

ACT II

Molto lento (♩ = 42)

PIANO

f *pp*

This system contains the first two measures of the piano accompaniment. The tempo is marked 'Molto lento' with a quarter note equal to 42 beats. The first measure is marked with a forte (*f*) dynamic, and the second measure is marked with a pianissimo (*pp*) dynamic. The music is written in 2/4 time and features dense chordal textures in both staves.

p *pp*

This system contains the next two measures of the piano accompaniment. The first measure is marked with a piano (*p*) dynamic, and the second measure is marked with a pianissimo (*pp*) dynamic. The musical texture continues with complex chordal patterns.

f

This system contains the next two measures of the piano accompaniment. The first measure is marked with a forte (*f*) dynamic. The music continues with a similar dense chordal texture.

p *pp*

This system contains the final two measures of the piano accompaniment. The first measure is marked with a piano (*p*) dynamic, and the second measure is marked with a pianissimo (*pp*) dynamic. The system concludes with a double bar line.

Lento (♩.=♩.)

First system of musical notation, featuring a grand staff with treble and bass clefs. The music is marked *p* (piano). It consists of two measures, each with a long slur over the upper staff and a shorter slur over the lower staff.

Second system of musical notation, continuing the piece with two measures. The upper staff has a long slur, and the lower staff has a shorter slur.

Third system of musical notation, continuing the piece with two measures. The upper staff has a long slur, and the lower staff has a shorter slur.

Fourth system of musical notation, continuing the piece with two measures. The upper staff has a long slur, and the lower staff has a shorter slur.

Fifth system of musical notation, continuing the piece with two measures. The music is marked *dol.* (dolce). The upper staff has a long slur, and the lower staff has a shorter slur.

musical score system 1, featuring treble and bass staves with notes and rests, and a *rall.* marking.

musical score system 2, featuring treble and bass staves with notes and rests, and a *a tempo* marking.

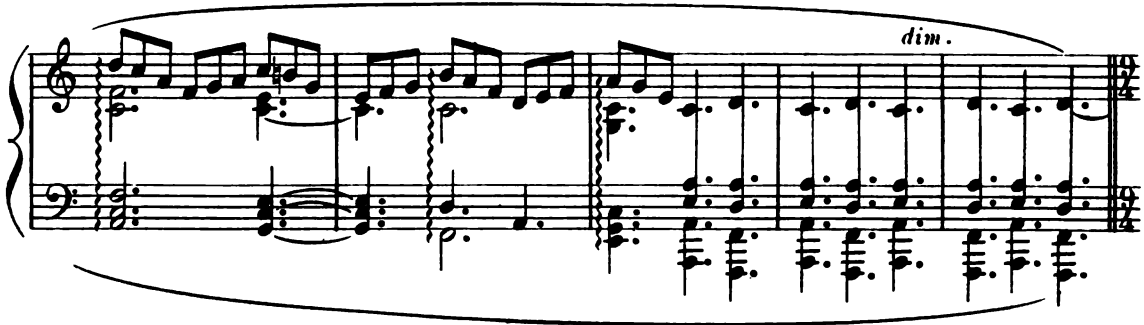
musical score system 3, featuring treble and bass staves with notes and rests, and a *p* marking.

musical score system 4, featuring treble and bass staves with notes and rests.

Interior of the Abbey at Cluny; the study-all

Tables, desks, easels. Standing well in sight, a newly finished figure of the Virgin which the Painter-Monk is busy coloring. Her hands are folded on her breast in a mystical attitude of forgiveness and love. Grouped around the Musician-Monk, the monks are finishing, under his direction, a rehearsal of a hymn to the Virgin, which he has composed for the occasion: it is the morning of the Assumption.

CURTAIN



Più lento

THE MUSICIAN-MONK

The Musician-Monk teaches the song with great exactitude; the monks repeat it according to his illustration. When they make a mistake the Musician-Monk stops and corrects them by singing the passage.

f A - ve ro - sa... spe - ci - o - sa... Non!
No!

1st Tenors *f* A - ve ro - sa... spe - ci - o - sa...

2^d Tenors

Baritones **BONIFACE**, sings with the Baritones
THE POET-MONK, with the 1st Tenors

Basses **THE PAINTER-MONK**, with the Baritones
THE SCULPTOR-MONK, with the Basses

Basses

Più lento (♩.=♩.) (♩.=50)

(with emphasis)

spe - ci - o - sa, **Bien! Très bien!** **Non!**
Right! Quite right! *No!*

spe - ci - o - sa,

A - ve mater humi ...

(with emphasis, to correct their mistake)

A - ve mater hu - mi - li - um, - li - um...

A - ve mater hu - mi - li -

A - ve

A - ve mater hu - mi - li - um, hu -

(exaggerating the nuance
to make it clearer)

IN M

-ris,

_um, A - ve mater hu - mi - li - um, Su - peris impe - ri -

A - ve mater hu - mi - li - um, im - - pe - ri -

mater hu - mi - li - um, Su - peris im - pe - ri -

_mi - li - um, Su - peris im - - pe - - ri - -

The first system consists of six staves. The top staff is a bass clef line with lyrics "-ris,". The second and third staves are treble clef lines with lyrics "_um, A - ve mater hu - mi - li - um, Su - peris impe - ri -" and "A - ve mater hu - mi - li - um, im - - pe - ri -" respectively. The fourth staff is a bass clef line with lyrics "mater hu - mi - li - um, Su - peris im - pe - ri -". The fifth and sixth staves are bass clef lines with lyrics "_mi - li - um, Su - peris im - - pe - - ri - -". There are dynamic markings *f* and *sfz* and accents (^) above the notes.

(stopping)

sf

più *f*

Non!.. Su - peris impe - ri - o - sa... o - sa... impe - ri - o - sa:

No!

- o - sa: Su - peris impe - ri - o - sa.

- o - sa. ...pe - ri - o - sa.

- o - sa. ...impe - ri - o - sa.

- o - sa. ...ri - - o - sa.

The second system consists of six staves. The top staff is a bass clef line with lyrics "Non!.. Su - peris impe - ri - o - sa... o - sa... impe - ri - o - sa:" and dynamic markings *sf* and *più f*. Below the first line of lyrics is the word "No!". The second and third staves are treble clef lines with lyrics "- o - sa: Su - peris impe - ri - o - sa." and "- o - sa. ...pe - ri - o - sa." respectively. The fourth and fifth staves are bass clef lines with lyrics "- o - sa. ...impe - ri - o - sa." and "- o - sa. ...ri - - o - sa." respectively. The sixth staff is a grand staff (treble and bass clefs) with no lyrics.

JEAN (dreaming, apart)

(A Monk plays upon a portable organ or "regale" which another Monk holds in his arms)

p La cuisine est bonne au couvent...
Yes, the cooking's good here, I find:

p
(Regale)

più f

Moi qui ne dinais pas souvent,
I who so ver_y sel_dominated,

Je bois bon vin, Je
I'm e_ven_wined! On

man-ge viandes gras - ses.
beef and mutton liv - ing!

f Jour glorieux! Aujourd'hui la Vier-ge monte aux cieux;
Feast_ing to day! For to day the Vir_gin ascends to heav'n!

Etpour Elle on répète un can_tique de grâ_ces...
In her praise they've prepared some new vigil or mat_in...

(sadly)

p Un cantique en latin!...
But it's writ - ten in Latin...

(with ardor)

(like a prayer)

THE MONKS

Rei - nedes an - ges, O vous à qui je dois grasse
 Queen of the an - gels! O you who pile my plate high and

A - ve cae - les - te li - li - um, A - ve ro - sa spe - ci -

A - ve cae - les - te li - li - um, A - ve ro - sa spe - ci -

A - ve cae - les - te li - li - um, A - ve ro - sa spe - ci -

A - ve cae - les - te li - li - um, A - ve ro - sa spe - ci -

viande et bon vin, Jevoudrais avec eux célébrer vos louan - ges...
 fill up my glass, If on - ly my voice I might lift in your praises!

