

Hector Berlioz  
L'Enfance du Christ, Op. 25

Viola.

I.

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

Moderato un poco lento. (♩ = 66)

musurato

Tous at - ten - - daient.  
hof - fend em - - por. *p*  
hope blos - som'd forth.

SCENE I.

Marche nocturne.- Nächtlicher Marsch.- Nocturnal March.

Moderato. (♩ = 66)  
con sord. 18

1 8 9 10

*mf*

2 Viol. I.

*f*

*mf* *dim*

*p* *mf*

3 10

*f* *p* *f*

Viola.

*mf* *cresc. poco a poco*

*cresc.*

**4**

*dim.* *pp*

**5**

*mf* *pp*

**6** *senza sord.*

*mf* *f*

*meno f* *cresc.* *f*

**7**

*ff*

Recit.

a tempo misurato

Recit.

15

4

Rome.  
Ro.ma!  
Roman!

A - van - cez!  
Vorwärts denn!  
Then advance!

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

Vcl. C.B.

8 Tempo I. misurato.

Cor. *mf*

*dim. p mf dim. p*

*mf pp* con sord. 1

*dim. pp*

*dim. poco a poco*

*p*

*dim. poco a poco*

10

*ppp*

(senza sord.)  
10

Detailed description: This page contains the musical score for the Viola part, measures 8 through 10. The score is written in a single system with ten staves. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. Measure 8 begins with a dynamic of *mf* and includes the instruction 'Cor.' and 'Tempo I. misurato.'. The first staff has a first ending bracket over measures 8 and 9. The second staff has dynamics *dim.*, *p*, *mf*, and *dim. p*. The third staff continues the melodic line. The fourth staff has dynamics *mf* and *pp*, and includes the instruction 'con sord.' and a first ending bracket over measures 9 and 10. The fifth staff has a dynamic of *dim.* and *pp*. The sixth staff has a dynamic of *dim. poco a poco*. The seventh staff has a dynamic of *p*. The eighth staff has a dynamic of *dim. poco a poco*. The ninth staff has a dynamic of *ppp*. The tenth staff has a dynamic of *ppp* and includes the instruction '(senza sord.)' and a first ending bracket over measures 10 and 11.

## SCENE II.

## Air d'Hérode.- Arie des Herodes.- Song of Herod.

Allegro non troppo. (♩ = 80)

senza sord.

Harm. *mf*

*cresc. poco a poco*

*f*

## Recit.

Tou-jours ce rê-ve! en-co-re cet en-fant...  
Ha, Traum voll Schrecken! Schon wie-der die-ses Kind,  
That dream still haunts me, re-veals that in-fant fair,

*p* *f*

Qui doit me dé-trô-ner! Et ne sa-voir que croire  
das mich entthronen soll! Nicht weiss ich, ob ich glaube  
Which shall unthrona a king. Must I believe the vision

*p* *pp*

De ce pré-sa-ge me-na-gant Pour ma vie et ma glo-ire!...  
der ban-gen Ah-nung, dir be-droht mei-nen Ruhm und mein Le-ben?  
which doth fore-tell the time is nigh that shall end my life's glo-ry?

*pp* *ff* *ff*

## Andante misterioso. (♩ = 60)

*ff* *mf*

11

*pp*

*sf* *f*

*poco f* *p*

1 12

*mf* *p* *perdendo* *cresc.*

*pp* *p* *pp*

*pizz.*

*sf dim.* *pp*

arco 13

*p* *pp*

14

*pizz.* *sf* *dim.* *p*

*un poco rit.* *smorz.* *arco* *un poco rit.* *a tempo*

*ppp poco sf* *p*

Detailed description: This page contains the musical score for the Viola part, measures 11 through 14. The music is written in a single system with a key signature of two flats and a 3/4 time signature. Measure 11 begins with a piano (*pp*) dynamic and features a melodic line with slurs and ties. Measure 12 starts with a piano (*p*) dynamic and includes a first ending bracket. Measure 13 is marked *arco* and begins with a piano (*p*) dynamic. Measure 14 starts with a piano (*p*) dynamic and includes a first ending bracket. The score includes various performance instructions such as *sf*, *f*, *poco f*, *perdendo*, *cresc.*, *pp*, *pizz.*, *sf dim.*, *ppp poco sf*, *un poco rit.*, *smorz.*, and *a tempo*.

