \text{F} \\ \text{E} \end{array}$ $\begin{array}{c} \text{G} \\ \text{F} \end{array}$ $\begin{array}{c} \text{A} \\ \text{G} \end{array}$ $\begin{array}{c} \text{B} \\ \text{A} \end{array}$

lan . . guir, ô mon en . fant! Ré.
hun . . ger, sweet _ hol . y babe! And

poco cresc. *mf*

49' M. 

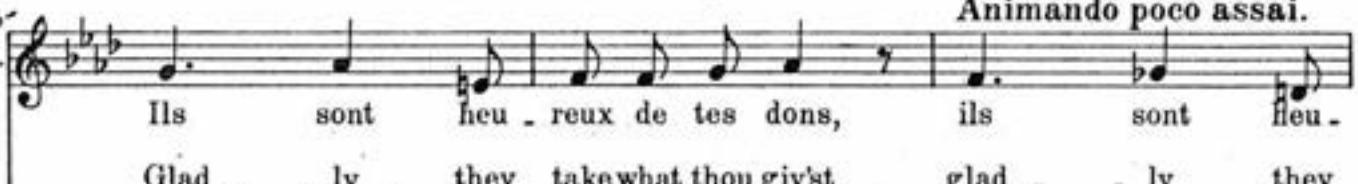
Joseph.

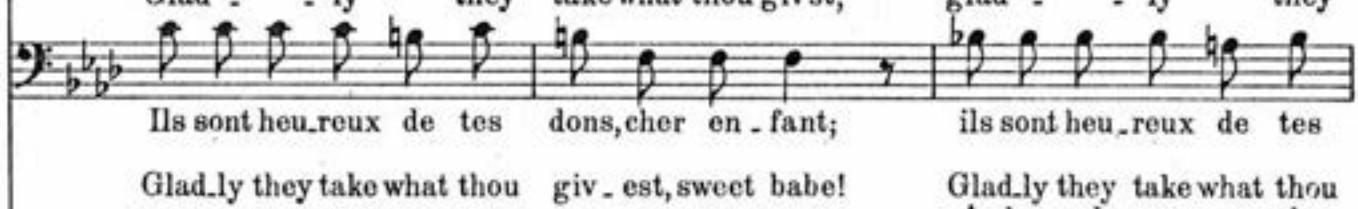


And scatter these fair flow'rs where they lie down to rest!



Animando poco assai.

53' M. 

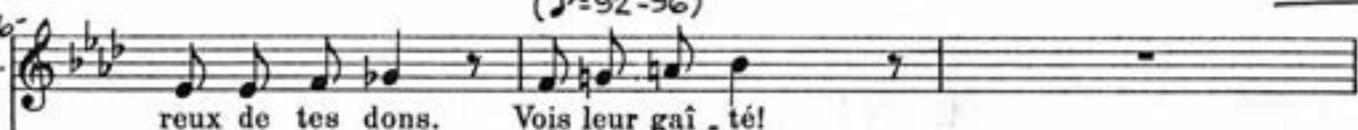
J. 

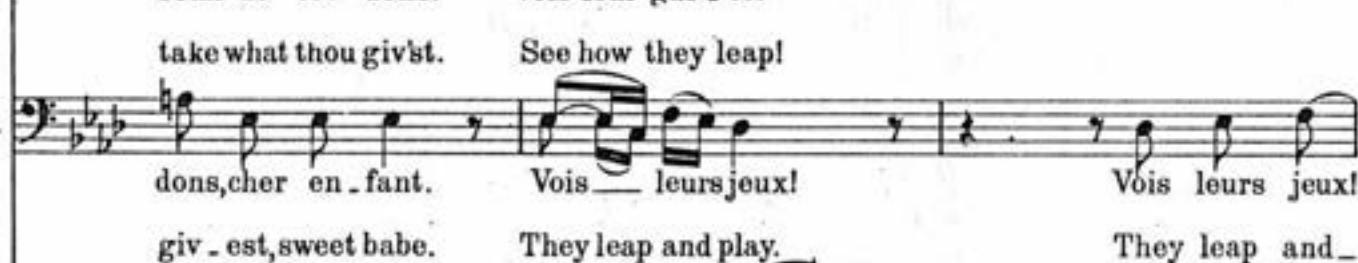
Glad.ly they take what thou giv . est, sweet babe!

Glad.ly they take what thou
Animando poco assai.



(♩=92-96)

56' M. 

J. 

dons,cher en . fant. Vois leurs jeux! Vois leurs jeux!

giv . est,sweet babe. They leap and play. They leap and_



Very
Short

M. Vois leur gaî - té!

See how they leap!

J. Vois leur gaî - té!

play, frolic to _____ and fro'.

Tempo I.

M. Vois leur mè - re Tour - ner vers toi son re -

See, the moth - er has turn'd towards thee, well she

J. Vois leur mè - re Tour - ner vers toi son re -

See, the moth - er has turn'd towards thee, well she

Tempo I.

(♩ = c. 88)

rit. 31 Tempo I un poco animato.

M. gard - ca - res-sant! Ré - pands en - cor ces fleurs

knows her young are safe.

Then scat - ter these fair flow'rs

J. gard - ca - res-sant! Ré - pands en - cor ces

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
where they lie down to rest! Glad.ly they take what thou

J. fleurs sur leur li tiè re! Ils sont heu.
flow'rs where they lie down to rest! Glad ly they

M. poco f.

M. 12. dons, cher en fant. Ils sont heu.reux de tes dons, cher en fant.
giv.est, sweet babe! glad.ly they take what thou giv.est, sweet babe!

J. reux, _____ Ils sont heu reux, _____
take what e'er thou giv - - -

M. (♩ = 92-96)
Un poco animato.

M. Ils sont heu.reux de tes dons. Vois leur gai té!
glad.ly they take thy gift, - sweet babe! See how they leap,

J. ils sont Heu.reux de tes dons. Vois leur gai.
est, they glad ly take thy gift. See how they

Un poco animato.

(♩=84-88)
Tempo I.

M. 16' Vois leurs jeux! Vois leur mère Tourner vers
frolic about! See the moth - er has turn'd towards

J. té! Vois leurs jeux! Vois leur mère Tourner vers
leap, frolic about. See the moth - er has turn'd towards

Tempo I.

M. rit. (♩=80-84) Tempo I.

82' toi son regard ca res sant! Oh! sois bé - .
thee, well she knows her young are safe. May God in

J. toi son regard ca res sant! Oh!
thee, well she knows her young are safe. God

rit. Tempo I.

M. 86' ni, mon cher en fant, mon cher en - .
Heav en bless thee, sweet babe, and keep thee

J. sois bé ni, di vin en fant, oh!
bless thee sweet, thou hol - y babe, God

M. 90 rit.
 fant, sois bé . ni, mon_ cher et ten_dre en . fant,cher et ten_dre en.

safe _____ from harm, may_ God _ bless and keep thee, my babe, from

J.
 sois bé . ni di . vin__ en . fant, di.vin en.
 bless thee, sweet, thou be.lov . ed, hol . y babe, thou hol.y

rit.

32 (♩=c.80)
 a tempo

M.
 fant!

harm!

J.
 fant!

babe!

32 a tempo

rall.
 (♩=c.76)

99-
 p dim.

103-
 cresc. (p) (pp)

Scene VI.

Les anges invisibles.
Saint Marie, Saint Joseph.

Invisible Angels.
Mary, Joseph.

In 4
33 ($\text{♩} = c. 60$)

Lento con solennità. ($\text{♩} = 63$)

La Vierge Marie.

The Virgin Mary.

Joseph.

Derrière la Scène, dans une salle voisine de l'orchestre et dont la porte est ouverte.

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-ry!

5 Soprani II.

Chœur d'anges.

Jo-seph!
Ma-ri-e!

Jo-seph!

Ma-ry!

5 Alti I.

Jo-seph!
Ma-ri-e!

Jo-seph!

Ma-ry!

5 Alti II.

Jo-seph!
Ma-ri-e!

Jo-seph!

Ma-ry!

33

Lento con solennità. ($\text{♩} = 63$)

p (Orgel.)

(♩=c.64)

M. - - - - | ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ | Es.prits de vi . e, Est.ce bien
What message bring ye from a .

J. - - - - | ♩ ♩ ♩ ♩ ♩ ♩ ♩ ♩ | Es.prits de vi . e, Est.ce bien
What message bring ye from a .

Sopr. I. II. unis.

- - - - | E . cou.tez - nous! _____
Hear what we say! _____

Alti I. II. unis.

- - - - | E . cou.tez - nous! _____
Hear what we say! _____

2. - - - - | (orch.) pp
Hear what we say! _____

M. - - - - | vous?
bove?

J. - - - - | vous?
bove?

- - - - | Il faut sau.ver ton fils qu'un grand péril me.na . ce, 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-

A . rise and save thy son from per . ils that surround him,

(Orgel) p

15 M.

O ciel, mon fils!
Mine in - fant boy!

ri - e! Oui, vous de - vez par -
Ma - ry!

ri - e! Yea! ye must hence de -
Ma - ry!

Yea! ye must hence de -

(Orch.) *p*

tir, Et de vos pas bien dé - rober la tra - ce; Dès ce
part! And none must know the road by which ye jour - ney. E'en this
tir, Et de vos pas bien dé - rober la tra - ce; Dès ce
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.
eve ye shall go, un to E - gypt flee!

cresc. -

soir au dé - sert vers l'E - gyp - teil faut fuir.
eve ye shall go, un to E - gypt flee!

(Orch.) *p*

In 4 ($\text{♩} = \text{c.} 88$)[34] Un poco animato. ($\text{♩} = \text{s.} 84$)

Marie.

M. *A vos or - - dres sou - mis, purs es -*

Joseph.

We shall do — as ye bid, hol - - y

J. *A vos or - - dres sou.mis, es -*

[34] Un poco animato. ($\text{♩} = \text{s.} 84$)*We shall do — as ye bid. Oh*

M. *prits de lu . miè . re, A . vec Jé . sus au dé . sert nous fui . rons.*

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.*

An . gels from Heav . en, this day we all to the de . sert shall flee.

In 3 ($\text{♩} = 136-138$)Allegretto. ($\text{♩} = 144$)

M. *Mais ac . cor . dez à no . tre humble pri . è . re La pru . den . ce,*

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,*

*Yet grant us what we ask; hear our pe . ti . tion: Grant us wis . dom,*Allegretto. ($\text{♩} = 144$)

Silence.
G. P.

M. 38 

J. 

and strength-en us, thus we'll save him from harm. Silence.
G. P.



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

Anges.

35 (d = c. 60)

Angels.

CORO. 45 

La puis-san - ce cé - les - te Sau -
Lo! the strength of the Lord shall

La puis-san - ce cé - les - te Sau -

35 Lo! the strength of the Lord shall

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

49 

ra de vos pas é - car - ter Tou.te en - con - tre funes .
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 .
turn from your path-way all harm. He will guard and protect



Divided
BeatIn 4
 $\text{J} = c. 120-124$

Marie.

