

# HECTOR BERLIOZ

  

## SCENES FROM THE CHILDHOOD OF CHRIST

  

### ABRIDGED

This selection of Two Scenes and the Epilogue from the *Childhood of Christ* contains some of the most endearing music Berlioz ever wrote. Heine in a letter to the composer writes, "I hear on all sides that your oratorio is a perfect bouquet of sweet flowers of melody and a masterpiece of simplicity." Certainly these few excerpts contain an outpouring of melody unusual even for Berlioz.

Time of performance: 20 minutes

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Scenes from  
THE CHILDHOOD OF CHRIST

I. The Stable at Bethlehem

Duet for Soprano and Baritone

HECTOR BERLIOZ

Andante (♩ = 80)

ACCOMP.

*p* *poco sf* *p* *p*

*poco f*

M  
204  
L. 415 p.

SOPRANO SOLO *p*

See, dar - ling child, here be ten - der

grass - es! Give them to these lambs that are bleat - ing so

mild! —

How sweet they are! Give to each as he

pass - es! Let them not ask in vain, my gen - tle

child! See, dar - ling child, here be ten - der

grass - es! Give them to these lambs\_ that are

(*senza accel.*)  
bleat - ing so mild! How sweet they are!

Give to each as he pass - es! Let them not ask vain - ly,

my — lit-tle child! The ground where - on\_ they

BARITONE SOLO

The

*poco cresc. mf*

rest in sweet - est flow'rs we'll smoth - er;

ground where-on\_ they rest in flow'rs we'll smoth - er;

## Animando poco assai

See, now, how gai-ly they play! See, now, how  
See, now, how gai-ly each lit-tle one plays! See, now, how gai-ly each  
Animando poco assai

gai-ly they play, leap-ing for joy,  
lit-tle one plays, leap-ing for joy, to and fro,—

*mf*

leap - ing for joy,  
— they are leap - ing for joy,

*stacc.*

## Tempo I

While their moth - er on Thee doth turn — her mild and grate-ful *rit.*  
 While their moth - er on Thee doth turn — her mild and grate-ful *rit.*

## Tempo I

*pp* *fpp* *rit.*  
*led.* \*

## Tempo I; un poco animato

gaze. The ground where-on — they rest  
 gaze. The ground where-on — they

## Tempo I; un poco animato

in sweet flow'rs we'll smoth - er; See, now, how gai-ly each  
 rest in flow'rs we'll smoth - er; Gai - ly they

lit - tle one plays, See, now, how gai - ly each lit - tle one plays,  
 play, — gai - ly they play, —

The first system consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats and a common time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

*Un poco animato*

Leap - ing for joy, — to — and fro, leaping for joy,  
 — Ah, see, how gai - ly they play, Leap - ing for

*Un poco animato*

The second system continues the vocal and piano parts. The tempo marking *Un poco animato* is placed above the first vocal line. The piano accompaniment maintains its rhythmic pattern while providing harmonic support for the vocal melody.

*Tempo I*

to — and fro, While — their moth - er on  
 joy, to — and fro, While their moth - er on

*Tempo I*

*pp*

The third system concludes the piece. The tempo marking *Tempo I* is placed above the first vocal line. The piano accompaniment features a *pp* (pianissimo) dynamic marking. The piano part includes some chordal textures and melodic fragments in the right hand.



Thee doth turn her mild and grate-ful

Thee doth turn her mild\_ and grate-ful

*rit.*

*rit.*

*ppp*

*rit.*

## Tempo I

gaze. Oh, blest be Thou, my

gaze. Oh, blest be

Tempo I

dar ling child! Oh, blest be Thou, my

Thou, my dar - ling child! Oh, blest be

child! Blest be Thou, my dar - ling child! Oh, - bless-ed be  
 Thou, my — dar - ling, dar - ling child! Bless-ed be

*rit.*

*rit.*

*rit.*

Tempo I

Thou!

Thou!