THE MUSICIAN-MONK

...la - cry - ma - rum, Da ro - bur,

- o - - sa, In hac val - le la - cry -

- o - - sa,

- o - - sa, In hac

- o - - sa, In hac val - le la - cry - ma - rum, Da ro - bur,

rall.

f

Hélas! je ne sais pas chanter latin...
But Lat-in is not in my line, a, las!

fer... au_xi - li - um. —

p — ma - - rum, *p* Da ro - bur, *f* fer au_xi - li - um. —

f Da ro - bur, fer — au - xi - li - um, au_xi - li - um. —

p val - le la - cry - ma - - - rum, *f* au_xi - li - um. —

p fer auxi_li_um, *p* Da ro - bur, *f* fer au_xi - li - um. —

rall.

1^o tempo
THE PRIOR

(to the Musician-Monk)

f

Mes frè - res, c'est très bien Compli -
Well sung! straight and true! To the

1^o tempo (♩ = ♩) (♩ = 66)

p

To the Poet-Monk, writer of the words
of the hymn, who draws near jealously.

P.

ments à l'auteur, Aupo - ète aussi!
au - thorourpraise, To the po - et, too!

The first system of the score consists of a vocal line in bass clef and a piano accompaniment in grand staff. The vocal line begins with a piano dynamic marking 'P.' and contains the lyrics 'ments à l'auteur, Aupo - ète aussi!' and 'au - thorourpraise, To the po - et, too!'. The piano accompaniment features a melodic line in the right hand and a harmonic line in the left hand, with various articulations and dynamics.

The Monks all again take up their several positions and their work, in the study-hall. Some paint, others work at sculpture or modelling, others copy on vellum, etc...

Sitting modestly in a corner, BONIFACE is preparing vegetables. Calm and meditation.

The second system of the score is a piano accompaniment in grand staff. It begins with a melodic line in the right hand and a harmonic line in the left hand. A *dim.* (diminuendo) marking is present above the right hand. The music is characterized by flowing lines and a sense of calm and meditation.

The third system of the score is a piano accompaniment in grand staff. It begins with a melodic line in the right hand and a harmonic line in the left hand. A *pp* (pianissimo) marking is present at the beginning of the system. The music continues with a sense of calm and meditation.

The fourth system of the score is a piano accompaniment in grand staff. It begins with a melodic line in the right hand and a harmonic line in the left hand. The music continues with a sense of calm and meditation.

THE PRIOR (to JEAN)

mf

Mais, dans ce
But, in this

dol.

trb

più f

coin soli-tai - re, Seul vous ne chantez pas, vous, un ancien chan-
dark, lonely cor - ner, you a-lone re-fuse to sing, You, a sing-er, too, by

trb

JEAN (timidly)

mf

Par-don-nez-moi, mon Père - - - re, Mais, hé -
Par - - don me, my fa - - - ther! All the

m.g.

tr

dim.

tr

- las, je ne sais Que profa - nes chan - sons en vulgai - re français.
songs that I know Are profane ones and low, In vulgar French they are made.

(A few Monks approach JEAN and tease him)

Un poco meno lento

2 1st Tenors

Quelle pares - - - se! Oh! comme il en -
Lazy at Lat - - - in! Oh, 'oh! but you

2 2^d Tenors

THE MONKS (a few groups)

comme il engrais - - - se!
Oh! but you fat - - - ten!

2 Baritones

Oh! Frère Jean! Frère Jean! voyez vous!
Oh! Brother Jean! Brother Jean! have you seen!

2 Basses

Oh! Frère Jean! voyez, voyez, comme il en -
Oh! Brother Jean! Oh see! Oh see! how he does

Un poco meno lento (♩ = 69)

BONIFACE (interposing with kindly spirit)

(Each in turn touching his stomach)

Eh bien quoi?
And what then?

graisse! Sentez-vous son ven - tre pou - ser?..
fat - ten! Mark him well! How his bel - ly doth swell!

sf Oh! Sentez-vous son ven - tre pou - ser?..
Oh! Mark him well! How his bel - ly doth swell!

sf Oh! Sentez-vous son ven - tre pou - ser?..
Oh! Mark him well! How his bel - ly doth swell!

graisse! Oh! Sentez-vous son ven - tre pou - ser?..
fat - ten! Oh! Mark him well, his bel - ly doth swell!

Frè - re Jean ai - me les bonnes cho - ses.
Man - ya man, bel - ly full, gently doz - es!

The musical score is written for voice and piano. It consists of several systems. The first system shows the vocal line with lyrics and a piano accompaniment. The second system continues the vocal line with lyrics. The third system continues the vocal line with lyrics. The fourth system continues the vocal line with lyrics. The fifth system shows the piano accompaniment with trills and dynamics. The sixth system shows the vocal line with lyrics. The seventh system shows the piano accompaniment with trills and dynamics.

THE PRIOR (blandly, but mischievously)

mf

A la Vier - - - ge sans doute il of - - - fre ce ma -
 To the Vir - - - gin, no doubt, an of - - - fring he has

più f

- tin, Comme un bouquet, la fraî - cheur de son teint Tout fleu - ri de
 made, Say a bou - quet, from his cheeks all with freshness o'er - laid, His

L'istesso tempo

f

lis et de ro - - - ses .
 lilies and ros - - - es.

1st Tenors

THE MONKS

2^d Tenors Frère Jean, dormez - vous... Frère Jean, dormez -
 Brother Jean, doze and dream! Brother Jean, doze and

Baritones All the Monks surround JEAN, except BONIFACE and the 4 Artist-Monks Frère Jean, dormez -
 Brother Jean, doze and

Basses

L'istesso tempo (♩ = ♩)

f *sf*

-vous... Frè-re Jean, dor-mez - vous... Frè-re Jean, dor-mez -
dream! Broth-er Jean, doze and *dream!* Broth-er Jean, doze and

-vous... Frè-re Jean, dor-mez - vous... Frè-re Jean, dor-mez -
dream! Broth-er Jean, doze and *dream!* Broth-er Jean, doze and

f Frè-re Jean, dor-mez - vous... Frè-re Jean, dor-mez -
 Broth-er Jean, doze and *dream!* Broth-er Jean, doze and

f Frè-re Jean, dor-mez -
 Broth-er Jean, doze and

sf

JEAN (with feeling)

f Ah! mes frè-res, je con-nais ma triste indi-gni-té. Jour et
Ah! my broth-ers, but this same un-wor-thiness you tell, Night and

sf

vous...
dream!

vous...
dream!

vous...
dream!

vous...
dream!

sf

(sincerely, and fervently)

sf
 nuit je la pleu - re. Vous me raillez, c'est
 day I'm la-ment - ing! You mock me all! That's

Allegretto
f
Allegretto
f
L'istesso tempo

sf
 peu. Vo-tre courroux, sur l'heu - re, De_vrait — m'a-né-an -
 naught! Your in-dig-na - tion vent - ing, You should crush — me with your

sf *sf*

a piacere
segue

Andante *mf* *dim.*
 - tir: je l'ai bien mé-ri-té.
 scorn! I de - serve it too well!

Andante (♩ = 80)
f *sf*

sf
 Hé - las! — De_puis qu'en ce cou - vent prospè - re,
 A - las! — since here I first be - came your brother,

sf *sf*

più f

Me guidant de sa blanche main, La Vier-ge, se-con-ra-ble Mè-re,
 'Neath guid_ance of her til-y hand, The Vir-gin, sweet, sus-tain-ing Moth-er,

f **rall.**

Per-met que je mange à ma faim, Ai-je un seul jour ga-gné mon pain?
 Feeds me with fat-ness of the land - Un-worth-y in her sight I stand.

rall.

