

L'Enfance du Christ

I. Scène 1: Marche Nocturne

Hector Berlioz (1803-1869)

Moderato

$\text{♩} = 66$

2 Flutes

Oboe

Cor Anglais

2 Clarinets in Bb

2 Bassoons

2 Horns in E flat

Timpani (C, G)

Un Centurion

Polydorus

Violin I

Violin II

Viola

Violoncello

Contrabass

ppp

con sordini pizz.

p pizz.

p

Detailed description: This is the first system of a musical score for 'L'Enfance du Christ, I. Scène 1: Marche Nocturne'. The score is for a full orchestra and includes parts for 2 Flutes, Oboe, Cor Anglais, 2 Clarinets in Bb, 2 Bassoons, 2 Horns in E flat, Timpani (C, G), Un Centurion, Polydorus, Violin I, Violin II, Viola, Violoncello, and Contrabass. The tempo is Moderato with a metronome marking of quarter note = 66. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The 2 Horns in E flat part begins with a melodic line marked *ppp*. The Violoncello and Contrabass parts have specific markings: 'con sordini pizz.' and '*p* pizz.' respectively. The Contrabass part starts with a rhythmic pattern of eighth notes and rests, marked with '*p*'.

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Vln I

Vln II

Vla

Vc.

Cb.

8

Detailed description: This is the second system of the musical score, starting at measure 8. It includes parts for Violin I, Violin II, Viola, Violoncello (Vc.), and Contrabass (Cb.). The Violoncello and Contrabass parts continue with their rhythmic patterns from the first system. The Violoncello part has a melodic line starting in measure 8, and the Contrabass part has a corresponding rhythmic line. The Violin I and II parts are currently silent in this system.

13

Vln I
Vln II
Vla
Vc.
Cb.

Detailed description: This system contains measures 13 through 17. The Vln I and Vln II staves are silent. The Vla staff is also silent. The Vc. and Cb. staves play a rhythmic pattern of eighth notes. The key signature has two flats and the time signature is 3/4.



18

con sordini

Vln I
Vln II
Vla
Vc.
Cb.

mf

Detailed description: This system contains measures 18 through 22. The Vln I staff begins with a rest, then plays a melodic line starting in measure 19. The Vln II staff is silent. The Vla staff is silent. The Vc. and Cb. staves continue with their rhythmic pattern. The dynamic marking *mf* is present with a hairpin. The instruction "con sordini" is written above the Vln I staff. The key signature has two flats and the time signature is 3/4.



23

Fl.
Ob.
C. A.
Cl. (Bb)
Bsn
Vln I
Vln II
Vla
Vc.
Cb.

mf

Detailed description: This system contains measures 23 through 27. The Fl., Ob., and C. A. staves are silent. The Cl. (Bb) and Bsn staves play a melodic line starting in measure 24. The Vln I and Vln II staves play a melodic line starting in measure 23. The Vla staff is silent. The Vc. and Cb. staves continue with their rhythmic pattern. The dynamic marking *mf* is present with a hairpin. The key signature has two flats and the time signature is 3/4.

27

Cl. (Bb)

Bsn

Vln I

Vln II

Vla

Vc.

Cb.

con sordini

mf



31

Cl. (Bb)

Bsn

Vln I

Vln II

Vla

Vc.

Cb.

a 2

35

Fl. *mf*

Ob. *mf*

C. A. *mf*

Cl. (Bb)

Bsn

Vln I

Vln II

Vla

Vc.

Cb.

Detailed description: This system of musical notation covers measures 35 through 38. It features a woodwind section with Flute, Oboe, Cor Anglais, Clarinet in B-flat, and Bassoon, each with a *mf* dynamic marking. The strings (Violins I and II, Viola, Violoncello, and Contrabass) are playing a rhythmic accompaniment. The key signature has two flats, and the time signature is 4/4. A double bar line is present at the end of measure 38.



39

Fl.

Ob.

C. A.

Cl. (Bb)

Bsn

Timp. Baguettes d'éponge *mf*

Vln I *f*

Vln II *f*

Vla *f* arco

Vc. *f* arco

Cb. *f*

Detailed description: This system covers measures 39 through 42. The woodwind parts continue with various melodic and harmonic lines. The timpani part is marked 'Baguettes d'éponge' and *mf*. The string section is marked with a forte (*f*) dynamic and 'arco' (arco) for the lower strings. The key signature remains two flats, and the time signature is 4/4.

a 2

43

Fl.
Ob.
C. A.
Cl. (Bb)
Bsn
Timp.
Vln I
Vln II
Vla
Vc.
Cb.