[36] Allegretto. ($\text{J}=132$)

En hâ - . te al - lons tout pré - pa -

In haste we pre - pare for the

Joseph.

En hâ - . te al - lons tout pré - pa -

In haste we pre - pare for the

te.

you.

you.

[36] Allegretto. ($\text{J}=132$)

(Orch.)

M. rer! En hâ - . te, en hâ - . te al - lons tout pré - pa -
 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 -
 Jour - ney, in haste then, in haste we pre - pare for the



62 In 3 ($\text{J}=\text{c.48-52}$)Lento. ($\text{J}=56.$)

Lightly Divided

58- M. rer!

J. journey.

CORO rer!

journey.

Voix des Femmes et Enfants.

Voices of women and boys.

Sopr. I. Tutti.

Ho - san - na! Ho.

Sopr. II. Tutti.

Ho.

Alti I. Tutti.

Ho.

Alti II. Tutti.

Ho.

Lento. ($\text{J}=56.$)

(Org.)

ff

61 san - na!

san - na!

san - na!

Ho - san - na!

ff

63' In 3

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

67' dim.

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

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

Here the door of the hall to be shut.

sempre dim.

*) 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.

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.
SECOND PART.

La Fuite en Egypte.
The Flight into Egypt.

Les bergers se rassemblent
devant l'étable de Bethléem.

The shepherds assemble
before the manger of Bethlehem.

Ouverture.

Moderato un poco lento. ($\text{♩} = 96$)

1 | *Mit non #
E nicht # E
S not E #*

13

18

23

29

perdendosi

pp

34 un poco rit.

Tempo I. [38]

40

45

50

cresc.

p

55

39

dim.

61

un poco rit.

67

Tempo I.

73

cresc.

78

40

dim.

(*pp*)

cresc.

83

mf.

p

89-

95-

41

101-

107-

111-

poco rit.

dim.

pp

Tempo I.

poco f

42



poco f



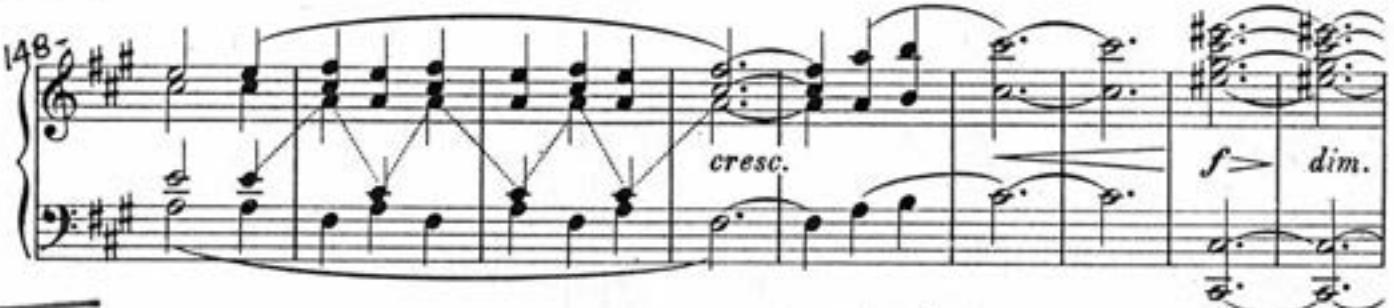
136



43



148



L'Adieu des Bergers à la Sainte Famille.

The shepherds bid farewell

to the Holy Family.

In 3

Allegretto. (♩ = 50.)

Soprani.



Altis.



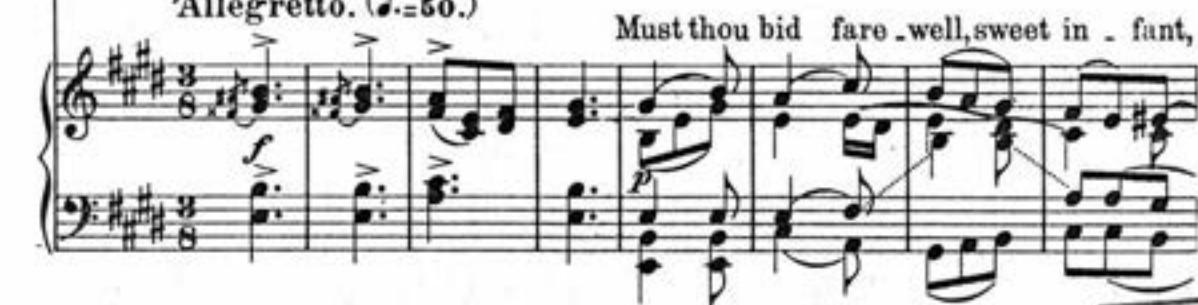
Tenori.



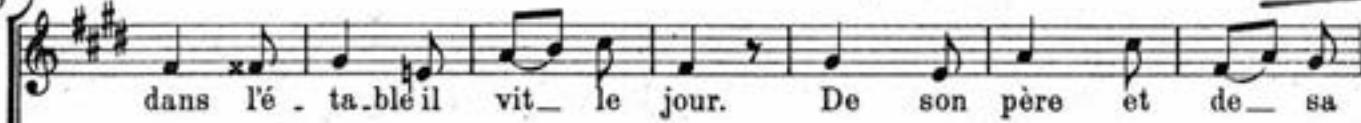
Bassi.



Allegretto. (♩ = 50.)



9-



to the crib where thou wast born; comfort thou thy mother

dans l'é-table il vit le jour. De son père et de sa

to the crib where thou wast born; comfort thou thy mother

dans l'é-table il vit le jour. De son père et de sa

to the crib where thou wast born; comfort thou thy mother

dans l'é-table il vit le jour. De son père et de sa

to the crib where thou wast born; comfort thou thy mother



16' *poco f*

mè.re Qu'il res . te le cons.tant a . mour! Qu'il gran.dis . se,
 weeping, oh, cheer her heart of hope for . lorn! Grow in strength,till
poco f
 mè.re Qu'il res . te le cons.tant a . mour! Qu'il gran.dis . se,
 weeping, oh, cheer her heart of hope for . lorn! Grow in strength,till
poco f
 mè.re Qu'il res . te le cons.tant a . mour! Qu'il gran.dis . se,
 weeping, oh, cheer her heart of hope for . lorn! Grow in strength,till
poco f
 de sa mè.re Qu'il res . te le constant a . mour! Qu'il _____
 weeping, oh, cheer her heart of hope for . lorn! Till _____

Rall. *a tempo*

23' *f*

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

31) *mf* *dim.* *Poco rit.* *p* *poco*

qu'il pros - pè - re, Et qu'il soit bon père à son tour, Et qu'il
 man-hood bids thee glad - ly greet thy life's fair-est morn; glad - ly
mf *dim.*
 qu'il pros - pè - re, Et qu'il soit bon père à son tour, Et qu'il
 man-hood bids thee glad - ly greet thy life's fair-est morn; glad - ly
mf *dim.*
 qu'il pros - pè - re, Et qu'il soit bon père à son tour, Et qu'il
 man-hood bids thee gladly greet thy life's fair-est morn; glad - ly
mf *dim.*
 qu'il pros - pè - re, Et qu'il soit bon père à son tour, Et qu'il
 man-hood bids thee gladly greet thy life's fair-est morn; glad - ly
Poco rit.

meno mosso **44** *Tempo I.*

soit bon père à son tour! *Oncques si, chez*
 greet thy life's fair-est morn! *Should in heathen*
 soit bon père à son tour! *Oncques si, chez*
 greet thy life's fair-est morn! *Should in heathen-*
 soit bon père à son tour! *Oncques si, chez*
 greet thy life's fair-est morn! *Should in heathen*
 soit bon père à son tour! *Oncques si, chez*
 greet thy life's fair-est morn! *Should in heathen*

44 *Tempo I.*

41

l'i . do . lâtre, Il vient à sentir le mal.heur, Fuy . ant la ter.
 landsdire perils and dangers e_ver vex thee sore; come re.turn to
 l'i . do . lâtre, Il vient à sentir le mal.heur, Fuy . ant la ter.
 landsdire perils and dangers e_ver vex thee sore; come then to us,
 l'i . do . lâtre, Il vient à sentir le mal.heur, Fuy . ant la ter.
 landsdire perils and dangers e_ver vex thee sore; come then to us,
 l'i . do . lâtre, Il vient à sentir le mal.heur, Fuy . ant la ter.
 landsdire perils and dangers e_ver vex thee sore; come then to us,

55

poco f
 re _ ma . râ .tre, Chez nous ____ qu'il re . vien .ne au bon .heur!
 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!
 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!
 us, thy home be with us, where thou shalt grieve no more!

61 *Rall.*

Que la pauvre - té du pâ - tre Res - te toujours chère à son
 Ne'er for - get un - to thy call - ing we will ope' our cot - tage.

Que la pauvre - té du pâ - tre Res - te toujours chère à son
 Ne'er for - get un - to thy call - ing we will ope' our cot - tage.

Que la pauvre - té du pâ - tre Res - te toujours chère à son
 Ne'er for - get, un - to thy call - ing we will ope' our cot - tage.

Que la pauvre - té du pâ - tre Res - te toujours chère à son
 Ne'er for - get, un - to thy call - ing we will ope' our cot - tage.

a tempo

coeur! Que la pauvre - té du pâ - tre Res - te tou - jours chère à son
 door. Ne'er for - get! un - to thy call - ing we will ope' our cot - tage.

coeur! Que la pauvre - té du pâ - tre Res - te tou - jours chère à son
 door. Ne'er for - get! un - to thy call - ing we will ope' our cot - tage.

coeur! Que la pauvre - té du pâ - tre Res - te tou - jours chère à son
 door. Ne'er for - get! un - to thy call - ing we will ope' our cot - tage.

coeur! Que la pauvre - té du pâ - tre Res - te tou - jours chère à son
 door. Ne'er for - get! un - to thy call - ing we will ope' our cot - tage.

167 Poco rit. *poco meno mosso* 45 Tempo I. ten.

coeur, Res-te tou-jours chère à son cœur!

door! We will ope' our cot - tage-door! ten.

coeur, Res-te tou-jours chère à son cœur!

door! We will ope' our cot - tage-door! ten.

coeur, Res-te tou-jours chère à son cœur!

door! We will ope' our cot - tage-door! ten.

coeur, Res-te tou-jours chère à son cœur!

Poco rit. 45 Tempo I. ten.

85 Un poco più lento. ($\text{♩} = 96-92$)

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

Sweetest babe, God grant thee his blessing, God bless thy par-ents sore-ly tried!

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

Sweetest babe, God grant his blessing, God bless thy par-ents sore-ly tried!

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

Sweetest babe, God grant 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!

May his goodness e'er protect you, turn ev'ry evil from your path aside!

Que ja.mais de l'in.jus.ti.ce Vous ne puis.siez sen.tir les coups!

May his goodness e'er protect you, turn—evil from your path a-side!