15

16 *un poco rit.* a tempo

Sei -  
O  
Oh,

Allegro. (♩ = 92)

SCENE III.

gneur! Lâches. trem-blez! Je sais te-nir en-  
Herr! Weh mir, Ver-rath! Noch schaff'ich mit dem  
Sire! Cow-ard, a-vaunt, else shall my sword re-

Meno mosso.

core une é-pée... Ar-rê-tez! Ah! c'est toi, Po-ly-do-re! Que viens-  
Schawerte mir Schutz! Haltet ein! Ah, bist du's, Po-ly-do-rus! Was ver-  
pay thy foul treason! 'Tis no foe! Ah! 'tis thou, Po-ly-do-rus! Say, what

tu m'annon-cer? Sei-gneur, les de-vins juifs viennent de s'assem-bler Par vos or-  
kün-dest du mir? Es nah'n, wie du be-fahlst, Prie-ster und Schriftge-lehr-te des Lan-  
tid-ings dost bring? As-ssembled at thy command, priests and scholars wait but thine or-

dres. En-fin! Ils sont là. Qu'ils pa-raissent!  
des. Wohlan! Sie sind hier. Lass sie kom-men.  
ders. Atlast! They are here. Let them en-ter!

17

SCENE IV.

Andantino maestoso. (♩ = 63)

Recit.

Par - le, qu'attends - tu d'eux? Qu'ils veillent m'éclai - rer. Est - il quel - que re -  
 Sa - ge, was du be - gehrst! So gebt Er - klä - rung mir, wie ich die Sor - ge  
 Speak, king! what's they de - sire? Ad - vise me what to do, that I may ban - ish

pizz.  
p

Andante con moto.

mède Au sou - ci dé - vo - rant qui dès longtemps m'ob - sè - de? Quel est - il?  
 wen - de vom schlaflo - sen Haupt, die mich be - drängt ohn' En - de. Welche , Sorg?  
 from my rest - less soul sor - row and care for e - ver. Tell us all!

con sord. arco misurato  
p

Andante misterioso. (♩ = 66)

ppp

Recit.

Puis - je de vous sa - voir Si cet - te ter - reur qui m'ac - cable est fon - dé - e, et com -  
 Nun sa - get, ob ihr glaubt, das Traum - ge - sicht, das mich er - schreckt, sei Wahr - heit; ob ein  
 Tell me, do you be - lieve the vi - sion fore - tell - eth the truth, ye wise men? and if

senza sord. pizz.  
p

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

Viola.

Andante. 18

arco

Allegretto. (♩ = 152)

The musical score for the Viola part consists of three systems of staves. The first system begins with measure 18, marked 'Andante' and 'arco'. It features a half rest followed by a half note G4, then a half note F4, and a half note E4. The dynamic is *pp*. The second system starts with measure 19, marked 'Allegretto' with a tempo of ♩ = 152. It begins with a 7/4 time signature and a  $(\frac{3+4}{4})$  bracket. The music is a continuous eighth-note pattern, starting with a *p* dynamic and alternating with *sf* accents. The third system continues this eighth-note pattern through measure 20, with dynamics alternating between *p* and *mf*. The score includes various musical notations such as slurs, accents, and dynamic markings.



sf sf sf sf

sf sf sf sf sf

sf sf sf sf

21 sf sf sf sf sf

sf sf sf sf

sf sf sf sf

sf sf mf sf sf

22 un poco a tempo Andante misterioso.  
rit. (♩ = 66) 9  
f p pp

Moderato. Animato.  
p

Mais nul ne peut sa -  
Doch Nie-mand kennt das  
Yet none may know his

Que faut-il que je  
Wöl-let Ret-tung mir  
Speak then what is your

23 2  
Allegro. Andante. (♩ = 66)  
mf f p f

Viola.