Poco più lento *f*

Poco più lento ($\text{♩} = 65$) *molto espressivo* Non, non, ja-mais œu-vre mé-ri-
 No! no of-f'ring meet for her be-

sf *espressivo*

-toi-re... ja-mais... Ne té-moigne au ciel - mon a-mour -
 think-ing, Not one, - not one lit-tle sign - of my love, -

p *sf* *più f* *cresc.* *sf*

(in a tone of self-reproach)

f *Moi - - ne i_ignorant,* *Moi - - ne balour,*
Numb - - sküll and clown! *Disgrac - - ing my gown!*

(nonchalantly)

f *Je ne sais rien qu'au ré_fec_toi_re* *Boire et manger, man_ger et boi_re.*
My task I ply where cups are clink_ing, *Just drink_ing, eat_ing, eat_ing, drink_ing!*

1^o Tempo (♩=80)

ALL THE MONKS (except the PRIOR, BONIFACE and the 4 Artist-Monks)

(nonchalantly)

f *Jean ne sait rien qu'au ré_fec_toi_re,* *Boire et manger, man_ger et boi_re.*
His task he plies where cups are clinking, *Just drinking, eat_ing, eat_ing, drinking!*

f *Jean ne sait rien qu'au ré_fec_toi_re,* *Boire et manger, man_ger et boi_re.*
His task he plies where cups are clinking, *Just drinking, eat_ing, eat_ing, drinking!*

f *Jean ne sait rien qu'au ré_fec_toi_re,* *Boire et manger, man_ger et boi_re.*
His task he plies where cups are clinking, *Just drinking, eat_ing, eat_ing, drinking!*

f *Jean ne sait rien qu'au ré_fec_toi_re,* *Boire et manger, man_ger et boi_re.*
His task he plies where cups are clinking, *Just drinking, eat_ing, eat_ing, drinking!*

L'istesso tempo

JEAN

mf

L'istesso tempo

Cha - cum, dans la sain - te mai - son,
Yet all in this sa - cred re - treat

Sert No - tre Da - - me d'un grand zè - - - le;
In - zeal Our La - - dy's stray are orn - - - ing;

Il n'est pas si pe - tit cler - geon Qui ne sache entonner pour El - le
The humblest dares to seek her feet, Dai - ly there in her ho - ly chap - el

animando

Ver - set ou psaume à la cha - pel - - - le.
At least a - verse or psalm in - ton - - - ing.

animando

f *ben canto*

f *espressivo doloroso*

Et moi, qui re- ce- vrais la mort, D'un cœur— si joy - eux,
 And I, to whom e'en death were sweet, Were met with heart of joy,

cresc. *sf*

sf *cresc.* *sf* *m.g.*

rall.

pour sa gloi - - - re, Hé- las, hé - las, quel af- freux
 For her glo - - - ry, A - las, how base is my em -

sf *rall.* *f*

sf *segue*

1^o tempo

(self-reproachfully) *più f*

sort !...
 ploy!

THE MONKS (nonchalantly)

Boire et manger, man- ger et boi- re.
 Just drinking, ea- ting, ea- ting, drinking!

Jean ne sait rien qu'au ré- fec- toi- re...
 His task he plies where cups are clinking!...

Jean ne sait rien qu'au ré- fec- toi- re...
 His task he plies where cups are clinking!...

Jean ne sait rien qu'au ré- fec- toi- re...
 His task he plies where cups are clinking!...

Jean ne sait rien qu'au ré- fec- toi- re...
 His task he plies where cups are clinking!...

1^o tempo

ff Boi - re et man-ger, man-ger et boi -
 Drink - ing, eat - ing! eat - ing and drink -

ff Boi - re et man-ger, man-ger et boi -
 Drink - ing, eat - ing! eat - ing and drink -

ff Boi - re et man-ger, man-ger et boi -
 Drink - ing, eat - ing! eat - ing and drink -

ff Boi - re et man-ger, man-ger et boi -
 Drink - ing, eat - ing! eat - ing and drink -

ff *più ff*

JEAN (to THE PRIOR, with fervent decision)

(sadly)

f Ah! chassez-moi, chassez-moi, mon Père, Je
 Ah! drive me hence, drive me hence! my fa - ther, Thro'

rall. *Più vivo*

- re.
- ing!

- re.
- ing!

- re.
- ing!

- re.
- ing!

rall. *Più vivo*

ff *f*

Più ritenuto *f*

J. crains de vous porter malheur... Al -
 me lest some dis - grace you bear! Come

Più ritenuto *f* *pesante*

(roughly, with bitter bravado) *f* **And^{te}**

J. - lons, Jongleur, reprends ta be - sa - ce et reprends ta misè - re!..
 on! Pick up your traps, la - zy jug - gler! And pick up your despair!

(sadly) *f* **And^{te}**

THE SCULPTOR-MONK

(with disdain) *f*

ma non accel (♩ = 66) *f* *ritidamente con ritmo e misura*

Jongleur, pi - teux métier.
 A juggler? Pit - i - ful art!

(with irony)

S. De - viens plu - tôt sculp - teur.
 M. Come play a sculp - tor's part!

S.
M.

Tu se-ras mon é-lè - - ve.
Thou my pu - pil shalt be!

(indicating a statuette which he holds in his hands)

S.
M.

Vois: des flancs du mar-bre se lè-ve, Exe-il-
See! These limbs of marble - I e-vo-ved them! And a-

S.
M.

-lé d'un ci-seau pi-eux, Le char-me de la Reine au
-waked 'neath my touch, but now, The beau-ty of the Maid-en

S.
M.

front dé-li-ci-eux. Vois... Je la crée à mon
Queen with gracious brow! See! I cre-a-ted

rall. a tempo

rall. a tempo

M.
 tour, moi, sa cré_a - tu - re, Gagnant la Gloire
 her, I, her humble crea - ture! So I win fame

cresc.

M.
 a - vec les cieus. Rien ne vaut la sculp - tu - re!
 with heav - en's row. Your on - ly art is sculp - ture!

rall. (haughtily)

rall.

f

THE PAINTER-MONK

(to JEAN)
 Vous ou_bli_ez, mon frè_re, la Pein_tu - re... Jean, sois mon é -
 You have for_got, my broth.er! There is paint - ing... Jean, be my dis -

mf

più f

f

p

più f

P.
 M.
 - lè - ve. Le marbre i - na - nimé ne peut don - ner la vi - e; Mais sous le pin -
 - ci - ple! Learn art with beauty rise! Worth y of all acquaint - ing! The art that a -

3

3

3

(pointing to the figure of the Virgin which he is painting)

P. *mf* *più f*

M. *mf* *ben cantato*

- ceautout puissant, Tu la vois pal-pi-ter, frémissante... as-ser.
 - lone giv-eth life! See how life trembles there, Softly flowing, How it

P. *f* *rall.* *p*

M. *rall.* *p*

- vi - e Aux lè - vres qu'elle em - pour - pre, aux yeux dans le re -
 man - tles in cheeks with rose - hue glow - ing, In eyes that speak us

a tempo (più mosso) **THE POET-MONK** *mf*

Non! pas,
Not at all!

P. *mf*

M. *f*

- gard.
fair.

THE SCULPTOR-MONK

Le grand art, c'est la Sculp-tu - re.
Queen of arts, a - lone is Sculp - ture!

a tempo (più mosso) (♩ = 76)

P.
M.

f

à la pla - ce d'hon - neur Ne doit s'as -
As the queen of them all Hath er - er

1^o tempo ma (non accel.)