Que ja .mais de fin .jus . ti . ce Vous ne puis . siez sen . tir les coups!

A musical score page showing two staves of music for orchestra. The top staff uses a soprano C-clef, and the bottom staff uses a bass F-clef. Both staves have a common time signature. Measures 10 and 11 are shown, featuring various notes including eighth and sixteenth notes, along with rests and dynamic markings like forte (f) and piano (p).

May his goodness e'er protect you, turn evil from your path a side!

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). The time signature is common time. Measures 11 and 12 are shown, featuring complex harmonic progressions with many chords and grace notes.

Qui un bon an' an' go vous a ver' tie se Pas dan gars pla part sur vous

May his Angels hover o'er you, all your footsteps guard and guide!

Qu'un bon an - ge vous a-veu - tis - se Des dan - gers pla - nant sur vous!

May his Angels hover o'er you, all your footsteps guard and guide!

Où un bon au go vous n'avez tie ce Pas de gars que je n'est pas veul

May his Angels hover 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!

May his An.gels hov . er o'er you, all your foot.steps guard and guide!

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is A major (three sharps). Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble.

a tempo

77

109

Qu'un bon an - ge vous a ver - tis - se Des dan - gers pla - nant sur
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
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
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
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
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
May his An - gels hov - er o'er you, all your foot - steps guard and

116 Poco rit. *meno mosso* *poco a tempo* 126

vous, Des dan - gers pla - nant sur vous!

guide, all your footsteps guard and guide!

vous, Des dan - gers pla - nant sur vous!

guide, all your footsteps guard and guide!

vous, Des dan - gers pla - nant sur vous!

guide, all your footsteps guard and guide!

Poco rit.

Le Repos de la Sainte Famille.

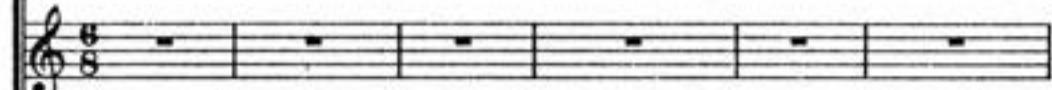
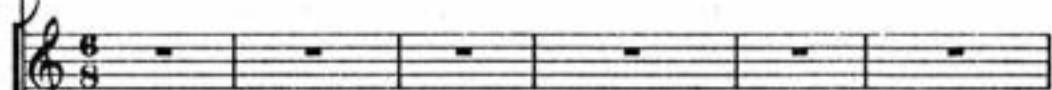
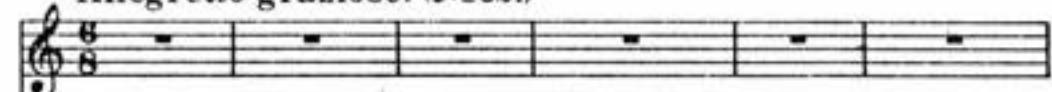
The Holy Family
resting at the way-side.

Le Récitant.

A Narrator.
(Tenor.)

4 Soprani.

4 Alti.

Allegretto grazioso. ($\text{♩} = 52$)Allegretto grazioso. ($\text{♩} = 52$)*poco f* \Rightarrow *p*

25-

poco f

p

31-

p

37-

pp

p

42-

p

46-

pp

50-

poco f

SA.

A- Tenor Solo.

R. Les pé . le . rins é . tant ve . nus
Now when the pilgrims tired and faint,

R. En un lieu de bel . leap . pa . ren . ce,
halt.ed at the way . side in_ a pleasant place,

R. Où se trouvaient ar.bres touffus Et _ de l'eau
where trees af . ford . ed sheltering shade and cool, clear

19-

R. pu.re en a . bon . dan . ce, Saint Jo . seph dit: Ar . ré . tez.
 wa . ter flowed in a . bundance, thus spake Jo . seph: Here let us

84-

R. vous! Près de cet . te clai . re fontai . ne, A .
 stay! near this cool ro . fresh . ing de . sert . spring, faint

49

R. près si lon . gue peine, I . ci re . po . son . nous! Len.
 after a wea . ry, jour . ney; here then let us rest. The

94-

R. fant Jé . sus dor . mait... our lors Sain . te Ma . ri . e, ar . ré . tant
 in . fant Je . sus slept. And Ma . . ry, while she held_ the ass's

98-

R. Fâ - ne, ré - pon - dit: «Voy - - ez ce beau ta - pi_ d'her - be
bri - - dle spake and said: "Lo! now behold this car - - pet of

poco f.

102-

R. dou _ ceet fleu . ri . e, Le Sei - gneur_ pour mon fils au _ dé .
flowers and sweet grasses, 'tis the Lord hath spread it here for my'

106-

R. sert l'é _ ten _ dit, au dé - sert _____ 50 l'é _ ten _ dit,
son in the dé - sert spread it hero _____ for my son?"

poco f.

112-

116-

51

120 R. rit. un poco
Puis, s'é-tant assis sous l'om.
And the lay them down and
rit. un poco

125 R. bra - go De trois pal - miers au vert feuil - la - ge,
rest - ed beneath the shade of shelter-ing palm-trees,

129 R. senza accel. Lâ - ne pais - sant, l'en-fant dor - mant, Les sa - crés vo - ya.
the ass did graze; the in - fant slept and the par - ents re.
senza accel. Poco rit.

133 R. geurs quel-que temps som-meil - lè - rent, Ber -
posed with the bless - ing of Heav - en, dreams

138-
R. *sotto voce*

142-
R.

Le Chœur doit être placé au loin derrière la Scène.

The Chorus must be placed far behind the orchestra.

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

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

4 Soprani.

148-
4 Soprani. *pp perdendo*

-157

TROISIÈME PARTIE.
THIRD PART.

L'arrivée à Saïs.

The Arrival at Saïs.

In 2 ($\text{d} = \text{c. } 72 \rightarrow 76$)

Le Récitant.

A Narrator.
(Tenor.)

Allegro non troppo. ($\text{d} = 72$.)

De . puis trois

Now three whole

dim.

p

6-
R. jours, malgré l'ardeur du vent, Ils che.mi.
days in spite of storming winds, they wander'd

13-
R. naient dans le sa ble mou vant.
on - - ward thro' the de.sert plain.

Musical score for measures 23 and 52. The score consists of two staves: treble and bass. Measure 23 starts with a forte dynamic. Measure 52 begins with a piano dynamic.

52

Musical score for measure 27. The score consists of two staves: treble and bass. The melody is primarily in the treble staff.

*Le Récitant.**Tenor.*

A Narrator.

Le pauvre ser . vi . teur de la fa . mil . le
The faithful beast that bore the wand'lers, o - ver

R.
sain - te, Lâ - ne, dans le dé -
burd - end, tired and faint, and parched with

R.
sert, é - . tait dé . já tom . bé;
thirst had died along the road.

44- R. Et, bien avant de voir d'u .

Long ere a town was seen, to

48- R. ne ci . té l'en . cein . te, De fa . ti - gue et de
end the wea . ry jour - ney, e . ven Jo . . seph him .

52- R. soif son maître eût suc . com . bé Sans le secours de
self would have died of thirst and heat, with . out the help of

56- R. Dieu.
God.

dim.

53

61- R. Seu . . le Sain . te Ma .

On - - ly Ma - ry com -
mf *p*

cresc.

mf *p*

66- R. ri . . e Mar . chait cal . meet se . rei . ne, et

plain . ed not; she bore calm and re . sign . ed, her

71- R. de son doux en . fant La blon . de che . ve . lu . re et la

in . fant in her arms, his gold . en locks en . cir . cling his

75- R. tê . te bé . ni . e Sem . blaient la_ ra . ni .

beau . te . ous face di . vine her babe, close at her

54 *at tempo*

80- R. mer, sur son cœur re - po - sant. Mais bien tôt ses pas chan - ce -

bos - om she nursed him to sleep. Yet at last she grew faint and

poco f *f>p*

86- R. lè - rent. Com bien de fois les époux sar - râ - te - rent!...

wea - ry, and sat her down to rest beside her hus - band!

f>p

91- R. En - fin, pour -

At length, how -

f>p *f>p*

96- R. tant, ils ar - ri - vè - rent A Sa - is,

e'er, they came un - to Sa - is faint and tired

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

un poco riten.

101 R. - - - - - - - - - - Pres . que mou . rants.
 ha . le . tants, faint un . to death.
 out of breath un poco riten.

Recit.

101 R. Cé-tait u . ne ci . té: des longtemps ré . u . nie A l'em . pi . re ro .

This was a ci . ty which long a . go had been joined to the Ro . man
 Recit.

In 4 moderato

110 R. main, Plei . ne. de gens cru . els, au vi . sa . ge hau.tain.
 em . pire; 'twas full of cru . el peo . ple with haught . y minds.

In 4
Allegro.

In 4 meno mosso

114 R. Roll. ~~~~~ Recit.
 O . yez com . bien du . ra la navrante a . go . ni . e Des pé . le .

Now hear, what terrible hardships our pil . grims suf . fered, ere they found
 Recit.

118 R. rins cherchant un a . sile et du pain!
food, and shelter to rest them and sleep.

Scene I.

L'intérieur de la ville de Saïs. |

| Interior of the town of Saïs.

Duo.

In 1

Moderato. ($\text{♩} = 50$)

La Vierge Marie.

The Virgin Mary.

Joseph.

Le Père de Famille.

The father.

6 Bassi I.

6 Bassi II.

Duet.

Dans cette

In this e .

M. vil . le im . men . se
norm . ous ci . ty

12-
M.

16-
M.

25-
M.

31-
M.

38-

ppp

42-

Joseph.

47-

Ouvrez, ou - vrez, se_cou_rez - nous! Laissez_nous_ re . po .
O.pen the door, oh let us in! wear . y pilgrims we

53-

ser chez vous! Que l'hos.pi . ta . li . té sain . te
long for rest! Pit . y us, wear . y and fam . ished,

56

59-

soit ac.cor - dée A la mère, à l'en - fant! Hé . . . las!
o . pen your doors to a moth.er and babe, far, far,

cresc.

In 2 ($\text{J} = \text{c}. 124$)Allegro. ($d = 68$)

65- *cresc.*

J. de la Ju - dé - . e Nous ar - ri - vons à pied.
e'en from Ju - de - . a hith - er we came on foot.

CORO.

6 Bassi II.

sempre a tempo

11- Ar - riè - . re, vils Hé - breux! Les gens de
Ye He - . brews, get ye hence! The Roman

16- Ro - me nont que fai - re De - va - ga - bonds et de lé - preux!
cit - i - zen des - pis - es your - va - ga - bond and homeless race.

In 1 ($\text{J} = \text{c}. 56$)

57 Tempo I.

81- Marie.

Mes pieds de sang - tei -
Foot - sore, my bleed - ing

85-
M. gnent la ter - - re.
feet do stain the ground.

90-
Joseph.
Sei - gneur! ma femme est pres - - que
Good man! Let not my wife here

94-
J. mor - - - te.
per - - - ish!