Tempo I

*mf*

*p*

*rit.*

*a tempo*

*dim.*

*dim.*

*cresc.*

*p*

*pp*

## II. The Shepherds' Farewell

Mixed Chorus

Allegretto (♩. = 50) *p*

SOPRANO  
ALTO  
TENOR  
BASS

Thou must leave Thy  
Thou must leave Thy  
Thou must leave Thy  
Thou must leave Thy

Allegretto (♩. = 50)

low - ly dwell - ing, The hum - ble crib, the sta - ble bare,  
low - ly dwell - ing, The hum - ble crib, the sta - ble bare,  
low - ly dwell - ing, The hum - ble crib, the sta - ble bare,  
low - ly dwell - ing, The hum - ble crib, the sta - ble bare,

*poco f*

Babe, all mor - tal babes ex - cel - ling, Con - tent our earth - ly

*poco f*

Babe, mor - tal babes ex - cel - ling, Con - tent our — earth - ly

*poco f*

Babe, mor - tal babes ex - cel - ling, Con - tent our earth - ly

*poco f*

Babe, all babes ex - cel - ling, Con - tent — our earth - ly

*poco f*

*p*

lot — to share, Lov - ing fa - ther, lov - ing moth - er,

*p*

lot — to share, Lov - ing fa - ther, lov - ing moth - er,

*p*

lot to share, Lov - ing fa - ther, lov - ing moth - er,

*p*

lot — to share, Fa - ther, lov - ing moth - er,

*p*

Shel - ter Thee with ten - der care! Lov - ing fa - ther,

Shel-ter Thee with ten - der care! Lov - ing fa - ther,

Shel-ter Thee with ten - der care! Lov - ing fa - ther,

Shel - ter Thee with ten - der care! Lov - ing fa - ther,

*cresc. f*

*mf dim. poco rit.*  
lov - ing moth - er, Shel - ter Thee with ten - der care,

*mf dim. poco rit.*  
lov - ing moth - er, Shel - ter Thee with ten - der care,

*mf dim. poco rit.*  
lov - ing moth - er, Shel - ter Thee with ten - der care,

*mf dim. poco rit.*  
lov - ing moth - er, Shel - ter Thee with ten - der care,

*mf dim. poco rit.*

Tempo I

*p* Shel-ter Thee with ten - der care!

*p* Shel-ter Thee with ten - der care!

*p* Shel-ter Thee with ten - der care!

*p* Shel-ter Thee with ten - der care!

Tempo I

*p* *f*

*p* Bless - ed Je - sus, we im - plore Thee With hum - ble love and

*p* Bless - ed Je - sus, we im - plore Thee With hum - ble love and

*p* Bless - ed Je - sus, we im - plore Thee With hum - ble love and

*p* Bless - ed Je - sus, we im - plore Thee With hum - ble love and

*p*

*poco f*

ho - ly fear, In the land that lies be - fore Thee, For -

*poco f*

ho - ly fear, In the land that lies be - fore Thee, For -

*poco f*

ho - ly fear, In the land that lies be - fore Thee, For -

*poco f*

ho - ly fear, In the land that lies be - fore Thee, For -

*p*

get not us who linger here! May the shep-herd's

*p*

- get not us who lin - ger here! May the shep-herd's

*p*

get not us who lin - ger here! May the

*p*

get not us who lin-ger here! May the

low - ly call - ing, Ev - er to Thy heart be dear!

low - ly call - ing, Ev - er to Thy heart be dear!

shep-herd's low - ly call - ing, Ev - er to Thy heart be dear!

shep-herd's low - ly call - ing, Ev - er to Thy heart be dear!

*cresc. f* *mf* *dim.*  
May the shep-herd's low - ly call - ing, Ev - er to Thy

*cresc. f* *mf* *dim.*  
May the shep-herd's low - ly call - ing, Ev - er to Thy

*cresc. f* *mf* *dim.*  
May the shep-herd's low - ly call - ing, Ev - er to Thy

*cresc. f* *mf* *dim.*  
May the shep - herd's low - ly call - ing, Ev - er to Thy



*poco rit. p*  
heart be dear, ev - er to — Thy heart be dear!  
*poco rit. p*  
heart be dear, ev - er to — Thy heart be dear!  
*poco rit. p*  
heart be dear, — ev - er to Thy heart be dear!  
*poco rit. p*  
heart be dear, — ev - er to Thy heart — be dear!

Tempo I *Un poco più lento*  
*pppp*  
Blest are ye be - yond all meas-ure, Thou  
*pppp*  
Blest are ye be - yond all meas-ure, Thou  
*pppp*  
Blest are ye be - yond all meas-ure, Thou  
*pppp*  
Blest are ye be - yond all meas-ure, Thou

Tempo I *Un poco più lento*  
*f >* *pppp*

hap - py fa - ther, moth - er mild! Guard ye well your

hap - py fa - ther, moth - er mild! Guard ye well your

hap - py fa - ther, moth - er mild! Guard ye well your

hap - py fa - ther, moth - er mild! Guard ye well your

Heav'n-ly Treas-ure, The Prince of Peace, the Ho - ly Child!