P.
M.

rall. *p dol.* (with devout feeling)

- seoir que Po_é - si - e. C'est ma Da - me et je suis son fer -
reign'd Po - e - sy on - ly! Po - e - sy, my chos - en La - dy, whose

rall. 1^o tempo ma (non accel.) (♩ = 66)

P.
M.

più f *rall.*

- vent ser - vi - teur. Votre art est bien gros - sier;
fa - vor I've wooed. Your art is gross - ly crude!

P.
M.

a tempo *p*

D'es - sen - ce plus choi -
Of es - sence rare, the

a tempo

P.
M.

dol.

- si - e Le Po - è - te, fi - xant le vol - - - de l'es - prit pur,
po - et Canthe pure, e - the real flight - - - Of Mind pur - sue!

più sf

P.
M.

f *sf*

En - fer - - - me, tout vi - brant, aux
Can cage its vi - brant light In

più sf *f* *f*

P.
M.

rall. *a tempo* *pp*

vers d'or - - - et d'a - zur. - - -
verse of - gold and blue. - - -

rall. *a tempo* *pp*

P.
M.

f **Lento** *dim.* *3* *ten.*

Gloire à la po - é - si - - -
Glo - ry to her, to po - - - e - - -

Lento *f* **suivez**

tempo 1^o (più mosso)

P.
M. *-e!*
-sy!

THE PAINTER-MONK (*proudly*)
 Legrandart, c'est la Pein_tu_re!
 Glor_ious art of brush and palette!

THE SCULPTOR-MONK (*rudely*)
 Legrandart, c'est la Sculp_.
 Glor_ious art of chis'l and

tempo 1^o (più mosso) (♩ = 76)

THE PRIOR (*intervening*) *f*
 Mes frè - res, calmõns-
 My bro - thers, be more

P.
M. *la Peintu_re!* *la Peintu_re!* *Non!*
brush and palette! *brush and palette!* *No!*

S.
M. *_tu_re!* *la Sculp_tu_re!* *Non! Non!*
mallet! *Chis'land mallet!* *No! No!*

f *tr* *tr* *tr* *tr* *tr*
più f

P. *nous, calm!*
THE MUSICIAN-MONK *(approaching)* *mf* *più f*

Pour moi, je me fi-gu - re que mon art seul
 As forme, I can but fan - cy That to my art

rall. *a tempo*

m. *peut vous met - tre d'accord...*
 M. *is a - ward - ed the palm.*

a tempo (♩ = 76)
ben cantato *p*

dim.

m. *mf* *(as in ecstacy)* *f*

M. *Voy - ez de quel ar - dent es - sor, Tan -*
For, see, with what an ar - dent wing, The

pp *pp*

m. *dim.* *pp* *rall.*

M. *- dis que vous rampez à ter - re, La mu - si - que va droit au ciel...*
while you gro - vel on the ground, — Lovely Mu - sic has found the skies!

pp *dim.* *rall.*

m.g.

Più lento

p *dim.*

m. M.

Voix de l'in_ex_primable, é - cho du grand Mystè - re,
 Voice of what transcendeth sound, The ech - o of myst'ries e - ter - nal,

Più lento (♩ = 54)

pp *cresc.* *f* *dim.*

p

m. M.

C'est l'Oiseau Bleu qui vient du Rivage Eter - nel, Et c'est la Blan - che
 The a - zure bird from ce - les - tial shore hith - er that flies, The pure white ship that

pp *mf*

dim. *pp*

m. M.

Nef sur l'o - cé - an du Rè - ve...
 lies Rock'd on a sea su - per - nal!

p *dim.* *pp*

tempo 1°

mf *pp*

m. M.

Que fait aux cieux un Séra - phin? Il chan - -
 How are the ser - aphim confess'd? They sing

tempo 1° (♩ = 76)

- te, en - core, et tou - jours, et sans trè - ve.
 A - gain, e - ver - more, without rest:

molto rall. a tempo (più mosso)

La Musique est un Art di - vin!
 For - mu - sic is the art of Hear'n!

a tempo (più mosso) (♩ = 84)

molto rall.

THE PAINTER-MONK

(self sufficiently)

Non, le grand Art, c'est la Pein - tu - re!
 No! Glo - rious art of brush and pal - ette!

THE SCULPTOR-MONK

Non, le grand Art, c'est la Sculp.
 No! Glo - rious art of chis'l and

più *f* *f*

animando

THE POET-MONK

(with conviction) *f*

Po_é_sie, ô
Tender Po - e - sy,

(with scorn) *f*

THE MUSICIAN-MONK (with conviction) *f*

Des maçons, les sculpteurs!
Clumsy masons all who sculp!

O Mu-si-que, Rei-ne des arts!
Maid - en Mu - sic, queen of the arts!

- tu - rel mal - let! Des barbouilleurs, les
A painter's bat - a

animando -

cresc *f* sempre cresc

JEAN (frightened) *f*

Grand Dieu, grand Dieu, quelle tem -
Good hear'ns! good hear'ns! what a con -

THE PRIOR (entreating) *f*

Mes frè - res!
My broth - ers!

(ironically)

Rei - ne des arts!
Queen of the arts!

La mu-sique a - dou - cit les
And mu - sic melts the soul to -

Non! non!
No! no!

Le grand art, C'est la Peintu - re!
Glo - rious art of brush and pal - ette!

Un bavard, le Poè - te!
And the po - et's a bab - bler!

Bavard! bavard! bavard! ba -
Go gab! and gab! and gab! and

peintres! Non!
dab - bler! No!

non! le grand art, c'est la Sculp -
no! Glo - rious art of chis'l and

cen - do.

trium *trium* *trium*

più f

J. *pê - - tel quelle tem - pête!*
- fu - - sion! what a con - fu - sion! *quel le tem -*
- what a con -

P. *mes frè - - res!* *mes*
my broth - - ers! *my*

P. M. *mœurs! voyez! voyez! voyez! voyez!* *O Musi - que, Rei - ne des*
pulp! O' see! O' see! O' see! O' see! *Love - - ly Mu - sic, Queen of the*

P. M. *c'est la Pein - tu - re! la Pein - tu - - re! la Peintu - - re! c'est*
of brush and pal - ette, brush and pal - - ette! brush and pal - - ette! the

M. *- vard! O Poète - tel!* *O Poète - tel!* *ba*
gab! O you bab - - bler! *O you bab - - bler!* *go*

S. M. *- tu - re! c'est la Sculp - tu - re! Le grand art, c'est la Sculp - tu - re!*
mal - let! of chis! and mal - let! Glo - rious art, of chis! and mal - let!

J. *pê - - tel*
fu - - sion! (with authority) *- sion!*

P. *frè - - res!* *Cal - mons - nous!*
broth - - ers! *Si - lence all!*

P. M. *arts!*
arts!

P. M. *le grand art!*
glo - rious art!

M. *- vard! bavard! bavard! bavard! bavard!*
gab! and gab! go gab! and gab! and gab!

S. M. *c'est le grand art!*
the glo - rious art!

8^{va} basso

P. *cal - mons-nous!*
si - lence all! *Quoi,*
What,

rall. **Più lento**
P. *mes frè - - - res,* *dans cet a - si - le* *La discor - del*
my broth - - - ers! *in this calm clois - ter,* *Thus to rois - ter?*

rall. **Più lento**
mf *dim.* *p*

P. *f* *sf* *mf* **1° tempo lento calmo**
"A - gitans dis - cor - di - a fratres," *c'est le mot de Vir - gi - le.*
"A - gitans dis - cor - di - a fratres," *'tis our Vir - gil's fine dic - tum!*

sec **1° tempo lento calmo**
♩ = 60

P. *p* *più f*
Par or - dre d'A - pol - lon, *par or - dre du Pri -*
A - pol - lo or - ders this, *And the Pri - or, too, I*

mf

P. eur, — Que la Muse à la Muse offre un bai - ser de sœur; —
 wis, — That the Muse to the Muse of - fer a sis - ter - ly kiss. —

The four rivals embrace, each other with bad grace.

più f

P. Et venez tous
 Now let us pay

più dolce

P. à la chapel - le, Aux pieds de No - tre - Da - me, et plus
 our low - ly du - ty, And seek Our La - dy's chap - el, Far more

rall.