99-
Marie.
Jé - sus va mou - rir... cen est fait: Mon sein ta - .
And Je.sus, my babe, lo! he dies, dies at my

M. 105. *ri n'a plus de lait.*
breast seeking his food.

J. *Frap - pons en - - - eo - re à*
I'll try once more, and

(p) *cresc.* *sf*

J. *cet - - te por - - - tel!*
knock at the neigh - - - bour's door.

poco *f* *p* *mf*

115. *(dim.)* *p* *mf*

58

121. *Joseph.* *Oh! par pi -*
O - pen the

p *mf* *(P)*

128-
J. tié, — se.cou.rez - nous! Laissez . nous re . po . ser chez vous!

door, pit . y the poor! Grant a night's shelter, oh let us come

134-
J. — Que l'hos.pi ta li té sain te soit ac.cor.
in! Pit . y us, wear.y and fam . ish'd o . pen your

140-
J. dée A la mère, à l'enfant! Hé . las! de la Ju .
door to a moth.er and babe! Far, far, e'en from Ju .

59

146-
J. dé . . e Nous ar . ri . vons à pied.
de . . a hith . er we came on foot.

Allegro, In 2 (♩ = 120-124)

151' 6 Bassi I. *f*

CORO

Ar . riè . . re, vils Hé . breux! Les gens d'E . gyp . te n'ont que
 Ye He . . brews, get ye hence! E . gyp . tian cit . i . zens des .

6 Bassi II. *f*

Ar . riè . . re, vils Hé . breux! Les gens d'E . gyp . te n'ont que
 Ye He . . brews, get ye hence! E . gyp . tian cit . i . zens des .

151' Joseph.

60 Tempo I.

Sei - gneur!

fai . re De — va . ga . bonds et de lé . preux.

pise you, — homeless va . gabonding race!

fai . re De — va . ga . bonds et de lé . preux.

pise you, — homeless va . gabonding race!

60 Tempo I.

163' J. sauvez la mè . . . re!

Ma . rie ex .

let not a moth . . er die!

(*mf espressivo*)

Wear . y, she

161-
J. pi . re... c'en est fait... Et son en . fant
faint . eth, ah, she dies, dies with the babe

In 2 ($\text{d} = \text{c.96}$)Allegro non troppo. ($\text{d} = 52$)

172-
J. n'a plus de lait.
e'en at her breast.

Silence.

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

178- imperceptibly trattenuto
J. Vo.tre mai.

Silence.

G. P. Recit.

Cru.el ones,

187-
J. son, cru . els, res . te fer . mé . e. Vos coeurs sont durs...
ye whose door re_maineth clos_ed hard-hearted ones!

Sous la ra.

There,in the

In 4 quasi a tempo moderato

191. J. mé.e De ces sy.co.mo.res, l'on voit Tout à l'é.cart un humble
shelter of dark sy.co.mo.res, you cot.tage would afford a welcome

*a tempo → In 2 (♩=c.92)**Allegro non troppo. (♩=52.)*

194. J. toit... Frap.pons en cor...
home... There will I knock.

In 4 quasi a tempo moderato

198. Recit. J. Mais qu'à ma voix u.ni.e, Vo.tre voix si dou.ce, Ma.ri.e, Tente aus.
Thy voice with mine u.niting, plead with me for food and shelter, Ma.ry
Recit.

*In 2 (♩=c.92)***62** *Allegro non troppo.*

202. Marie. J. Hé.las! nous au.rons à souf.frir
In vain! they mock at our dis.tress,
si de les at.ten.drir!

dear, lest they should re.fuse.

*Allegro non troppo.***62**

207 M. 
 Par.tout l'in . sulte et l'a . va . ni . e.
 here we shall die; none here to help us.


 In 1 (J.-56-58)

Tempo I.

212 M. 
 Je vais tom.ber...

I'm faint to death...

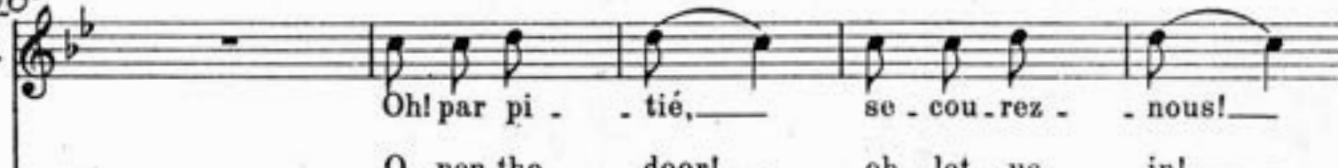
Joseph.

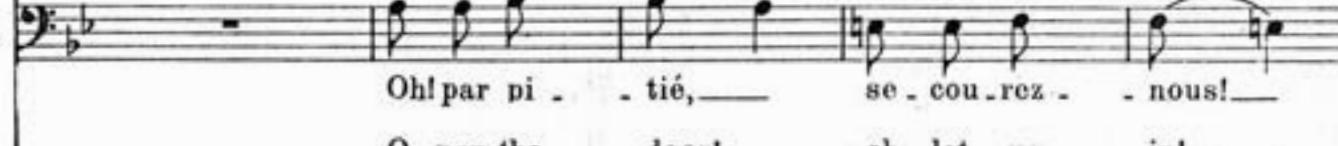
Oh! par pi . tié,

O . pen the door!

Tempo I.


 P

220 M. 
 Oh! par pi . tié, se . cou . rez . nous!
 O . pen the door! oh, let us in!

J. 
 Oh! par pi . tié, se . cou . rez . nous!
 O . pen the door! oh, let us in!



225 M. Lais sez . nous_ re - po . ser chez vous! _____
 Oh grant us shel . ter, and let us in! _____
 J. Lais sez . nous_ re - po . ser chez vous! _____
 Oh grant us shel . ter, and let us in!

231 [63] M. Que l'hospi . ta . li . té sain . te soit ac . cor .
 Pit . y us, wear . y and fam . ish'd, o - pen your
 J. Que l'hospi . ta . li . té sain . te soit ac . cor .
 Pit . y us, wear . y and fam . ish'd, o - pen your

[63]

236 M. dée Aux pa . rents, a l'en . fant! Hé . . las! de la 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 .
 door to a moth . er and babe! Far, *cresc.* far, e'en from Ju .

non cresc. e sempre p

242

M.

J.

[64]

246

M.

J.

[64] *mf*

251

M.

J.

255 M. fant! Hé . . . las! de la Ju . dé . . .
 babé! Far, far, e'en from Ju . de . .

J. fant! Hé . . . las! de la Ju . dé . . .
 babé! Far, *cresc.* far, e'en from Ju . de . .

260 M. e Nous ar . ri . vons à pied,
 a hith . er we came on foot,
 e Nous ar . ri . vons à pied,
 a hith . er we came on foot,

J. *poco f* *ppp*

265 M. **[65]** Nous ar . ri . vons à pied.
 hith . er we came on foot.

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

268

Scene II.

105

L'intérieur de la maison des
Ismaélites.

(♩ = c. 76) | The interior of the house of
the Ishmaelites.

In 3 (beginning somewhat broadly)
Poco meno mosso. (♩ = 80.)

Le Père de Famille.

The father.

long

En-trez, en-trez, pauvres Hé-

Come in, come in! poor wanderers

long *p*

trem.

p

6- a tempo (♩ = c. 84)

Le P. breux! La por-te n'est ja-mais fer-mé-e, Chez nous,

come! Glad-ly we take you in here; ne'er is this door

12- Le P. aux mal-heu-reux. Pau-vres Hé-breux, en-trez,

lock'd to the poor. Poor He-brews, en-ter in!

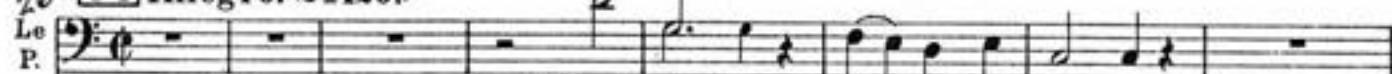
Joseph et Marie entrent.

18- riten. Joseph and Mary enter.

Le P. en-trez, en-trez!

Fear naught, en-ter in!

riten.

106 In 2 ($\text{d} = \text{c.} 116-120$)26 66 Allegro. ($\text{d} = 120$)

Oh sor - row! how have ye suf - fered!

poco f

34

Le P.

Quau tour d'eux_ on sem - presse!

Fil - les et

Haste to save the dy - ing mother!

Haste, children

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

39

Le P.

fil s, et ser - vi - teurs,

Mon - trez la bon - té de vos cœurs!

all, my words now heed,

and show ye are kind to those in need!

p

45

Le P.

Que de leurs pieds meur . tris on la - ve les bles.

Come, lave their bleed - ing feet, nor spare the healing

p

67

51-
Le P.
 su . res! Don . nez de l'eau, don . nez du lait, des grap . pes -
 oint.ments; bring cooling wa . ter, bring sweet milk, and fruit of the

51-
Le P.
 mù . res! Don . nez de l'eau, don . nez du lait! Pré . pa . rez_ à fin .
 grape . vine; bring cooling wa . ter, bring sweet milk, and the cra . dle pre .

62-
Le P.
 stant U . ne cou . chet . te pour l'en . fant! _____ Que de leurs pieds meur .
 pare for . the in . fant babe so fair! _____ and lave the bleed . ing
 Chœur d'Ismaélites.

Chorus of Ishmaelites.

Soprani. (d=120-124) animato

Alti.

Tenori.

Bassi. (Tutti.)

Soli
sost.

Que de leurs

Come, lave their

67

Le P. tris on la - ve les bles-su - res! feet, nor spare the healing oint - ments.

Don. Bring

Soli *mp* sost. Que de leurs pieds meur .

Come, lave their bleed.ing
p a poco stacc. pieds meur - tris on la - ve les bles-su - res! Don.nons, don.nons de bleed.ing feet, nor spare the healing ointments. Bring wa - ter, bring sweet

p

73' poco stacc. 68

nons, donnons de l'eau!

wa - ter, bring sweet milk! *mp* Soli sost.

Que de leurs pieds meur .

Come, lave their bleed.ing
poco stacc. tris on la - ve les bles-su - res! Don.nons de feet, nor spare the heal ing oint - ments, bring cool - ing
staccato (with a little) leau! Don.nons de l'eau, donnons du lait! Pré - pa - milk,

bring cooling wa - ter, bring sweet milk, and the

mf

71
sempre
stacc.