48

Fl.
Ob.
C. A.
Cl. (Bb)
Bsn
Timp.
Vln I
Vln II
Vla
Vc.
Cb.

mf 3

mf 3

mf 3

mf 3

mf 3

mf

53

Fl. *cresc.* *mf*

Ob. *cresc.* *mf*

C. A. *cresc.* *mf*

Cl. (Bb) *mf*

Timp. *mf*

Vln I *p* *dim.* *p* 3

Vln II *dim.* *p* 3

Vla *dim.* *p* 3

Vc. *dim.* *p* 3

Cb. *dim.* *p* 3

59

Fl. *p* *mf* a 2

Ob. *p* *mf*

C. A. *p* *mf*

Cl. (Bb) *mf*

Hn (Eb) *p* *mf*

Timp. *p*

Vln I 3 *mf* *sf*

Vln II 3 *mf* *sf*

Vla 3 *mf* *sf*

Vc. 3 *mf* *sf*

Cb. 3 *mf* *sf*

64

Fl.

Ob.

C. A.

Cl. (Bb)

Bsn

Hn (Eb)

Vln I

Vln II

Vla

Vc.

Cb.

f *p* *f* *mf* *pp*



70

Vln I

Vln II

Vla

Vc.

Cb.



75

Vln I

Vln II

Vla

Vc.

Cb.

mf

80

Fl. *mf*

Ob. *mf*

Cl. (Bb) *mf*

Vln I *mf*

Vln II *mf*

Vla *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

Detailed description: This page of a musical score covers measures 80 to 84. It features eight staves: Flute (Fl.), Oboe (Ob.), Clarinet in B-flat (Cl. (Bb)), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Flute, Oboe, and Clarinet parts have rests until measure 83, where they enter with a melodic line marked *mf*. The Violin I and II parts also have rests until measure 83, then enter with a melodic line marked *mf*. The Viola, Violoncello, and Contrabass parts play a rhythmic accompaniment of eighth notes throughout, with a *cresc. poco a poco* marking. A double bar line is present at the end of measure 84.



85

Fl.

Ob. *mf*

C. A. *mf*

Cl. (Bb) *mf*

Bsn *mf*

Hn (Eb)

Timp.

Vln I *mf*

Vln II *cresc.*

Vla *cresc.*

Vc. *cresc.*

Cb. *cresc.*

Detailed description: This page of a musical score covers measures 85 to 89. It features ten staves: Flute (Fl.), Oboe (Ob.), Cor Anglais (C. A.), Clarinet in B-flat (Cl. (Bb)), Bassoon (Bsn), Horn in E-flat (Hn (Eb)), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The Oboe, Cor Anglais, Clarinet, and Bassoon parts have rests until measure 88, where they enter with a melodic line marked *mf*. The Violin I and II parts have rests until measure 88, then enter with a melodic line marked *mf*. The Viola, Violoncello, and Contrabass parts play a rhythmic accompaniment of eighth notes throughout, with a *cresc.* marking. A double bar line is present at the end of measure 89.

90

Fl.

Ob.

C. A.

Cl. (Bb)

Bsn

Hn (Eb)

Timp.

Vln I

Vln II

Vla

Vc.

Cb.

cresc.

f

mf

f

mf

f

f

f

f

f

95

Fl. *dim.* *pp*

Ob. *dim.* *pp*

C. A. *dim.* *pp*

Cl. (Bb) *dim.* *pp*

Bsn *dim.* *pp*

Hn (Eb) *dim.* *pp* *p* *p*

Timp. *dim.* *pp*

Vln I *dim.* *pp*

Vln II *dim.* *pp*

Vla *dim.* *pp*

Vc. *dim.* *pp*

Cb. *dim.* *pp*

a2 *I*



100

Bsn *p* *cresc.*

Hn (Eb) *p* *p* *p* *cresc.*

Vln I *mf*

Vln II *mf*

Vla

Vc.

Cb.

a2

105

Fl.

Ob.