*Allegro agitato.* (♩ = 118)

*p* *cresc.*

*sf*

*sf* *sf*

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

*dim.* *p*

*p* *poco cresc.*

*cresc. molto* *f* *mf*

*f* *mf*

*24*

*cresc.* *f*

*25*

*div.* *sf* *sf*

*unis.*

Musical score for Viola, measures 26-28. The score is written in G major (one sharp) and 3/4 time. It consists of ten staves of music. Measure 26 begins with a first ending bracket. The music features various dynamics including *f*, *pizz.*, *arco*, *p*, *cresc.*, and *ff*. Measure 27 includes a second ending bracket and dynamics such as *p*, *cresc.*, and *sf*. Measure 28 starts with a third ending bracket and includes dynamics *f*, *dim.*, and *pp*. The score includes numerous triplets, slurs, and articulation marks.

SCENE V. Duo.

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

Andante. (♩ = 80)

4 6 pizz. 1 arco

Viol. Vel. *p* *pp*

*poco sf* *p*

29

30 *senza accel.*

*animando*

*poco assai* pizz.

arco *pp* *ppp* 31 *rit.* Tempo I. un poco animato.

Un poco animato. Tempo I.

*rit.* Tempo I. *ppp*

rit. **32**  
pizz. a tempo arco  
mf p rall.

SCENE VI.

**33** Lento con solennità. (♩ = 63) 21 Coro.  
**34** Un poco animato. (♩ = 84) p

vers l'E-gypte il faut fuir.  
nach Ä - gyp - ten so - gleich!  
un - to E - gypt flee!

Allegretto. (♩ = 144)  
Silence. **35** Lento. (♩ = 63) 10  
G. P.

**36** Allegretto. (♩ = 132) Lento. (♩ = 56)  
mf pp 3 6 div.

II.

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

Moderato un poco lento. (♩ = 96)

Viol. II. **37**  
f cresc. p dim. perdendo  
un poco rit. Tempo I. **38** 20  
pp

Viola.

Fl. 39 Viol. II.

21 22 1 2 3 4 5 6

*un poco rit.* **Tempo I.** 1

*pp* *p* *cresc. mf* *dim.*

40 *-pp* *cresc.* *mf* *p* *pp*

*ppp* *cresc. f*

41 4 *f*

*dim.* *p*

*poco rit.* *sf dim.* *pp* **Tempo I.** 1 42 *p*

*f* *dim.* *ppp* *un poco rit.* 2 43 8 *p cresc.*

L'Adieu des Bergers à la Sainte Famille.	Abschiedsgesang der Hirten beim Scheiden der heiligen Familie.	The shepherds bid farewell to the Holy Family.
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**Allegretto.** (♩ = 50)

4 *p*

*poco f* *f* *p*

*poco rit.* **44** Tempo I. 4 *f* *mf* *dim.* *p* *poco f* *p* *f* *mf* *dim.* *poco rit.* *p* **45** Tempo I. 4 *pppp* *div.* *unis.* *poco rit.* 5

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

Allegretto grazioso. (♩ = 52)

*p* **46** *poco f* 1 1 1

Viola.

*poco f* *p* *f* *p* *pp*

*pizz.* **47** *p*

*arco* *poco f* *p*

**48** *pp* 1

1

1

**49** *pp*

*poco f* *p* 2

2 **50** *pizz.* *pp* *poco f*

**51** *arco* *pp*

*con sord.* 8 *poco rit.* *pp*

3 *pp* 7 *div.* *ppp*

Detailed description: This page contains the musical score for the Viola part, measures 46 through 51. The score is written in bass clef with a 3/4 time signature. It features various dynamics including *poco f*, *p*, *f*, *pp*, *pizz.*, *arco*, *pp*, *poco f*, *p*, *pp*, *con sord.*, *poco rit.*, and *ppp*. Measure numbers 47, 48, 49, 50, and 51 are boxed. Performance markings include first and second endings (1, 2), accents (>), and a *div.* (divisi) marking. The score concludes with a double bar line.