Don_nons de l'eau, donnons du lait! Pré . pa - rons à l'ins .
 Bring cooling wa _ ter, bring sweet milk! and the cra - dle pre -
 tris on la . ve les bles su - res! Don_nons de
 feet, nor spare the healing oint - ments! *mp* Bring cooling
 l'eau, don _ noms du lait! Que
 wa . . ter, bring sweet milk! Come,
 rons à l'instant U . ne cou . chet . te pour l'en . fant!
 cra.dle pre.prepare for that sweet in . fant boy so fair!

mf

81
 tant U . ne cou . chet . te pour l'en . fant!
 pare for the in . fant boy so fair!
 l'eau, donnons du lait! Pré . pa - rons à l'instant U . ne cou .
 wa _ ter, bring sweet milk! and the cra - dle pre - prepare, for that sweet
 de leurs pieds meur . tris on la . ve les bles .
 lave their bleed . ing feet, nor spare the healing
 Don_nons de l'eau, donnons du
 Bring cooling wa . ter, bring sweet

staccato (with a lift)

Don-nons de l'eau, donnons du lait! Pré - pa -

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

in - fant boy so fair! Bring cool - ing wa - ter, bring sweet milk! the cradle

su - - - - - res! Don-nons de l'eau.

oint - - - - - ment, fresh wa - ter bring!

mf & sost.

lait! Que de leurs pieds meur - -

milk, come, lave their bleed - ing

mf
Soli & sost.

rons à l'instant U - - ne cou - chet - te! Que

cra.dle prepare for that sweet in - fant fair! Come,

à l'instant U - - ne cou - chet - te pour l'en - fant! Don -

then pre - pare for that sweet in - fant boy so fair! Bring

Don-nons de l'eau, donnons du lait! Don-nons de

Bring cooling wa - ter, bring sweet milk! Bring cooling

tris on la - ve les bles - su - - res! Don - nons de l'eau,

feet, nor spare the healing oint - - ment; bring fresh sweet milk!



93' de leurs pieds meur . . tris on la - ve les bles .
 lave their bleed - ing feet, nor spare the healing
 nons,don . . nons de l'eau! Don . . nons de l'eau, donnons du
 wa . ter, bring sweet milk!
(with a lilt) Bring cooling wa . ter, bring sweet
 l'eau, donnons du lait! Pré . pa . rons à l'instant U . . ne cou .
 wa . ter,bring sweet milk and the cra . dle pre . prepare for that sweet
 don . . nons du lait!
 Bring wa . . ter clear!

91' su . . . res!
 oint . . . ment!
 lait! Que de leurs pieds on la - ve les bles .
 milk! Come, lave their bleed - ing feet, nor spare the
 chet . . te pour l'en . fant! De leurs pieds meur . .
 infant boy so *mf* fair! *sust.* Lave their bleed - ing
unis. Soli sost.
 Que de leurs pieds meur . .
 Come, lave their bleed - ing

mf
Soli $\overline{\text{o}}$ *sost.*

101
 Don_nons de_l'eau! Que de leurs
 and bring sweet milk! Come, lave their
 su_res! Don_nons du lait! De leurs
 oint_ment! and bring sweet milk! Lave their
 tris qu'on la_ve les bles su_res! Don_nons de l'eau, don.
 feet, nor spare the healing oint_ment. Bring cooling wa_ter,
 tris on la_ve les bles su_res! Don_nons, don.
 feet, nor spare the healing oint_ment. Bring wa...ter,

105
 pieds meur_tris on la_ve les bles su_res!
 bleed_...ing feet, nor spare the healing oint_ment!
 pieds meur_tris qu'on la_ve les bles su_res!
 bleed_...ing feet, nor spare the healing oint_ment!
 nons du lait! Don_nons du lait, don_nons des grappes
 bring sweet milk! Bring fresh sweet milk, the vine's sweet pur...ple
 nons du lait! Don_nons du lait, don_nons des grappes
 bring sweet milk! Bring fresh sweet milk, the vine's sweet pur...ple

109' *mf* *dimin.* *poco a poco*

Don . nons _____ des grap - pes mû . res, don . . nons
 and bring _____ the clust'ring ripe ned pur ple grape,
 Don . nons _____ des grap - pes mû . res, don . .
 and bring _____ the pur - ple grape! _____ Bring sweet
mf *dimin.* *poco a poco*
 mû . res. Don . nons, don . nons de l'eau, don . nons _____ de l'eau,
 fruit, oh, bring cool ing wa - ter hith . er, bring _____ sweet milk,
mf *dimin.* *poco a poco*
 mû . res. Don . nons, don . nons de l'eau, don . nons _____ de l'eau,
 fruit, oh, bring cool ing wa - ter hith . er, bring _____ sweet milk,

113' *mf*

des_ _ _ _ _ grap - pes! Don . . nons,
 bring the vine's fruit! Bring sweet milk!
 nons des_ _ _ _ _ grap - pes! Don . .
 milk and the vine's fruit! Bring

6

don . nons _____ du lait, _____ don . nons _____ de l'eau,
 bring wa . . . ter hith . . . er, bring _____ sweet milk!

6

don . nons _____ du lait, _____ des grap - - - pes mû . .
 bring wa . . . ter hith . . . er, bring _____ the vine's

117

poco cresc.

don . noms de l'eau, don . noms du lait, des grap . pes
 Bring wa - ter hith - er, bring sweet milk and bring the
 nonns, don . noms de l'eau, don . noms du lait, des grap . pes
 wa . ter, bring sweet milk, bring wa - ter, bring the vine's sweet
 don . noms de l'eau, don . noms du lait, donnons des grap . pes
 Fresh wa - ter bring, bring sweetest milk, bring the vine's sweet
 res! Don . noms de l'eau, donnons du lait!
 fruit! Fresh wa - ter bring, and sweetest milk.

poco cresc.

120

sempr. cresc.

mû . . . res! Don . noms de l'eau, don . noms du lait! Pré . pa .
 vine's fruit. Fresh wa - ter bring and sweetest milk, then, the
 mû . . . res! Don . noms de l'eau, des grap . pes mû . . .
 rip - ened fruit. Fresh wa - ter bring, the vine's sweet fruit
 mû . res! Don . noms de l'eau, don . noms du
 ripend fruit. Soli Fresh wa - ter bring! sempr. cresc. Bring sweetest
 Que de leurs pieds meur . .
 Come, lave their bleed - ing

124

rons à l'instant U . . . ne cou - chet - te pour l'en .
 cra - dle pre - pare for that sweet in - fant boy so
 res! Pré . pa - rons à l'instant U . ne cou - chet . . .
 bring; then the cra - dle pre - pare for that in - fant
 lait! Don - nons, don - nons de l'eau, don - nons du
 milk! bring wa - ter fresh and clear and sweetest
 tris on la - ve les bles - su - - -
 feet, nor spare the healing oint - - -

69

fant! Oui,
 fair! Come!
 tel Ah!
 fair! Come!
 lait! Ah! pré - pa - - rons,
 milk! Come! now his cra - - dle,
 res! Ah! pré - pa - - rons,
 ment! Come! now his cra - - dle,

69

132-1

dim. - - - - - *mpp whispered*

pré - pa - rons__ à l'ins - tant U - ne cou - chet - te pour l'en.
 now his cra - dle we'll pre - pare for that infant boy so

dim. - - - - - *mpp whispered*

pré - pa - rons__ à l'ins - tant U - ne cou - chet - te pour l'en.
 now his cra - dle we'll pre - pare for that infant boy so

dim. - - - - - *mpp whispered*

pré - pa - rons__ à l'ins - tant U - ne cou - chet - te pour l'en.
 now his cra - dle we'll pre - pare for that infant boy so

dim. - - - - - *mpp whispered*

pré - pa - rons__ à l'ins - tant U - ne cou - chet - te pour l'en.
 now his cra - dle we'll pre - pare for that infant boy so

dim. - - - - - *pp*

Le mouvement a dû s'animer un peu graduellement.

70

The time has gradually been somewhat accelerated.

131-1

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

fant!_____

fair!_____

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

fant!_____

70 fair!_____

p

142

146

150

154

158

162

166

170

174

179

183

71

181

192-196: Measures 192-196 show a complex piano part with sixteenth-note patterns and bass notes. The vocal line consists of eighth-note chords.

197-201: Measures 197-201 show a piano part with sustained notes and eighth-note chords. The vocal line consists of eighth-note chords.

202: Measure 202 shows a piano part with sustained notes and eighth-note chords. The vocal line consists of eighth-note chords.

Le Père de Famille.

The father.

Recit.

206-207: Measures 206-207 show a piano part with eighth-note chords. The vocal line consists of eighth-note chords.

Sur vos traits fa . ti . gués la tris . tes . se est em .

From your looks, I can tell plain . ly what you have

Recit.

208-209: Measures 208-209 show a piano part with eighth-note chords. The vocal line consists of eighth-note chords.

In 4

Moderato.

210-211: Measures 210-211 show a piano part with eighth-note chords. The vocal line consists of eighth-note chords.

Le P. vrein . te. Ay . ez cou . ra . gel nous fe . rons Ce que nous pour .

suf . fered. But lose not cou . rage! for this house shall af . ford you

212-213: Measures 212-213 show a piano part with eighth-note chords. The vocal line consists of eighth-note chords.

212-
Le P.
rons Pour vous ai - der. Bannis - sez tou - te crain-te! Les enfants d'Is - ma.
what you may re-quire. Banish care then and sor - row. Ish - mael's race, is't

In 4

214-
Le P.
é - el Sont frè - res de ceux d'Is - ra - él. Nous a - vons vu le
not re - lat - ed to that of Is - ra - él? Were we not born on

*Meno mosso
Andantino.*

216-
Le P.
jour au Liban, en Sy - ri - e. Comment vous nom - me-t
Le - banon in'th' land of Sy - ria? Now may I know your

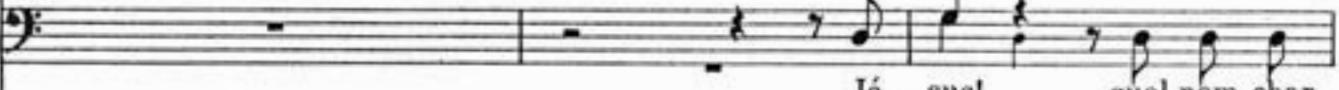
*Lento. dolce
Joseph.*

219- Elle a pour nom Ma - ri - e; Je m'ap - pel - le Jo -
This woman's name is Ma - ry; Jo - seph is my
Le P. on?
names?

Lento.

Very slow
Andantino. ($\text{♩} = 48$)
misurato

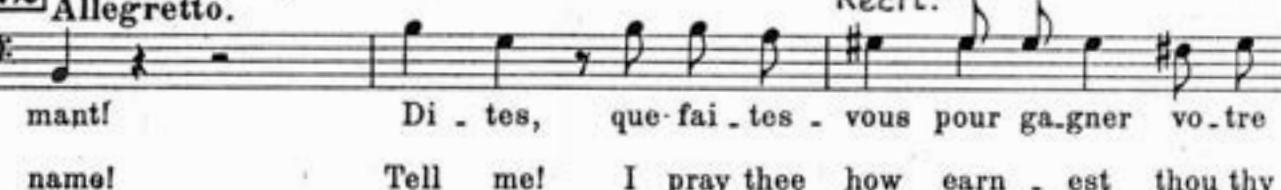
221- J.  Recit.
seph, et nous nommons l'enfant: Jé-sus.
name, our infant we call Je-sus.