Cl. (Bb)

Bsn

Hn (Eb)

Vln I

Vln II

Vla

Vc.

Cb.

p

mf

mf

pp

pp

mf

pp

pp

pp

pp



110

Fl.

Ob.

Cl. (Bb)

Hn (Eb)

Vln I

Vln II

Vla

Vc.

Cb.

cresc.

p

poco cresc.

p

cresc.

p

p

115

Fl.

Ob.

C. A.

Cl. (Bb)

Bsn

Hn (Eb)

Timp.

Vln I

Vln II

Vla

Vc.

Cb.

mf *poco f* *p* *cresc.*

a 2



120

Fl.

Ob.

C. A.

Vln I

Vln II

Vla

Vc.

Cb.

mf *p* *mf* *p* *mf* *p*

125

Fl. *mf*

Ob. *mf*

C. A. *mf*

Cl. (Bb) *mf* a 2

Bsn *p* *mf* I

Hn (Eb) *p* *mf* I

Timp.

Vln I *mf*

Vln II *mf* senza sord.

Vla

Vc. *mf* senza sord.

Cb. *mf*

130

Fl. *f* a 2

Ob. *f*

C. A. *f*

Cl. (Bb) *f*

Bsn *mf* *f* a 2

Hn (Eb) *f* a 2

Timp.

Vln I *f* senza sord.

Vln II *f*

Vla *mf* *f* senza sord.

Vc. *f*

Cb. *f*

Detailed description: This page of a musical score covers measures 130 to 134. The woodwind section (Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon) and brass section (Horn in Eb, Trombone) are active throughout. The strings (Violins I and II, Viola, Violoncello, Contrabasso) provide harmonic support. Dynamics range from mezzo-forte (mf) to fortissimo (f). Performance markings include 'a 2' (second ending) and 'senza sord.' (without mutes). The score is in a key with two flats and a common time signature.

135

Fl.

Ob.

C. A.

Cl. (Bb)

Bsn

Hn (Eb)

Timp.

Vln I

Vln II

Vla

Vc.

Cb.

meno f

cresc.

a 2

140

Fl.

Ob.

C. A.

Cl. (Bb)

Bsn

Hn (Eb)

Timp.

Un Centurion

Polydorus

Vln I

Vln II

Vla

Vc.

Cb.

f

f

f

f

f

f

f

f

f

f

144

This musical score page, numbered 17, covers measures 144 to 147. It features a full orchestral ensemble and two vocal soloists. The instruments and their parts are as follows:

- Flute (Fl.):** Measures 144-145 are silent. In measure 146, it plays a melodic line starting on a whole note G4, moving to a half note F4, and then a quarter note E4. Dynamics range from *ff* to *f*.
- Oboe (Ob.):** Similar to the flute, it is silent in measures 144-145 and plays a melodic line in measure 146. Dynamics range from *ff* to *f*.
- Clarinet in A (C. A.):** Similar to the flute, it is silent in measures 144-145 and plays a melodic line in measure 146. Dynamics range from *ff* to *f*.
- Clarinet in Bb (Cl. (Bb)):** Similar to the flute, it is silent in measures 144-145 and plays a melodic line in measure 146. Dynamics range from *ff* to *f*.
- Bassoon (Bsn.):** Similar to the flute, it is silent in measures 144-145 and plays a melodic line in measure 146. Dynamics range from *ff* to *f*.
- Horn in Eb (Hn (Eb)):** Similar to the flute, it is silent in measures 144-145 and plays a melodic line in measure 146. Dynamics range from *ff* to *f*.
- Timpani (Timp.):** Silent in measures 144-145. In measure 146, it plays a rhythmic pattern of eighth notes: G2, F2, E2, D2. Dynamics range from *f* to *ff*.
- Un Centurion:** Silent in measures 144-145. In measure 147, it sings the line "Qui vient?".
- Polydorus:** Silent throughout all measures.
- Violin I (Vln I):** Plays a melodic line starting on a whole note G4, moving to a half note F4, and then a quarter note E4. Dynamics range from *f* to *ff*.
- Violin II (Vln II):** Plays a melodic line starting on a whole note G4, moving to a half note F4, and then a quarter note E4. Dynamics range from *f* to *ff*.
- Viola (Vla):** Plays a melodic line starting on a whole note G4, moving to a half note F4, and then a quarter note E4. Dynamics range from *f* to *ff*.
- Violoncello (Vc.):** Plays a melodic line starting on a whole note G4, moving to a half note F4, and then a quarter note E4. Dynamics range from *f* to *ff*.
- Double Bass (Cb.):** Plays a melodic line starting on a whole note G4, moving to a half note F4, and then a quarter note E4. Dynamics range from *f* to *ff*.