Heav'n - ly Treas-ure, The Prince of Peace, the Ho - ly Child!

Heav'n - ly Treas-ure, The Prince of Peace, the Ho - ly Child!

Heav'n - ly Treas-ure, The Prince of Peace, the Ho-ly Child!

God go with you, God\_ pro - tect\_ you, Guide you safe - ly

God go with you, God pro - tect you, Guide you safe - ly

God go with you, God pro - tect you, Guide you safe - ly

God go with you, God pro - tect you, Guide you safe - ly

through the wild! God\_ go with you, God\_ pro - tect\_ you, *dim.*

through the wild! God go with\_ you, God pro - tect\_ you, *dim.*

through the wild! God go with\_ you, God pro - tect\_ you, *dim.*

through the wild! God go with\_ you, God pro - tect\_ you, *dim.*

through the wild! God go with you, God pro - tect you, *dim.*

*perdendosi* *un poco rit.*

Guide you safe - ly through the wild, guide you safe - ly  
*perdendosi* *un poco rit.*

Guide you safe - ly through the wild, guide you safe - ly  
*perdendosi* *un poco rit.*

Guide you safe - ly through the wild, — guide you safe - ly  
*perdendosi* *un poco rit.*

Guide you safe - ly through the wild, — guide you safe - ly

*perdendosi* *un poco rit.*

through the wild!

through the wild!

through the wild!

through the wild!

through the wild!

*pp*

### III. Epilogue

Solo and Mixed Chorus

Lento (♩ = 50)

Piano introduction for the Epilogue, Lento tempo. The music is in 4/4 time with a key signature of one flat (B-flat). It features a melody in the right hand and a bass line in the left hand, both marked with a piano (*p*) dynamic. The melody consists of a series of half notes and quarter notes, with some notes tied across measures.

Continuation of the piano introduction. The right hand melody continues with a piano (*p*) dynamic. The left hand provides a steady accompaniment. The piece concludes with a final chord in the right hand.

A tempo

SOLO

Vocal solo entry. The melody is in the right hand, with lyrics underneath. The piano accompaniment is in the left hand. The tempo is A tempo.

So by the hand of stran-gers and of Gen-tiles Was our Sav - iour sus -

Continuation of the vocal solo. The melody continues with lyrics underneath. The piano accompaniment provides a steady accompaniment.

tained. For ten long years Ma - ry with Jo-seph there re-mained,

watch-ing the Ho - ly Child, Grow in stat-ure and grace, Grow in

*p*

ten-der-est love, And in wis-dom un - de-filed, When the time was at

*pp*

hand, They three re-turned to their own land, That our Lord might ac -

*poco f*

*cresc.* *poco f*

com - plish His work of sal-va - tion, Bear-ing up - on the bit-ter

*poco cresc.*

*poco ritenuto*

Cross the sins of all cre-a - tion, That by His death we might

*mf poco ritenuto, poco cresc.* *f*

*un poco rit.* *Andante mistico* (♩ = 60) *p*

live ev - er more. O my soul, —

*p un poco rit.* *p*

*cresc.* *p*

— bow\_ down in ho - ly con - tem - pla - tion! Sink\_

*pp*

*ppp*

— all thy sin - ful\_ pride\_ in low - ly a - do - ra -

*ppp*

- tion!

SOPRANO *pp*  
O my soul, \_\_\_\_\_ bow down in ho-ly con - tem -

ALTO *pp*  
O my soul, \_\_\_\_\_ bow down in ho-ly con - tem -

BASS *pp*  
O my soul, \_\_\_\_\_

pla - tion! Sink \_\_\_\_\_ thy sin - ful pride \_\_\_\_\_ in low - ly a - do -

*pp*  
pla - tion! O my soul, \_\_\_\_\_ my soul, bow

TENOR *pp*  
O my soul \_\_\_\_\_ bow down in

\_\_\_\_\_ O my soul, bow down, \_\_\_\_\_ O my soul!

\* The accompaniment from this point to the end is for practice, and then only if considered necessary. The work has an unaccompanied choral ending.