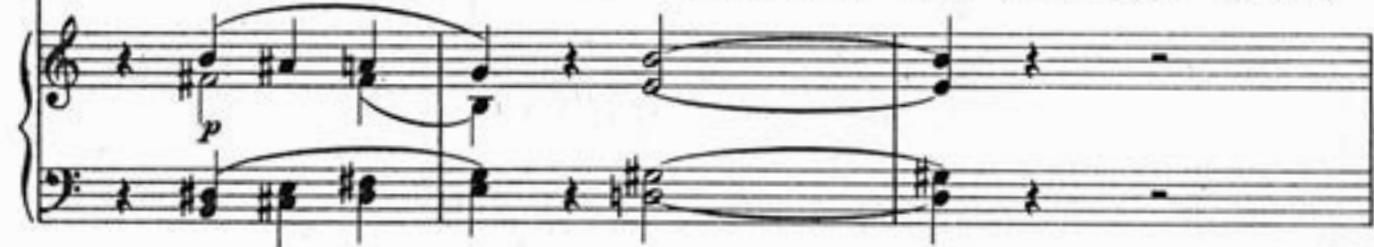
Le P.  Jé-sus! quel nom char.

Andantino. ($\text{♩} = 48$) Je-sus! what love-ly
Recit.



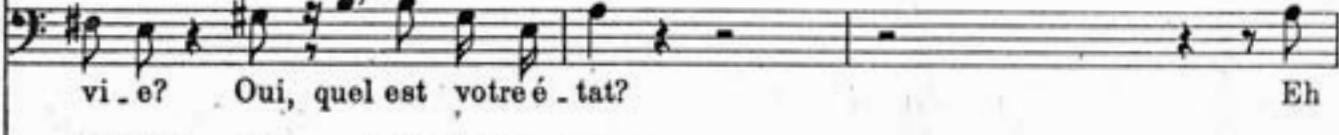
224- [72] In 4 ($\text{♩} = c. 92$) Allegretto.

Le P.  Recit.
mant! Di-tes, que-fai-tes - vous pour ga-gner vo-tre
name! Tell me! I pray thee how earn . est thou thy



Meno mosso
a tempo Andantino.
misurato

227- Joseph.  Allegretto.
Moi, je suis charpentier.
Car-pen-ter I am.

Le P.  Eh
vi-e? Oui, quel est votre é-tat?
liv-ing? say what is thy trade?

Well
Andantino. Allegretto.



122 (*poco più mosso*)

Recit.

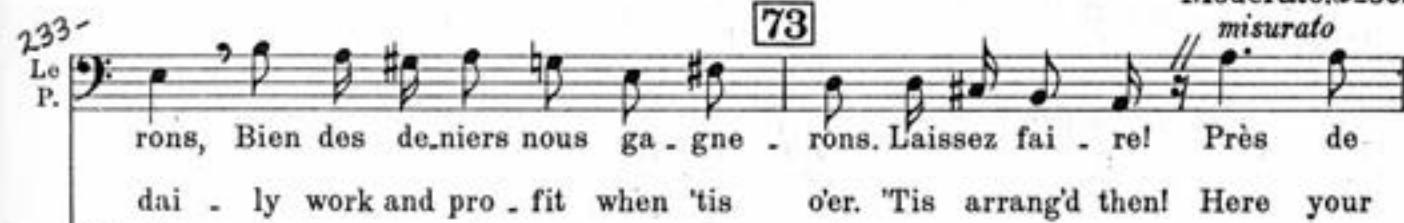
230
Le P. 

bien, c'est mon métier; Vous êtes mon com.père. En . sem.ble nous tra . vail . le.
done, that is my trade as well, we'll work together. Thus hand in hand we'll share our

Recit.

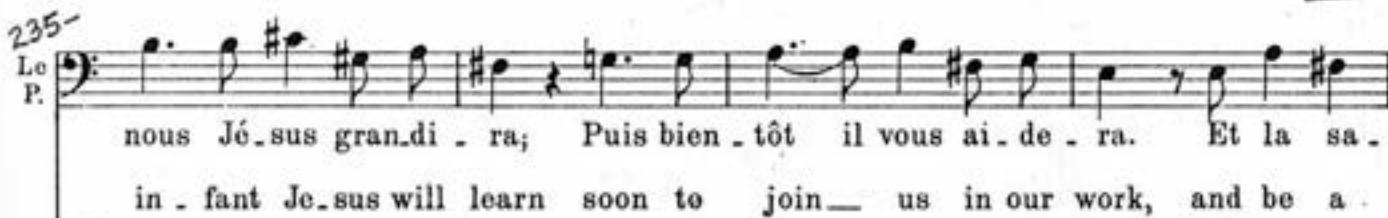


Ln 4 ($\text{♩} = 84 \rightarrow 88$)
Moderato. ($\text{♩} = 80$)

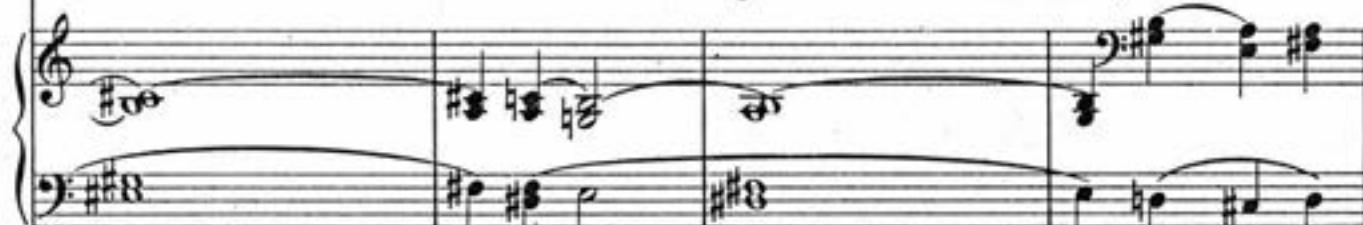
233-
Le P. 

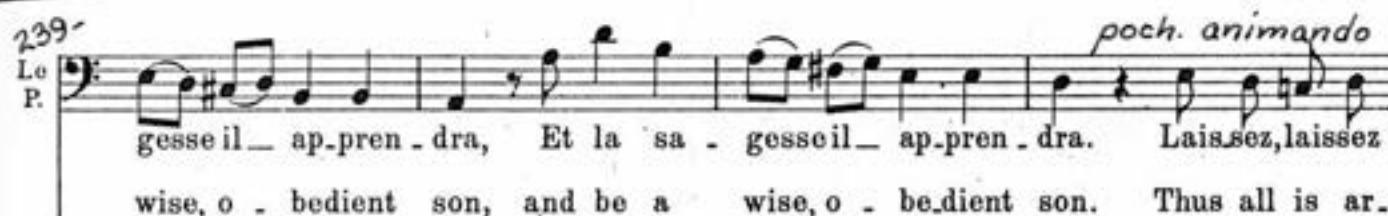
rons, Bien des de.niers nous ga . gne . rons. Laissez fai . re! Près de
dai . ly work and pro . fit when 'tis o'er. 'Tis arrang'd then! Here your



235-
Le P. 

nous Jé.sus grandi . ra; Puis bien . tôt il vous ai . de . ra. Et la sa .
in . fant Je.sus will learn soon to join— us in our work, and be a .



239-
Le P. 

gesse il ap-pren . dra, Et la sa . gesseil ap-pren . dra. Laissez, laissez
wise, o . bedient son, and be a wise, o . be.dient son. Thus all is ar .



243-

Le P. fai . re!

Soprani. rangd now. *p* Laissez, lais . sez fai . re! Près de nous Jé . sus gran . di.

Alti. All is now ar . rang . ed. Je . sus shall grow up with us *p*

CORO. Laissez, lais . sez fai . re!

Tenor. All is now ar . rang . ed. *p* Laissez, lais . sez fai . re! Près de nous Jé . sus gran . di.

Bassi. All is now ar . rang . ed. Je . sus shall grow up with us *p*

Laissez, lais . sez fai . re!

All is now ar . rang . ed.

246)

ra,

here. *p* Puis bien . tôt il vous ai . de . ra, Et la sa . gesse il _ ap . pren.

Soon he'll help— us in our work and be a wise, o . bedient

ra,

here. *p* Puis bien . tôt il vous ai . de . ra, Et la sa . gesse il _ ap . pren.

Soon he'll help— us in our work and be a wise, o . bedient

74 The father.

(p) un poco rit.

Et la sa - ges - seil ap - pren - dra.

And be a wise, o - be - dient son.

Et la sa - ges - seil ap - pren - dra.

And be a wise, o - be - dient son.

dra, Et la sa - ges - seil ap - pren - dra.

son. And be a wise, o - be - dient son.

Et la sa - ges - seil ap - pren - dra.

And be a wise, o - be - dient son.

dra, Et la sa - ges - seil ap - pren - dra.

son. And be a wise, o - be - dient son.

74 un poco rit.

p

253 Recit.

Le P. Pour bien fi - nir cet - te soi - ré - e Et ré - jou - ir nos

Recit. Now shall this day end with re - joic - ing. We'll welcome our fair

(P)

Le P. hô - tes, employons La sci - en - ce sa - cré - e, Le pou - voir des doux
guests; here let us all join in song - and mus - ic, ere we go to our

257^r
Le P.
sons! Pre . nez vos ins . tru . ments, mes en . fants! tou . te
rest. Then take your in . stru . ments, each his own and all

259^r
Le P.
pei . ne Cè . de à la flû . teu . ni . e à la har . pe thé . bai . ne.
sor . row flee at the sound of harp with the flute sweetly blended.

262

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

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

Begin in 4 ($\text{d} = 144 - 152$)
Allegro moderato. ($\text{d} = 72$)

In 3 ($\text{d} = 42$)
Andante espressivo. ($\text{d} = 42$)

9^r

12-
20

15-
23

17-
25

19-
27

21-
29

poco f.

Un poco rit.

a tempo

2A-
32

p.

Musical score for piano, page 127, showing staves 27-48.

The score consists of six staves of music, each with a treble clef and a bass clef. The key signature changes frequently, including G major, F# major, E major, D major, C# major, and B major. The time signature also varies throughout the staves.

Measure 27-35: Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 30-38: Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 33-41: Treble staff starts with a bassoon-like eighth-note pattern. Bass staff has eighth-note pairs. Measure 36-44: Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 38-46: Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs. Measure 40-48: Treble staff has eighth-note pairs followed by sixteenth-note patterns. Bass staff has eighth-note pairs.

Performance instructions:

- Measure 33-41: *dim.*
- Measure 36-44: *p.*, *cresc.*
- Measure 38-46: *cresc.*
- Measure 40-48: *un poco rall.*, *dim.*, *p.*, *pp*

Allegro vivo. ($\text{♩} = 144.$)

43-
51-


48-
56-


53-
61-


58-
70-


64-
76-


75
82-


75-
81- { G clef, 2 sharps, common time.