149

Fl.

Ob.

C. A.

Cl. (Bb)

Bsn

Hn (Eb)

Timp.

Un Centurion

Polydorus

Vln I

Vln II

Vla

Vc.

Cb.

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

mf *f* *ff*

f *ff*

f

A - van - cez!

Po - ly - do - rus!

Ro - me.

Hal - te!

p cresc. *f ff*

p cresc. *f ff*

p cresc. *f ff*

p cresc. *f ff*

p cresc. *f ff*

p cresc. *f ff*



154

Un Centurion

Polydorus

Vc.

Cb.

Je te cro - yais dé - jà, sol - dat, aux bords du Ti - bre.

J'y se - rais en ef - fet si Gal - lus, Votre il - lus - tre pré

157

Un Centurion

Polydorus

Vc.

Cb.

teur, m'eût en - fin lais - sé li - bre; Mais il m'a, sans rai - son, Im - po - sé pour pri - son Cet - te tris - te ci - té, pour y

161

Un Centurion

Polydorus

Vc.

Cb.

Que fait Hé - ro - de?

voir ses fo - li - es, Et d'un roi - te - let juif gar - der les in - som - ni - es. Il rê - ve, il

165

Un Centurion

Polydorus

Vc.

Cb.

trem - ble, Il voit par - tout des traî - tres, il as - sem - ble Son con - seil cha - que jour; Et du soir au ma

168

Un Centurion

Polydorus

Vc.

Cb.

Ri - di - cu - le ty - ran! Mais

tin Il faut sur lui veil - ler... il nous ob - sè - de en fin.

pp

pp

171

Hn (Eb)

Un Centurion

Polydorus

Vln I

Vln II

Vla

Vc.

Cb.

va, pour - suis ta ron - de...

Il le faut bien. A - dieu! Ju - pi - ter le con - fon - de!

mf

mf

mf



175

Bsn

Hn (Eb)

Timp.

Vln I

Vln II

Vla

Vc.

Cb.

p

mf

mf

mf

180

Ob. *mf*

Cl. (Bb) *mf* *dim.* *p*

Bsn *dim.* *p*

Timp.

Vln I *dim.* *p*

Vln II *dim.* *p* *mf*

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

Vc. *dim.* *p*

Cb. *dim.* *p*



185

Fl. *mf* *dim.*

Ob. *dim.*

Cl. (Bb) *mf* *dim.* *p*

Bsn *cresc.* *dim.*

Timp.

Vln I *mf* *dim.* *p*

Vln II *dim.* *p*

Vla *cresc.* *dim.*

Vc. *cresc.* *dim.*

Cb. *cresc.* *dim.*

189

Cl. (Bb) Bsn Hn (Eb) Timp. Vln I Vln II Vla Vc. Cb.

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

Detailed description: This system of musical notation covers measures 189 to 193. It includes staves for Clarinet in Bb, Bassoon, Horn in Eb, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats. Dynamics include *p*, *mf*, and *pp*. A *dim.* marking is present in the Horn and Violin I parts. The Viola and Violoncello parts feature a tremolo effect in measure 192.



194

Fl. Ob. C. A. Cl. (Bb) Bsn Timp. Vln I Vln II Vla Vc. Cb.

p *p* *p* *con sordini* *con sordini*

Detailed description: This system of musical notation covers measures 194 to 198. It includes staves for Flute, Oboe, Clarinet in A, Clarinet in Bb, Bassoon, Timpani, Violin I, Violin II, Viola, Violoncello, and Contrabass. The key signature has two flats. Dynamics include *p*. The Viola and Violoncello parts are marked *con sordini* (with mutes) starting in measure 195. The Violin I part has a tremolo effect in measure 194.