### III.

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

Allegro non troppo.

(♩ = 72)

17

Viol. II.

52

*dim.*

53

*cresc.*

*mf p*

54

8

*poco f*

*f > p*

*sf > p*

*sf > p*

*sf >*

*p*

*sf > p*

*sf > p*

*un poco rit.*

Recit.

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

Viola.

Allegro.

Recit.

main, Plei-ne de gens cru-els, au vi-sa-ge hau-tain. O-yez com-bien du-  
 than. Gra-u-sam war dort das Volk und von hochmüthigem Sinn. O hört, welch' her-be  
 empire; 'twas full of cru-el peo-ple with haught-y minds. Now hear, what terrible

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

ra la na-vrante ago-ni-e Des pé-le-rins cherchant un a-sile et du pain!  
 Noth, wel-che furchtbare Pein der Pil-ger nun harrt, eh' Ob-dach und Brotsie em-pfah'n.  
 hardships our pil-grims suffered, are they found food, and shel-ter to rest them and sleep. pizz.

Duo.

Moderato.

arco

SCENE I.

(♩ = 50) 1 *mf* *p* *p* 3 1

2 5 2 [55] 2

1 6 17 div. 4 [56] 7

Allegro. (♩ = 63)  
unis.

*ff* *mf*

Tempo I.

[57] 2 2 *mf* *p*

2 6 7 *p*

3 [58] 15 *mf* *dim.* *p*

Que l'hos-pi-ta-li-té sain-te  
 Hei-li-ge Gast-freundschaft schen-ke,  
 Pit-y us, wear-y and famish'd

div.

4

[59]

unis.

Allegro.

*p* > *p* *un poco cresc.* *ff*

Tempo I.

60

6

Allegro non troppo. (♩=52)

*p* *p* *mf* *dim.*

Silence. 2

G. P.

61

Recit. 3

Allegro non troppo. (♩=52)

*mf* *cresc.* *f*

l'on voit Tout à l'écart un hum.ble toit... Frappons en-  
winkt uns noch ein beschei.den, nie\_drig' Haus. Dort klopf'rich  
yon cot\_tagewould afford a wel.come home... There will I

Recit. 3

Allegro non troppo.

62

*p* *p* *poco f* *mf*

Tente aus-si de les at-ten-  
sie zu rüh-ren su-che auch  
Ma-ry dear, lest they should re-

Tempo I.

6

3

3

3

*p*

63

12

1

64

12

*poco f* *p*

65

1

*più f* *f* *ff*

SCENE II.

Poco meno mosso. (♩=80)

*pizz.* *arco*

*p* *p* *p*

*rit.*

66 (♩=120)

Allegro. *arco*

*pizz.* *p* *p*

2 4 4

Viola.

5 **67** 5

*p* *p*

**68** 3 6 *pizz.* *p* *mf*

*mf* *p*

1

*mf*

*p*

*poco cresc.* - - - *mf*

**69** 9 **70** 3 *con sord.* *arco* *p*

*f* *tr* *p*

*cresc.* *f*

3 3

*p* *sf*

3 3 div. unis.

71

Recit. Moderato.

Sur vos traits fa-ti-gués la tris-tesse est em-prein-te. Ay - ez cou - ra - ge! nous fe -  
 Aus er - mü - de - tem Blick re - det laut eu - re Trau - er! Fasst Muth auf's Neu - e, es ge -  
 From your looks, I can tell plain-ly what you have suf - fered! But lose not cou - rage! For this

senza Sord. *pp*

rons Ce que nous pour - rons Pour vous ai - der. Bannis - sez tou-te crain-te! Les enfants d'Is - ma -  
 währt, was ihr nur be - gehrt Euch die - ses Haus. Bannet nun je - des Za - gen, ist der Stamm Is - ma -  
 house shall af - ford you what you may re - quire. Banish care then and sor - row. Ish - ma - el's race, is't

Andantino.