80-
92- { G clef, 2 sharps, common time.

81-
99- { G clef, 2 sharps, common time.

93-
105- { G clef, 2 sharps, common time.

99-
111- { G clef, 2 sharps, common time. Measure 76 is indicated above the staff.

104-
116- { G clef, 2 sharps, common time. Dynamics: mf.

109-
121

114-
126

119-
131

125-
137

131-
143

136-
148

Andante.

142-
154- 

145-
157- 

148-
160- 

151-
163- 

rallent.
a tempo
154-
166- 

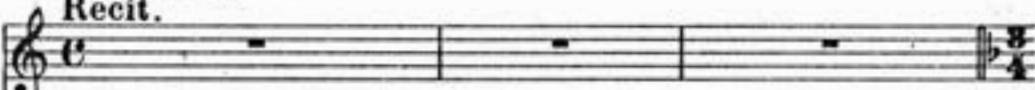
157-
169- 

SCENE II B (Continued)

Andante ($\text{J} = \text{c.} 72$)

La Vierge Marie.

Recit.



The Virgin Mary.

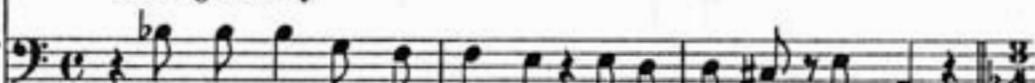
Joseph.



s'adressant à Marie

turning to Mary

Le Père de Famille.

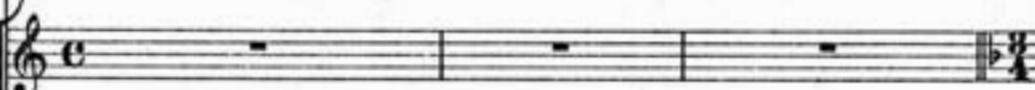


The father.

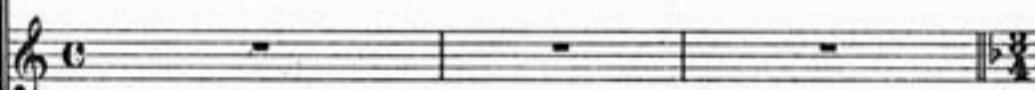
Vous pleurez, jeu . ne mè . re....Douces larmes, tant mieux!

Thou art weeping young mother? An't re . lieve thee, weep on!

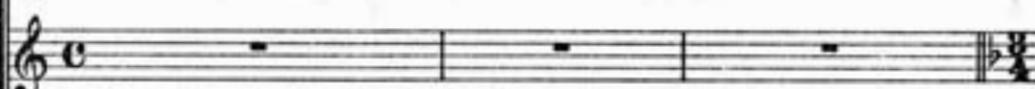
Soprani.



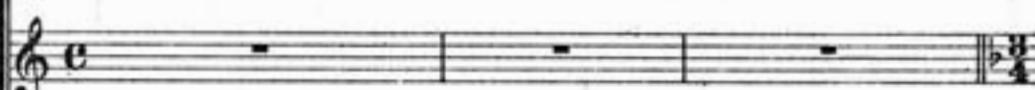
Alti.



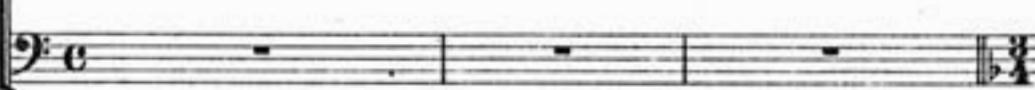
Tenori I.



Tenori II.



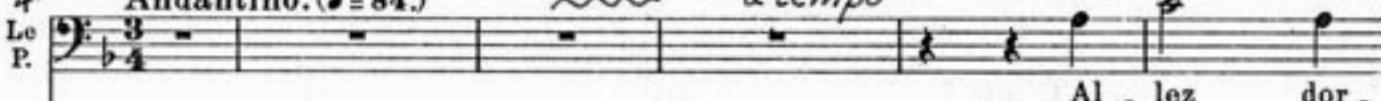
Bassi.



Recit.



77 In 3 ($\text{J} = \text{c.} 84$)Andantino. ($\text{J} = 84$)





Now go, good

con Pedale.

10-

Le P. mir, bon pè . re! Bien re - po - sez, Mal ne son .
fath . er, rest thee! Thou needst re - pose Sweet dreams be
(espress.)

15-

Le P. gez. Plus d'a . lar . mes. Que les char . mes De les . poir du bon .
thine! Fear thou nothing! May fresh hope and peace now comfort your

21-

Marie. 78 A dieu, mer . ci, bon —
Joseph. Fare . well, I — thank thee,
A dieu, mer . ci, bon —
Fare . well, I — thank thee,
Lo P. heur Ren . trent en vo.tre cœur!
soul! fill — the heart with de . light.

78

27'

M. pè . re, Dé - jà ma peine a . mè . re Sem_ble s'en.
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.
fath.er! My sor . row and my anguish grow less and

Le. P.

Sopr. *p* Al . lez_ dor . mir, bon pè . re, Doux en fant, ten . dre
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
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
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
Now go to rest, kind fath.er, In . fant babe,ten . der

Bassi.

33' *un poco rit.*

M. fuir, Sé.vanou.ir. Plus d'a.lar . . mes.
vanish, ne'er to re.turn! No more sor . . row!

J. fuir, Sé.vanou.ir. Plus d'a.lar . . mes.
vanish, ne'er to re.turn! No more sor . . row!

Le P. Allez dor.mir! Plus d'a.lar . . mes.
Now go to rest! No more sor . . row!

mè.re! Bien re - po - sez! Mal ne son - gez! Plus d'a
mother! Now go to rest! Sleep till the morn! Cease to
mè.re! Bien re - po - sez! Plus d'a.
mother! Sleep till the morn! Cease to
mè.re! Bien re - po - sez! Plus d'a.lar - mes.
mother! Sleep till the morn! Cease to sor - row!
mè.re! Mal ne son - gez! Plus d'a.
mother! Sleep till the morn! Cease to

un poco rit.

Tempo I.

un poco rit. Tempo I.

M. - - - - -

J. - - - - -

Le P. - - - - -

poco cresc.

lar.mes. Que les charmes de l'es.poir du bon.heur Rentrent en vo.tre
sor.ow! May fresh hope and peace now comfort your soul, fill the heart with de.
poco cresc.

lar.mes. Que les charmes de l'es.poir du bon.heur Rentrent en vo.tre
sor.ow! May fresh hope and peace now comfort your soul, fill the heart with de.

Rentrent en vo.tre
Hope and sweet peace re.

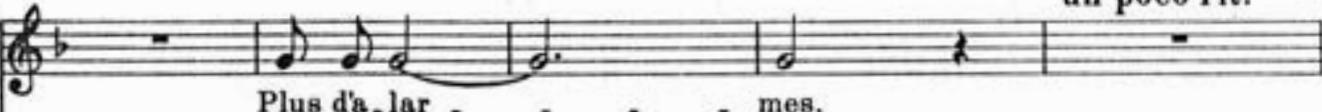
lar . mes.
sor . row!
Rentrent en vo.tre
Hope and sweet peace re.

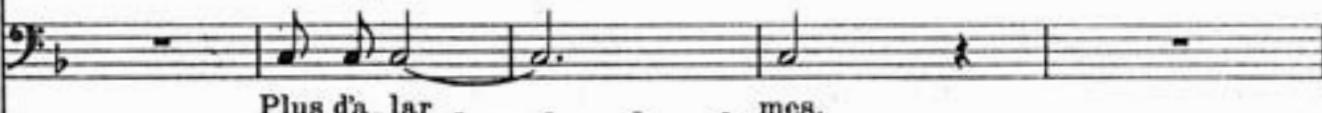
poco cresc.

Tempo I.

un poco rit. Tempo I.

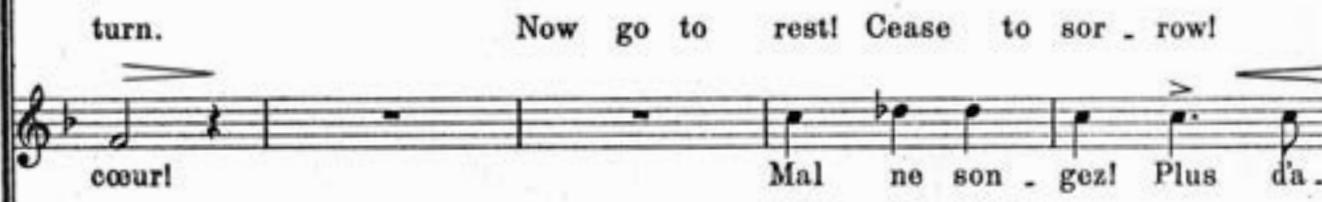
un poco rit.

M. 

J. 

Le P. 







49 -

Tempo I. un poco rit. Tempo I.

M. Oui, les charmes de l'es-poir du bon-heur Ren-trent
May fresh hope and peace now com-fort the soul, fill the

J. Oui, les charmes de l'es-poir du bon-heur Ren-trent
May fresh hope and peace now com-fort the soul, fill the

Le P. - - - - -

lar-mes. Que les charmes de l'es-poir du bon-heur Ren-trent
sor-row! May fresh hope and peace now com-fort your soul, fill the

lar-mes. Que les charmes de l'es-poir du bon-heur Ren-trent
sor-row! May fresh hope and peace now com-fort your soul, fill the

lar - - - mes. Ren-trent
sor - - - row! Fill the

pè - - re! Que l'es-poir du bon - - heur Ren-tre dans
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!
heart with de_light!

J. en no_tre cœur!
heart with de_light!

Le P. -

en vo_tre cœur! Que les char . mes De les .
heart with de_light! May fresh hope_and peace now

en vo_tre cœur!
heart with de_light!

en vo_tre cœur!
heart with de_light!

en vo_tre cœur!
heart with de_light!

vo . tre cœur!
heart de . light!

[79] un poco animato

140

59
 poir du bon - heur Ren . . . trent en
 com - fort your soul! Fill each sad
 Que les char - mes de l'es - poir du bon -
 May fresh hope__ and peace now comfort your
 Bien re . . . po .
 Now go to

A)

 vo - tre cœur,
 heart with de - light!
Soli mf
 heur, Que les char - mes de l'es - poir du bon -
 soul! May fresh hope now fill and com - fort your
 unis.
 Que les char - mes de l'es -
 May fresh hope and peace now
 sez, — Mal ne son - gez!
 rest, — and sleep till morn!

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measure 11 starts with a half note in the bass, followed by eighth-note pairs in the treble. Measure 12 begins with a half note in the bass, followed by eighth-note pairs in the treble. The score includes dynamic markings like p (piano) and f (fortissimo), and various slurs and grace notes.