*poco cresc.*

ra - - tion! O my soul, my soul

down in ho-ly con - tem - pla - tion! Now

*poco cresc.*

ho-ly con - tem - pla - - tion! Sink, - O sink

O my soul,

*p*

— bow down in hum - ble awe! O my

— sink all thy pride in low-ly a - do - ra - tion! O

*p*

all thy pride, O sink — all thy pride! O my soul! my

*pp*

— bow down in ho-ly con - tem - pla - tion! O my

soul, \_\_\_\_\_ bow down in ho-ly con-tem-pla - tion!

— my soul, \_\_\_\_\_ bow down in ho - ly con-tem-pla - tion!

soul, \_\_\_\_\_ bow \_\_\_\_\_ down in ho-ly con-tem-pla - tion!

soul, \_\_\_\_\_ bow \_\_\_\_\_ down in ho-ly con-tem-pla - tion!

*p* Sink \_\_\_\_\_ all thy sin-ful pride\_ in low-ly a - do-ra - *poco f* *dim.*

*p* Sink thy sin - ful pride \_\_\_\_\_ in low-ly a - do-ra - *poco f* *dim.*

*p* Sink thy sin-ful\_ pride\_ in low-ly a - do - ra - *poco f* *dim.*

*p* Sink, — O — sink thy pride\_ in low-ly a - do - ra - *poco f* *dim.*

SOLO

*p* *cresc.*  
 O my soul! \_\_\_\_\_

*p* *poco f* *poco cresc.*  
 tion! O my heart, be thou filled with

*p* *poco f* *poco cresc.*  
 tion! O my heart, be thou filled with pure

*p* *poco f*  
 tion! O my heart, be thou

*p* *poco f*  
 tion! O my heart, be thou

*mf* *p*  
 O my heart, be thou

*p*  
 pure and fer - vent love! \_\_\_\_\_ O \_\_\_\_\_

*p*  
 \_\_\_\_\_ and fer - vent love! \_\_\_\_\_ O my heart, O \_\_\_\_\_

*p*  
 filled with pure and fer-vent love! O my heart,

*p*  
 filled, filled with love! O my

filled, be thou filled with pure and fer -  
 my heart, O my heart, be -  
 my heart, be thou filled, filled with a -  
 O my heart, O my heart, be thou  
 heart, O my heart, be thou filled with pure and

- vent love! For thus,  
 thou filled with pure and fer - vent love! For  
 fer - vent love! Be thou filled with pure and fer - vent love!  
 filled with fer - vent love, For thus may - est thou at -  
 fer - vent love, with fer - vent love! For

*cresc.*  
 thus — may'st thou at - tain joys of heav-en a - bove!  
*cresc.*  
 thus, thus — may'st thou at - tain — un - to heav'n - ly joys a -  
*cresc.*  
 For thus — may'st thou at - tain — un - to heav'n - ly joys a -  
*cresc.*  
 tain, yea, thus, thus may'est thou at - tain thus  
*cresc.*  
 thus may'st thou at - tain, For thus may'st thou at -

*pp* *ppp*  
 Thus may'st thou at - tain un - to joys of heav'n a - bove!  
*pp*  
 bove, — un - to heav'n - ly joys — a - bove!  
*pp*  
 bove, — un - to heav'n - ly joys a - bove!  
*p pp*  
 — may'st thou at - tain un - to joys — of heav - en a - bove!  
*pp*  
 tain — un - to heav'n - ly joys — a - bove!

SOLO *pp*

A - men,

FOUR SOPRANOS and FOUR ALTOS (*from a distance, if possible*)

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

A - - - men, — A -

\*SOPRANO *pp*

A - - - men,

\*ALTO *pp*

A - - - men,

\*TENOR *pp*

A - - - men,

\*BASS *pp*

A - - - men,

\* In singing these concluding phrases, the chorus singers must not all take breath at the same time; otherwise the tones cannot be properly sustained as they certainly must be.  
(Note by the composer)

*sempre più p* *pppp*  
A - men, A - men.

- men, — A - men.

*sempre più p* *perdendosi* *pppp*  
A - - - men, A - men.

*sempre più p* *perdendosi* *pppp*  
A - - - men, A - men.

*sempre più p* *perdendosi* *pppp*  
A - - - men, A - men.

*sempre più p* *perdendosi* *pppp*  
A - - - men, A - men.

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