ël sont frè-res de ceux d'Is-ra-ël. Nous a-vons vu le jour au Li-ban, en Sy-ri-e.  
 ël doch Bruder des Stamms Is-ra-ël. Im syr'schen Land vom Li-ban sind wir ent-sprossen.  
 not re-lated to that of Is-ra-ël? Were we not born on Le-ban-on in th'land of Sy-ria?

*p*

Comment vous nom-me-t-on? Elle a pour nom Ma-ri-e; Je m'appel-le Jo-seph, et nous nommons l'en-  
 Nun sagt mir, wie Ihr heisst? Ihr Name ist Ma-ri-a; Jo-sephen-net man mich und un-ser Kind heisst  
 Now may I know your names! This woman's name is Mary; Jo - seph is my name, our in-fant we call

**Andantino.** (♩ = 48) **Recit.** **72 Allegretto.**

fant: Je - sus. Je - sus! quel nom char - mant! Di - tes, qu' fai - tes.  
 Je - sus. Je - sus! welch holder Nam! Sa - ge; durch welche  
 Je - sus. Je - sus! what lovely name! Tell me! I pray thee

*p*

vous pour ga - gner vo - tre vi - e? Oui, quel est votre é - tat?  
 Ar - beit dein Brot du ge - winnest, sprich, wess Stan - des du bist?  
 how earn - est thou thy liv - ing? say what is thy trade?

**Andantino.** **Allegretto. Recit.**

Moi, je suis charpentier. Eh bien, c'est mon mé - tier; Vous ê - tes mon com - pè - re. En -  
 Ich, ich bin Zimmermann. Ei was, das bin auch ich, wir bei - de sind Ge - nos - sen. Zu -  
 Car - pen - ter I am. Well done, that is my trade as well, we'll work to - ge - ther. Thus

*poco f*

**73**

sem - ble nous tra - vail - le - rons, Bien des de - niers nous ga - gne - rons. Lais - sez fai - re!  
 sam - men ar - bei - ten wir dann, und den Gewinnst, den thei - len wir. 'S wird 'sich fin - den.  
 hand in hand we'll share our dai - ly work and pro - fit when 'tis o'er. 'Tis ar - rang'd then!

*p*

**Moderato.** (♩ = 80)

div. *p*

*p*

**unis.** **74 un poco rit.**

*p* *p*

**Recit.**

Pour bien fi - nir cet - te soi - ré - e Et re - jou - ir nos hô - tes, employ - ons La sci - en - ce sa -  
 Dass die - ser Tag fröh - lich sich en - de, zur Freude uns'rer Gä - ste, la - be nun heil - ge Kunst sü - sser  
 Now shall this day end with re - joic - ing. We'll welcome our fair guests here; let us all join in song and

*p*

Trio (2 Flauti ed Arpa.)

Allegro moderato.

(♩ = 72) 6

Andante espressivo.

(♩ = 42) Fl.

Recit.

77 Andantino. (♩ = 84)

Viola.

Tempo I. *un poco rit.* Tempo I. *un poco rit.*

Tempo I. **79** *Un poco animato.* *div.* *mf* *p*

*mf* *p*

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

*pp* *sempre rit.* *un poco rit.*

*ppp* *pizz.*

Epilogue.— Epilog.— Epilogue. SCENE III.

Lento. (♩=50) *arco* *p perdendo* *p perdendo*

*p perdendo* *L'istesso tempo.* *Recit. misurato.* *p*

*div.* **81** *unis.* *pp*

*poco f* *div.* *unis.* *un poco rit.* *poco cresc.* *mf*

*poco cresc.* *f* *un poco ritard.* *Andantino mistico.* (♩=60) *1 Solo.* **39** **82** **47** *p*