79

vo - tre cœur! Que les char - mes de l'es poir du bon -
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 -
heart with joy! May fresh hope_ and peace now com-fort your
coeur! Que les char - mes du bon -
light! Hope and glad - ness fill the
en vo.tre cœur! Plus d'a . lar - mes. Que _ les char - mes De _ l'es -
heart with de . light! Cease to sor . row! May _ fresh hope and peace now

85

80 *p* un poco rit. a tempo (pp)
heur Ren . . . trent en vo . . . tre cœur! Al .
soul, fill each sad heart with de . light! Now
heur Ren . . . trent en vo . . . tre cœur!
soul, fill the heart with de . light! (pp)dolce
heur Ren . trent en vo . . . tre cœur! Al . lez_ dor .
heart, fill_ the heart_ with de . light! Now go_ to
poir du bon . heur Rentrant en vo . . . tre cœur!
com . fort your soul, fill the heart with de . light!

80 *p* un poco rit. a tempo pp
p

91 - Marie. (pp)

Mer . ci,___ bon pè . re. Dé-jà_ ma pei . ne
I thank thee, fath . er! My grief and an . guish

Joseph. (pp)

Mer . ci, bon pè . re. Dé-jà_ ma pei . ne

Le Père de Famille. I thank thee, fath . er! My grief and an . guish

The father. (pp)

Al . lez_ dor . mir, Doux en . fant, ten . dre
Now go_ to rest, sweet in . fant fair, ten . der

lez_ dor . mir, bon pè . re, Doux en . fant, ten . dre
go_ to rest, kind fath . er, sweet in . fant fair, ten . der

Al . lez_ bon pè . re, Doux en . fant, ten . dre
To rest, kind fath . er, sweet in . fant fair, ten . der

mir, bon pè . . re, Doux en . fant, ten . dre
rest, kind fath . . er, sweet in . fant fair, ten . der

(pp) unis.

Al . lez_ dor . mir, Doux en . fant, ten . dre
Now go_ to rest, in . fant fair, ten . der

Piano accompaniment (bottom staff):

91-
M. *un poco rit. sempre rit.* *pp*
 Sem - ble s'en - fuir, — Sé - vanou - ir, — Semblesen -
 grow-less and van - ish ne'er_ to re - turn. — ne'er to re -

 J. *pp*
 Sem - ble s'en - fuir, — Sé - vanou - ir, — Semblesen -
 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.
 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.
 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.
 mother! Now go to rest, sleep till the morn.Cease to sorrow!

—
 mè.re! Bien re - po - sez, Mal ne son - gez!
 mother! Now go to rest, sleep till the morn.

—
 mè.re! Bien re - po - sez, Mal ne son - gez! Plus d'a_larmes.
 mother! Now go to rest, sleep till the morn.Cease to sorrow!

—
un poco rit. sempre rit.

103

M. fuir. A dieu, mer . ci, bon pè - re!
turn. Now sleep in peace, kind fath . er!

J. fuir. A dieu, mer . ci, bon pè - re!
turn. Now sleep in peace, kind fath . er!

Le P. Bien re - po - sez!
Now go to rest! *dimin.*
Bien re - po - sez!
Now go to rest! *dimin.*
Bien re - po - sez!
Now go to rest! *dimin.*
Bien re - po - sez!
Now go to rest! *dimin.*
Bien re - po - sez!

110

(*ppp*)

Scene III.

Epilogue.

In 4 ($\text{J} = 64-66$)Lento. ($\text{J} = 50$)

Le Récitant.

A Narrator.
(Tenor.)

Soprani.

Alti.

Tenori.

CORO

Bassi.

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

p perdendo

p perdendo

p perdendo

9-

In 4 ($\text{J} = \text{c. } 64-66$)

p perdendo

p perdendo

p perdendo

L'istesso tempo.

Recit. misurato.

17-

Ce fut ain . si que par un in . fi . dè . le

And thus it came to pass, that from the heath . ens

Recit. misurato.

p

20 R.

Fut sau . vé le Sau . veur. Pendant dix ans Ma . ri . e, et Jo .
our Redeem . er was saved. And thus for ten years Mar . y and

23 R.

seph a . vec el . le, Vi . rent fleu . rir en lui la su . bli . me dou .
Jo . seph togeth . er saw in that ho . ly child truth and strength blossom

27 R.

ceur La ten . dresse in . fi . nié A la sa . gesse u . ni . e.
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 .
It was then that the three re . turn . ed to their na . tive land, to ac .

35' R. lut ac - com - plir_ le di _ vin sa.cri . fi - ce Qui ra.che.
com - plish the work of sal - va.tion and mer - cy which was to
poco f. *poco cresc.*

39' R. ta le genre hu_main De l'é - ter . nel sup - pli - ce, Et du sa.
free us from death, and save us from damna - tion. show.ing the
Un poco riten. *poco cresc.* *f.*

43' R. lut lui fray . a le che . min. O mon â - me, pour
way to re - demption, and Heaven. Oh, my spir - it, now
Un poco ritard.

50' R. *cresc.* toi que res - te-t-il a fai - re, Qu'à bri - ser ton or - gueil de.
bow thee down to thy Cre - a - tor, bow down in a dor - a - tion be.
pp *ppp*

56

R. vant un tel mys - tè - - - rel..
fore this mighty won - - - der.

Soprani. pp

O mon â - - - me, pour
Oh, my spir - - - it! now -

CORO

Alti. pp

O mon â - - -

Oh, my spir - - -

Tenori.

Bassi.

61

toi que res - te-t-il a fai - - - re, Qu'à
bow thee down to thy Cre - a - - - tor, bow -

me, pour toi que res - te-t-il à fai - - - re?
it! now bow thee down to thy Cre - a - - - tòrl!

pp

O mon

Oh, my

pp

O mon â - - - me, ô mon

Oh, my spir - - - it; oh, my

65
 bri-ser ton or-gueil — de - vant un tel mys-tè - .
 — down in a-dor-a-tion be - fore this mighty won - .
 O mon â - - - me, que res-te-t-il, quo
 Oh, my spir - - - it, now bow thee down, bow
 â - - - me, pour toi que res-te-t-il à
 spir - - - it, now bow thee down to thy Cre.
 â - - - me, ô mon â - - - me,
 spir - - - it, oh, my spir - - - it!
 — — — — —

69
 poco cresc.
 rel.. O mon â - - - me, mon â - - - me, pour
 der! Oh, my spir - - - it, my spir - - - it now
 res-te-t-il à fai - - - re, Qu'à bri - ser ton or -
 down to thy Cre-a - - - tor, bow thee down to
 fai - - - re, Qu'à bri - ser ton or - gueil,
 a - - - tor. Bow thee down, oh, my spir-it!
 cresc.
 ô mon â - - - me, pour
 Oh, my spir - - - it, now

73)

toi que res - te - til!.. O mon
bow thee down to God! Oh, my

gueil de - vant un tel mys - tè - rel.. O
God, who wrought this mighty won - der! Oh,

qu'à bri ser ton orgueill!.. O mon à - me, mon
Bow thee down un - to thy God. Bow thee down, oh, my

toi que res - te - til à fai - - re! O mon
bow thee down to thy Cre - a - - tor. Oh, my

77)

à - me, pour toi que res - te - il à fai - - re,
spir - it, now bow thee down to thy Cre - a - - tor!

- mon à - me, pour toi que res - te - il à fai - - re,
- my spir - it; now bow thee down to thy Cre - a - - tor!

à - me, pour - toi que res - te - il à fai - - re,
spir - it; now - bow thee down to thy Cre - a - - tor!

à - me, pour - toi que res - te - il à fai - - re,
spir - it, now - bow thee down to thy Cre - a - - tor!

83

P cres. poco f

Qu'à bri - ser ton or , gueil_ devant un
 Bow down in a . dor - a . tion be . fore this

Qu'à bri - ser ton or - gueil devant un
 Bow down in a . dor - a . - - - tion be . fore this

cresc. poco f

Qu'à bri - ser ton or - gueil devant un
 Bow down in a . dor - a . - - - tion be . fore this

cresc.

Qu'à bri - ser ton or - gueil devant un
 Bow down in a . dor - a . - - - tion be . fore this

Le Récitant.

A Narrator.

} Tenor.
82

86

O mon â me,

Oh, my spir - dim. p cresc. imperceptibly moving forward poco cresc.

tel mys - tè - rel.. O mon cœur em - - - plis -

might - y won - der! Oh, my soul, be thou

tel mys - tè - rel.. O mon cœur em - plis - toi

might - y won - der! Oh, my soul, be thou filled -

tel mys - tè - rel.. O mon

mighty won - der! (+2-3 B1) All B

Oh, my poco cresc.

tel mys - tè - rel.. O mon

mighty won - der! Oh, my

91-

R. *mf.* O mon cœur, em - plis.
 Oh, my soul, be thou
 toi du grave et pur a - mour, — O
 filled with pure and ho - ly love! — Oh,
p. — du gra - veet pur a - mour! — O mon cœur, ô
 — with pure — and ho - ly love! — Oh, my soul; oh,
p. cœur, emplis - toi du grave et pur a - mour, O mon cœur,
 soul, be thou filled with pure and ho - ly love! — Oh, my soul!
cresc. *poco cresc.*
 cœur, emplis - toi, em - plis - toi, O mon
 soul, be thou filled; be thou filled. Oh, my

96-

R. — toi, em - plis - - tai, du grave et pur
 filled, be thou filled with pure and ho -
 — mon cœur, ô mon cœur, — em -
 — my soul! — oh, my soul! — be
 — mon cœur, — em - plis - toi du gra - ve et
 — my soul! — be thou filled with pure and
 ô mon cœur, — ô mon cœur, em - plis -
 Oh, my soul! — Oh, my soul, be thou
 cœur, — ô mon cœur, em - plis - toi du gra - ve et
 soul! — Oh, my soul, be thou fill'd with pure and

100 R.

— a . mour, Qui seul,
 — ly love! Pure love
 — plis . toi du gra . ve et pur a . mour Qui
 — thou fill'd with pure and ho . . ly love. Pure
 pur a . mour, em . . plis . toi du gra ve et pur a . mour
 ho . ly love, be____ thou fill'd with pure and ho . . ly love.
 toi du gra . . v̄ a . mour Qui seul peut nous ou .
 fill'd with ho . . ly love,— pure love on . . ly can
 pur a . mour, du gra . . v̄ a . mour Qui
 ho . ly love! For pure and ho . ly

104 R.

seul_____ peut nous ou . vrir le cé .
 on . . ly can reveal to us our ce .
 seul, seul_____ peut nous ou . vrir le cé .
 love on . . ly can re . . veal our ce .
 Qui peut_____ nous ou . vrir le cé .
 Pure love (on . ly) can re . . veal our ce .
 vrir, Qui seul peut nous ou . vrir, Qui
 ope', pure love, pure love al . lone can
 seul peut nous ou . vrir, Qui seul peut
 love can o . . pen, can a . lone o . pen

118 - R. *pp* A - men! *p* *dim.* A - men! *p* *dim.* A - men! *pp* A - men!