P. humbles de cœur, La pri - er d'accueil - lir son Ima - ge nouvel - le.
 hum - ble of heart, Ask our Queen to re - ceive this new Im - age of her beau - ty.

rall.

dim.

THE MONKS

(except the PRIOR, BONIFACE et JEAN)

a tempo - Lento

1st Tenors

Carrying off the figure of the Virgin, the Monks withdraw with the PRIOR, singing the hymn again; the Musician-Monk beats time.

A - ve cœ - les - te li - li - um, A - ve ro - sa spe - ci -

A - ve cœ - les - te li - li - um, A - ve ro - sa spe - ci -

A - ve cœ - les - te li - li - um, A - ve ro - sa spe - ci -

A - ve cœ - les - te li - li - um, A - ve ro - sa spe - ci -

a tempo - Lento $\text{♩} = 50$

- o - sa, In hac val - le la - cry -

- o - sa, In hac

- o - sa, In hac val - le la - cry - ma - rum Da ro - bur,

The voices are lost in the silence of the Monastery.
 JEAN and BONIFACE remain alone, JEAN is seated, his head in his hands.
 BONIFACE goes on with his work of preparing vegetables.

ma - rum, Da ro - bur, fer au - xi - li - um...
 Da ro - bur, fer au - xi - li - um, au - xi - li - um...
 val - le la - cry - ma - rum, au - xi - li - um...
 fer auxi - lium, Da ro - bur, fer au - xi - li - um...

JEAN (vaguely and pensively) *pp*

Seul, je n'of - fre rien à Ma - Ah! My of - f'ring, on - ly, is
 L'istesso tempo
pp

ri - e. want - ing! più *f* - Va, ne les en - vi - e. Come! Heed not their vaunt - ing!

(with more animation)

f

Tous, vois-tu, des orgueil-leux: Et le Paradis, ça n'est pas pour
All, dost see, wallow in pride, Par.a.dise to such ev-er is de . . .

cresc.

JEAN (with a discouraged gesture)

All^o mod^{to}

Le Pa-ra-dis!..
 Pa-ra-dise, thou say'st?

eux!
 nied!

All^o mod^{to} *ben cantato, espressivo* *♩ = 100*

sf *f* *dolce*

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BONIFACE

mf *sf*

S'il faut s'en-fler de gloi-re, Quand je pré-pare un bon re-
Were there room to be self-glo-rious, Sure, when my din-ner's dished, I

pp *sf*

p

- pas Je fais œuvre aus-si mé-ri-
deem My-self an ar-tist mer-i-

B. *- toi - re*
- to - rious!

Sculpteur, je
A sculp - tor

B. *le suis en nou-gats;*
l, in nou-ga - tine!

sf Pein - tre par
p *l paint in*

B. *la cou-leur si dou-ce de-mes-crè-mes;*
col - ors Which each bland des-ert re-hears-es,

B. *Un cha-pon cuit à point vaut, seul, mil - le po-*
A ca-pon done just to a turn Is worth a mil - lion

sf *ra - - - rall.*

B. *è - - - mes, Et quel - le sym - pho -*
vers - - - es! A sym - phon - y su -

rall.

a tempo

B. *- nie à ra - vir terre et cieux Qu' u - ne*
- pern, To make earth and heav - en yearn, Is a

a tempo

B. *table où pré - side un ordre har - mo - ni - eux!*
ta - ble, where or - der, heav'n's first law, we learn!

JEAN (*with conviction*)

f

Cer - tai - ne - ment.
That's ver - y true!

(*with some vanity*)

sf

Mais pour
But to

p

JEAN *più f*

p

- Simple, hélas,
Simple, A-las!

plaire à Ma-ri-e, Je res-te sim-ple.
pleas-ure Our La-dy, I keep me sim-ple.

Je le suis trop... Elle ai-me qu'on la prie — En ce la-
too sim-ple, I! She likes us to pray — to her in

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- tin que je ne con-nais pas. **BONIFACE**
Lat-in, Which I do not know.

Et moi si peu...
Scarce more know I!

mf

La-tin de cui-si- - - - ne... Est-ce là ton sou-
Lat-in of the kitch- - - - en! And what more do we

Più lento (simply) *p*

B. *ci?.. need?* La Vierge entend fort bien, va, le français aus -
The Vir - gin un - der - stands French ver - y well, in -

Più lento (♩ = 80) *p*

B. *si; deed;* Sa ten - dresse au be - soin de - vi - ne. Pour les hum - bles, Ma -
In her lov - ing concern, she guesses! Toward the hum - ble, Ma -

dolce

B. *rie a des bontés de sœur; Et j'ai lu dans un livre une histoi_re divine Où l'on*
rie - plays a sis - ter's part; And I read in a book, how in sorrowful hour She once

dolce *p*

B. *voit clairement qu'elle a donné son cœur A la plus simple, à la plus hum - ble fleur.*
gave, as one ver - y well sees, her whole heart To the most low - ly, the hum - blest flow'r.

rall.

rall.

And^{te} lento

B.

And^{te} lento (♩ = 72)
molto espressivo

p *sf* *pp*

ten. *più f* *sf* *p*

BONIFACE *p* *sf*

“Ma - rie a - vec l’Enfant Jé - sus Par les
“Ma - rie, with Je - sus in her arms, ‘Mid the

poco

sf *dim.* *p*

monts, par les plai - - nes fuit...»
hills, ‘mid the val - - leys flees;»

dim.

ben marcato

B. *f* #

« Mais
« The

cresc. *più f*

sf *più f* *sf*

B. *animando poco a poco*

l'âne essoufflé n'en peut plus; »
ass, spent and done, can no more!

animando poco a poco

p *cresc.* *più f*

sf *f* *sf*

B. *mf* *cresc.*

« Et voi - ci, que là - bas, là - bas, au ver -
« O - ver there, o - ver there she sees, 'Mid the

p *cresc.* *fp*

sf

B. *f* *sf* *sf* *sf*

- sant de la cô - te, ont ap - pa - ru soudain Les sanglants ca - valiers du
wild - est a - larms, - Where sudden - ly appears A band of cav - a - liers, From

f *sf* *sf* *sf*

sf **Più agitato** (distressfully) *f*

Roi tu- eur d'en- fants.»
Her - od, slay - er of babes!»

sf **Più agitato** *sf* «Mon
«My

fils, ô mon fils, où ca- cher ta fai -
son, o my son! in thy need, where is

ritenendo

- bles - se!»
shel - ter?»

ritenendo *f* **dim.** *p*

And^{te} non lento

And^{te} non lento (♩. = 96)
ben cantato

p «Fleu-
«A *p*

B. *mf* *dim.*
 - ris_sait u - ne Ro - - - se au bord du che -
 rose is bloom_ing there _____ Hard by the way - side

p

B. *p*
 - min.» _____ " Sois bon_ne, bel - le
 wild;» _____ " Be kind, O rose so

p

B. *p*
 Ro - - - se, à mon en - fant pour s'y blot - tir,
 fair, _____ Grant me a shel - ter for my child;

p

B. *f*
 Ou - vre tout _____ lar - ge ton ca - li - - ce.
 O - pen thy _____ heart, the Moth - er saith, _____

f

B. *f*

"Sau - ve mon - Jé - sus de mou -
"Save - my Je - sus, save him from

B. *mf*

- rir." ———
death!" ———

"Mais de peur de frois -
"But, a - fraid lest she

p

B. *piùf*

- ser l'in - car - nat de sa ro - - be, L'or - gueil -
ruf - fle her roy - al ar - - ray - - - - al, All dis -

m. d.

piùf

B. *f*

- len - - se ré - pond: "Je - - ne peux pas m'ou -
- dain - - fut she and cold, Cries, - - "I will not un -

rall. *a tempo*

B. *- vrir. »*
fold! »

f *sf* *a tempo*

rall. *p*

V Ped.