199

Fl. *cresc.* *mf* *dim.* *p*

Ob. *cresc.* *mf* *dim.* *p*

C. A. *cresc.* *mf* *dim.* *p*

Cl. (Bb) *mf* *dim.* *p*

Bsn *mf* *dim.* *p*

Hn (Eb) *pp* *p*

Timp. *pp*

Vln I *con sordini* *pp*

Vln II *con sordini* *pp*

Vla *dim.* *pp*

Vc. *dim.* *pp*

Cb. *dim.* *pp*

204

Fl. *dim. poco a poco*

Ob. *dim. poco a poco*

Cl. (Bb) *dim. poco a poco*

Bsn *dim. poco a poco*

Hn (Eb) *dim. poco a poco*

Vln I *dim. poco a poco*

Vln II *dim. poco a poco*

Vla *dim. poco a poco*

Vc. *dim. poco a poco*

Cb. *dim. poco a poco*

209

Fl.

Ob.

C. A.

Cl. (Bb)

Bsn

Hn (Eb)

Timp.

Vln I

Vln II

Vla

Vc.

Cb.

I

II

pp *dim. poco a poco*

p

p

214

Fl.

Ob.

C. A.

Cl. (Bb)

Bsn

Hn (Eb)

Timp.

Vln I

Vln II

Vla

Vc.

Cb.

dim. poco a poco

dim. poco a poco

I

Detailed description: This page of a musical score covers measures 214 to 217. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet in A (C. A.), Clarinet in Bb (Cl. (Bb)), and Bassoon (Bsn). The brass section includes Horn in Eb (Hn (Eb)) and Trombone (Bsn). The percussion section includes Timpani (Timp.). The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.). The score is in a key signature of three flats (Bb, Eb, Ab) and a common time signature. The woodwinds and strings play melodic lines, while the brass and percussion provide harmonic support. The Flute and Oboe parts have long notes with hairpins indicating a gradual decrease in volume. The Clarinet in Bb part has a dynamic marking of *dim. poco a poco*. The Bassoon part has a first finger marking (I) above a note. The Viola part also has a dynamic marking of *dim. poco a poco*. The strings play a rhythmic pattern of eighth notes.

218

Fl.
C. A.
Cl. (Bb)
Hn (Eb)
Timp.
Vln I
Vln II
Vla
Vc.
Cb.

pp

Detailed description: This system of musical notation covers measures 218 to 221. The Flute (Fl.) part begins with a melodic line in measure 218, while the Clarinet in A (C. A.) is silent. The Clarinet in Bb (Cl. (Bb)) plays a rhythmic pattern of eighth notes. The Horn in Eb (Hn (Eb)) and Timpani (Timp.) parts enter in measure 219 with a *pp* dynamic. The Violin I (Vln I) part features a melodic line with a slur over measures 218-220. The Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.) parts provide a rhythmic accompaniment of eighth notes.



222

Fl.
C. A.
Cl. (Bb)
Hn (Eb)
Timp.
Vln I
Vln II
Vla
Vc.
Cb.

I

Detailed description: This system of musical notation covers measures 222 to 225. The Flute (Fl.) part has a melodic line with a first ending bracket (*I*) over measures 222-223. The Clarinet in Bb (Cl. (Bb)) also has a first ending bracket (*I*) over measures 222-223. The Violin I (Vln I) part has a long slur over measures 222-225. The Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Contrabass (Cb.) parts continue with their rhythmic accompaniment.

227

Fl.

Cl. (Bb)

Hn (Eb)

Timp.

Vln I

Vln II

Vla

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

ppp



232

Fl.

Cl. (Bb)

Hn (Eb)

Timp.

Vln I

Vln II

Vla

Vc.

Cb.

ppp

ppp

ppp

ppp

ppp

div.

238

Cl. (Bb)

Bsn

Hn (Eb)

Timp.

Vln I

Vln II

Vla

Vc.

Cb.

ppp

unis.



244

Cl. (Bb)

Bsn

Hn (Eb)

Timp.

Vln I

Vln II

Vla

Vc.

Cb.

ppp

I

pizz.

pizz.

250

Cl. (Bb)

Bsn

Hn (Eb)

Timp.

Vln I

Vln II

Vla

Vc.

Cb.

div.

ppp

arco

pppp



255

Cl. (Bb)

Bsn

Hn (Eb)

Timp.

Vln I

Vln II

Vla

Vc.

Cb.

pizz.