B. *p*

« Fleu - ris - sait u - ne sau - - -
« There grew a hum - ble sage

p

p

B. *p*

- ge au — bord du che - min. »
- bush Hard — by the way - side wild ; »

p

B. *« Sau - ge, ma pe - ti - te sau - get - -*
« Sage - bush, O my dear, pretty sage - -

rall.

B. *f* *dolce*

- te, Ouvre ta feuille à mon en - fant, Ou - vre à mon en -
 - bush, O - pen thy branches to my child, Open them to my sweet

a tempo *p*

B. *a tempo* *p*

- fant. » *p* «Et la bon - ne fleu -
 child! » «And the good lit - tle

B.

- rette ou - vre si bien sa feuil - le Qu'au fond de ce - ber -
 flower in her branches made room, Just like a cra - dle

ritenendo *Un poco più lento*

B. *dim.*

- ceau *ritenendo* *Un poco più lento* *dim.* *pp*
 deep, Where Je - sus went to sleep. »

JEAN (tenderly, aside)

dolce

p
 O — mi — ra — cle — d'a — mour!
 O — mi — ra — culous love!

B.

1^o tempo piu ritenuto (ma non troppo lento)

J.

B.

pp

« Et la Vierge bé - ni - - e en - tre toutes les fem - - -
 « So the Vir - gin, bless'd all oth - er women a - bore,

1^o tempo piu ritenuto (ma non troppo lento)

J.

B.

pp

pp

B.

- mes A bé - ni — l'humble sau - - - ge en - - -
 Bless'd the hum - ble sage - bloom All

f

f
v
m.g.

rall. *p* (aside, with deep conviction) *f*

B. - tre tou - tes les fleurs.» La
oth - er blooms a - bore.» The

f *v* *rall.* *pp* *m.d.*

2 Ped.

1^o Tempo (ma non lento)

B. sauge est en ef - fet pré - ci - euse en cui - si - ne.
sage is al - so high - ly priz'd in the kitch - en!

1^o Tempo (ma non lento) *p*

(♩ = 72)

JEAN (aside, his eyes raised heavenward, with exaltation) *f*

mf - Si vo - tre blanche main me bé - nis - sait un jour!.
f If on - ly your white hand might some day bless e - ven me,

p *cresc.* *più* *f*

(ardently) *più* *f* *f*

J. Vien - ne la mort, mou - rir sous vos yeux quelle
Death then were sweet! To die at your feet, 'twere a

f *mf*

Più animato

J. fé - te
feast - day! (with great good-humor)

BONIFACE

più f

Più animato

Nous fé - te - rons d'abord le di - ner - que j'appre -
Soon we shall keep the feast, And my din - ner is glo -

B. - - te.
- - rious!

with precipitation
f

Mais je cours à mon din donneau.
I must run, to my tur - key haste!

Un poco meno

(returning hastily)

B. *mf*

Car je plais à la Vier - ge en veil - lant au four -
For I serve Our dear La - dy At the fire when I

Un poco meno (♩=69)

mf

B. - neau!
baste!

Jé - sus n'a-t-il pas d'un é - gal sou - ri -
Did Je - sus not with an e - qual smile in -

B. *f*

- re Re - çu des - Ma ges Rois l'or,
 deed Re - ceive of - Ma - gi kings Gold

B. l'en - cens et la myr - - - - cious
 and in - - cense and pre - - - - cious

E. - rhe, Et du pau - - vre ber -
 things, And of the shep - - herd a

f *div*

B. (He runs off)

- ger un air de cha - lu - meau?
 tune from out his pi - ping reed?

Piano accompaniment for the first system, featuring a treble and bass staff with a complex melodic line in the treble and a simple bass line.

JEAN (remains alone, vaguely repeating BONIFACE'S words)

Musical score for the second system, including vocal line and piano accompaniment.

p
Et du pau - - vre ber - ger un air de
dim. And of the shep - - herd a tune from out his

Musical score for the third system, including vocal line and piano accompaniment.

J. cha - lu - meuu ...
pi - ping reed ...

Un poco meno

(in ecstasy, as if hearing celestial voices)

Musical score for the fourth system, including vocal line and piano accompaniment.

Un poco meno ($\text{♩} = 60$)

p *dolce*

(to himself, in a low voice,
with profound emotion) *p*

J. 

Parlé: Quel
Spoken: What

J. 

trait de soudaine lumiè - re ...
flood of sudden glory wraps me round?

p

(as above)

J. 

et dans moncœur quel é - moi !..
And in my heart something sings!

dolce

(with even stronger emotion)

J. 

Il a raison ...
He is right!

f *pp* *mf* *3* *dim*

La Vier - ge n'est pas fiè - re: Le Ber - ger, le jongleur
 The Vir - gin's heart is low - ly, The shep - herd, the juggler,

vaut à ses yeux le Roi.
 is equal with her to kings!

animando

Andante (ma non lento)

(with fervent conviction)

Vier - - ge, mè - re d'a-mour, — Vier - - ge,
 Ma - - - ry, Moth - er of Love! — Ma - - - ry,

Andante (ma non lento) (♩ = 72)

Bon - té su - prè - - me, Comme à l'air du ber -
 Moth - er of mer - - cy! How He smiled when the

f

-ger sou - ri - ait l'En - fant Dieu,
 pip - ing He heard Christ - Child Jair,

(trémblant)

Si le jon - gleur o - sait vous ho - no - rer de mê - -
 Oh, may the jug - gler dare Hon - or you af - ter his fash - -

p

più f *cresc.* *f*

- - - me, Daignez sou - rire — au seuil des cieus!
 - - - ion? O smile from the thresh - old of heav'n a - bove,

cresc. *cresc.* *sf* *sf*

0 Vier - - - ge! ô Vier - - - ge,
 0 Ma - - - ry, 0 Ma - - - ry,

sf

Molto lento **Lento**

pp *dim.*

J. mè - re d'a - - mour!...
moth - er of Love!

Molto lento **Lento** (♩ = 42)

pp *dim.* *ppp*

JEAN remains in his attitude of pious invocation

ff **CURTAIN** (*)

rall.

dim. *pp* *dim.*

8^a bassa -----

ACT III

PASTORALE MYSTIQUE

Andante (♩ = 60)

PIANO

The first system of the piano score consists of two staves. The treble staff begins with a forte (*f*) dynamic and contains several measures of music with accents. The bass staff also starts with a forte (*f*) dynamic and features a similar melodic line with accents.

The second system continues the piece with two staves. The treble staff has a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with similar rhythmic patterns. Accents are used throughout to emphasize specific notes.

The third system features two staves. The treble staff includes a *dim.* (diminuendo) marking, indicating a gradual decrease in volume. The bass staff continues with its accompaniment, maintaining the piece's slow, contemplative mood.

The fourth system consists of two staves. The treble staff shows dynamic markings of *p* (piano), *pp* (pianissimo), and *ppv* (pianissimo with accent). The bass staff also has a *ppv* marking. The music features a mix of eighth and sixteenth notes.

The fifth system is the final one on the page, consisting of two staves. It features a melodic line in the treble staff and a supporting line in the bass staff, both with various note values and phrasing. The piece concludes with a final cadence.

First system of musical notation. It consists of two staves. The upper staff has a dynamic marking of *f* followed by *dim.* and then *pp*. The lower staff has a dynamic marking of *p*. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various articulations and phrasing marks.

Second system of musical notation. It consists of two staves. The upper staff has a dynamic marking of *pp*. The lower staff has a dynamic marking of *f*. The music continues with melodic and harmonic development, including slurs and phrasing marks.

Third system of musical notation. It consists of two staves. The upper staff has a dynamic marking of *f* followed by *dim.* and then *pp*. The lower staff has a dynamic marking of *p*. The music features a melodic line in the upper staff and a supporting bass line in the lower staff, with various articulations and phrasing marks.

Fourth system of musical notation. It consists of two staves. The music continues with melodic and harmonic development, including slurs and phrasing marks.

Fifth system of musical notation. It consists of two staves. The music continues with melodic and harmonic development, including slurs and phrasing marks.

First system of musical notation. The upper staff features a melody with dynamic markings *f*, *pp* (with a triplet of eighth notes), and *f* (with a triplet of eighth notes). The lower staff provides a harmonic accompaniment with dynamic markings *p.* and *pp*.

Second system of musical notation. The upper staff continues the melody with dynamic markings *p.* and *f*. The lower staff continues the accompaniment with dynamic markings *p.* and *f*.

Third system of musical notation. The upper staff features a more active melody with dynamic markings *p.* and *dim.*. The lower staff continues the accompaniment with dynamic markings *p.* and *dim.*. The system concludes with a double bar line.

Lento sostenuto (♩ = 42)

Fourth system of musical notation, beginning with the tempo marking *ben canto*. The upper staff starts with a dynamic marking of *pp* and includes a crescendo hairpin leading to a dynamic marking of *sf*, followed by a decrescendo hairpin to *dim.*. The lower staff continues the accompaniment with dynamic markings *pp* and *sf*.

Fifth system of musical notation. The upper staff continues the melody with dynamic markings *f*, *dim.*, *f*, and *cresc.*. The lower staff continues the accompaniment with dynamic markings *f* and *cresc.*.

First system of musical notation. The upper staff contains a melodic line with a piano (*p*) dynamic marking. The lower staff contains a bass line with a piano (*p*) dynamic marking. The system concludes with a fermata over the final notes.

Second system of musical notation. The upper staff features a melodic line with fortissimo (*sf*) and diminuendo (*dim.*) markings. The lower staff features a bass line with fortissimo (*sf*) and diminuendo (*dim.*) markings. The system concludes with a fermata over the final notes.

Tempo 1° andante (♩ = 60)

Third system of musical notation. The upper staff contains a melodic line with fortissimo (*sf*) dynamics. The lower staff contains a bass line with fortissimo (*sf*) dynamics. The system concludes with a fermata over the final notes.

Fourth system of musical notation. The upper staff features a melodic line with a *rall.* marking followed by a *1° tempo* marking. The lower staff features a bass line with a *dim.* marking followed by a *pp* marking. The system concludes with a fermata over the final notes.

Fifth system of musical notation. The upper staff contains a melodic line with mezzo-forte (*mf*) dynamics. The lower staff contains a bass line with mezzo-forte (*mf*) dynamics. The system concludes with a fermata over the final notes.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music consists of several measures with various note values and rests, including a triplet of eighth notes in the final measure.

Second system of musical notation. It includes dynamic markings *sf* and *dim.*, and a tempo marking *rall.* above the staff. The music features a triplet of eighth notes and a decrescendo.

Third system of musical notation, starting with the tempo marking **1° Tempo – calmo**. It includes dynamic markings *pp* and *dol.*, and a tempo marking *più dol.* above the staff. The music features a piano accompaniment of eighth notes and a melodic line with a decrescendo.

Fourth system of musical notation, featuring a grand staff. It includes dynamic markings *pp* and *poco*. The music features a piano accompaniment of eighth notes and a melodic line with a decrescendo.

Fifth system of musical notation, featuring a grand staff. It includes dynamic markings *più pp*, *poco*, *p*, *mf*, and *pp*, and a tempo marking *rall.* above the staff. The music features a piano accompaniment of eighth notes and a melodic line with a decrescendo. The system ends with a double bar line and a 9/4 time signature.

In the Chapel of the Abbey

Well in sight, the figure of the Virgin. The chapel is so arranged that, from one side, JEAN may be observed without himself catching sight of those who are watching him. The Monks are just finishing singing the hymn and are slowly disappearing in the cloister. The Painter Monk is alone before the painted figure.

Lento

1st & 2^d
Tenors

Baritones
Basses

THE MONKS *A - ve cœ - les - te li - li - um* _____
(growing distant little by little.)

A - ve cœ - les - te li - li - um _____

Lento (♩ = 42)

PIANO

dim. *p*

A - ve ro - sa spe - ci - o - sa, In hac val - le la - cry -

dim. *p*

A - ve ro - sa spe - ci - o - sa, In hac val - le la - cry -

(CURTAIN rises)

pp *dim.*

- ma - rum, Da ro - bur, fer au - xi - li - um. _____

pp *dim.*

- ma - rum, Da ro - bur, fer au - xi - li - um. _____

THE PAINTER-MONK

(in pious admiration
before the figure)

p Un regard, le der_nier,... a mon
Just one look, in fare-well At my cre-

(vaingloriously)

f œu - vre, à ma Vier - - - ge...
_ a - - tion! at my Vir - - - gin!

1st & 2^d Tenors

THE MONKS

Baritones, Bases

(very far off)

ppp

ppp

A_ve cœles - te li - li -

A_ve cœles - te li - li -

And^{te} sostenuto

dim. Le chant s'é - loigne et meurt
The hymn in dis - tance dies;

- um.

- um.

And^{te} sostenuto

ORCH *pp*

P.
M.

Dans le si - len - ce où dort l'immo - bi - le flam - me des cierges,
In the si - lence, where dream, Motionless, the ta - pers a - gleam,

animando un poco
cresc.

Pour son pein - tre ja - loux Elle est plus belle en - cor.
Dawn on her paint - er's fond eyes Her charms in fresh sur - prise.

animando un poco

Più mosso *p* (He conceals himself behind a pillar)

Mais on entre... c'est Jean... Pourquoi tout ce ba - ga - ge?
Some one's coming 'tis Jean! Why all this mot - ley lug - gage?

Più mosso *dim.*

(JEAN enters, still dressed in his monk's robe, carrying his hurdy-gurdy and his juggler's wallet. He comes in with a stealthy tread, looking all around)

Andante (♩ = 72)

m.d. *pp* *m.d.* *pp*

JEAN (with emotion)

p

Person - - ne...
De_sert - - - ed!

più f

allons coura - ge!
Come on! Take cour - age!

JEAN

p

Nul _____ a cette heu - - re ne vient
None _____ at this hour comes here a -

(the approaches the altar and pauses before it in fervent and silent contemplation)

plus. gain!

Tempo

JEAN (with faith and tenderness)

f *dim.* *p*

Vier - - ge, mère a_do-ra - ble de Jé - sus, —
 Ma - - - ry, Vir - gin a_dor'd, moth_er of Je - - sus!

Tempo

J. *p*

Blan - che sou - ve - rai - ne, Me voi - là donc seul devant
 White hear - en - ly Queen! He who standstrem - bling be -

più f

J. *sf*

vous... Tremblant... le cœur plein d'a - mour et de pei - ne,
 - fore you, Is Jean! His heart full of grief and a - dor - ing

J. *cresc.*

Je tombe a vos ge - noux... é - coutez ma pri -
 He falls at your knee, hear, O hear, his im -

J. *sf* *p*

- è - re: Hé - las, le pau - vre Jean n'est rien qu'un vil jon -
 - plor - ing! A hum - ble min - strel he, who sings but home - ly

(timidly)
più p

- gneur; Laissez-le ce-pen-dant, à son humble ma-niè-re, Tra-vail-
lays, Yet grant he at-tain to his dear-est de-sire, — To per-

rall. - - - pp

- ler sous vos yeux, ô Vierge, en votre honneur. —
- form be-fore you, O Vir- - gin, in your praise! —

rall. - - -

più pp

(Taking off his monk's robe, he appears in his juggler's costume, spreads his carpet, and taking his hurdy-gurdy draws from it the same chords which announced his first appearance in the square)

All^o mod^{to}

f ff

THE PAINTER MONK (aside)

(He goes off hastily)

Il devient fou. Je cours avertir le Prieur.
 Out of his mind! I'll carry the news to the Prior!

HURDY GURDY 1

ORCH.

JEAN (in full voice)

Je commen - - ce.
 Now I'll o - - - pen:

HURDY GURDY

JEAN (first he bows before the Virgin, then begins his introductory jargon with force and rapidity)

161

Place! Place! Place! Si - len - ce! Ecoutez Jean Roi des Jongleurs!
O - yez! O - yez! O - yez! At - ten - tion! Listen to Jean, the Jug - gler King!

Mosso

Andantino

Mais dans ma sé - bi - le d'a -
For my bowl be - fore hand a

Andantino ($\text{♩} = 80$)

(stops in confusion to the Virgin) **rall.**

- van - ce quel - ques sols... L'habi - tu - de! Pardon.
coin you'll not re - fuse? 'Tis a hab - it! ex - cuse!

(taking up his patter vivaciously)

At - ten - tion! Pour vous plai - re, Je chante une chanson de guer - re.
Lend me your ears! Cease your prattle! I'll sing for you a song of bat - tle!

All^o energico (each syllable roughly accented) *ff*

Il fait beau voir ces
You ought to see the

All^o energico (♩ = 126)

(Drum and Timbal) (Trumpet)

The first system of the score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a rest, followed by the lyrics 'Il fait beau voir ces' and 'You ought to see the'. The piano accompaniment includes a drum and timbal part with rhythmic patterns and a trumpet part with a melodic line. The tempo is marked 'All^o energico' with a quarter note equal to 126 beats per minute. The dynamic is 'ff' (fortissimo).

hommes d'ar - - - mes
soldiers dash - - - ing

Quand ils sont
Ca - par - i -

The second system continues the vocal line with the lyrics 'hommes d'ar - mes' and 'soldiers dash - ing'. The piano accompaniment features a prominent triplet figure in the right hand and a steady bass line in the left hand. The dynamic is 'ff'.

mon - tés et bar - dés;
- son'd in all their pride!

The third system continues the vocal line with the lyrics 'mon - tés et bar - dés;' and '- son'd in all their pride!'. The piano accompaniment continues with the triplet figure in the right hand. The dynamic is 'ff'.

Il fait beau voir lui - re ces ar - - - mes Des - - sous les é - ten -
You ought to see their arms a - flash - - - ing As - - in their banner'd

The fourth system continues the vocal line with the lyrics 'Il fait beau voir lui - re ces ar - mes' and 'You ought to see their arms a - flash - ing'. The piano accompaniment continues with the triplet figure in the right hand. The dynamic is 'ff'.

J.

- dards do - rés.
pomp they ride!

J.

Pour gagner gloire et belle ter - re,
They get their glo - ry wrongs a - right - ing,

J.

En - tre nous, gen - tils com - pa - gnons,
And 'twixt our - selves com - pan - ions all,

(almost howling)

J.

Suivons la guer - re! Sui - vons la guer - re,
Let's take to fight - ing, Let's take to fight - ing,

animando *più ff*

re! la guer
ing! to fight

animando

Più mosso

re!
ing!

Più mosso

cresc.

sempre ff

JEAN (aside) *f*

Mais
But ce va-
such an

- car - me à la Vier - ge fait peur .
hap.ly makes her a - fraid!

p

And^{no} (ma non lento) *(addressing the Virgin naively)*

p

Vous pré fé - rez peut - ê - tre La Roman - ce d'A -
May - be you would en - joy a pret.ty Love sto_ry

And^{no} (ma non lento) $\text{♩} = 412$

p *sf* *p*

p

- mour?
 more?

7

p

" Bel - le Do - ètte à sa fe - nè - tre..."
The fair Do - et - ta at her win - dow,

(His memory fails him) (ashamed) *p* * (1) A

J. *p*

"BelLe De - èt - te..." je ne sais plus...
 "The fair Do - et - ta..." that's all I know!

All^{to} mod^{to}

J.

All^{to} mod^{to}

(beginning another romance) *f*

J. *f*

"Belle E - rem - bourg
 Fair E - rem - bourg

più f

J. *più f*

Sur la plus hau - te tour...
 Up - on the high - est tow'r

* (1) An the stage a cut here from A to B.

(trying to recall what follows)

J.  *p* *pp* *pp*

Sur la plus hau-te tour!..
Up-on the high-est tow'r...

rall. - - - **All^o deciso** *f* *pp*

Sur la plus hau-te tour...” Ah! mémoire in-fi-dè-le!..
Up-on the high-est tow'r...” Ah! my treacher-ous mem'ry!

rall. - - - **All^o deciso** (♩ = 120) *f*



J.  *più f*

Eh bien, rabâche a-lors, im-bécile histri-on, L'é-ter-
Ah well, drag-out once more, stu-pid sto-ry-tell-er, That ev-er-

J.  *f*

- nel-le Pas-tourel-le de Ro-bin et Ma-ri-on,
- last-ing pas-tor-al of Rob-in and Maid Ma-ri-on.

Allegro (♩=♩.) (♩.=120)

JEAN (boldly)

A l'o - ré, du jo - li bo - ca - - ge, Sa -
 All in the sum - mer's green and shad - y wood Sa -

- de - ra - la - don, chan - te, ros - si - gnolet, Sa -
 - de - ra - la - don! Sing, O sing, my night - in - gale! Sa -

- de - ra - la - don, Ma - ri - on, pas - tou - - re bien sa - -
 - de - ra - la - don, Mar - i - on, shep - herd lass - - - ie so guy and

- ge, A ses amours Pen - - se tou - jours Sa - de - ra - la -
 good So good and guy, Lov'd her lad' al - way Sa - de - ra - la -

J. *sf* *sf* *sf* *sf*
 - don! A - é! A - é! A - é! A - é!
 - don! A - é! A - é! A - é! A - é!

J. *(proudly)* *sf*
 Vient à pas-ser, fier sous l'ar -
 Comes pass - ing by, On hinchar - ger

J. *sf* *p*
 - mu - re, Sa - de - ra - la - don, Chan - te, ros - si - gno - let,
 high, Sa - de - ra - la - don, Sing, my night.in.gale, sing!

J. Sa - de - ra - la - don, Che - va - lier de bel - -
 Sa - de - ra - la - don, No - ble free from care, A

THE PRIOR, conducted by the Painter-Monk enters with BONIFACE.

J. le fi - gu - re: « Je suis le Roi; Sois - toute à
 knight of lord - ty air: I am the King! Be my own, my

JEAN cannot see them; they watch the juggler's manoeuvres.

J. moi, Sa - de - ra - la - don. A - é! A - é!
 fair! Sa - de - ra - la - don! A - é! A - é!

J. A - é!
 A - é!

THE PRIOR (scandalized prepares to throw himself upon JEAN)

Sa - cri - lè - - -
 Im - pius out - - -

Più lento
(ma non lento)

rall.

p

J. 

BONIFACE (holding him back) *f* 

Moins de fu - ri - e!
Tem - per your an - ger!

« - Non
« - No,

P. 

- ge!
- rage!

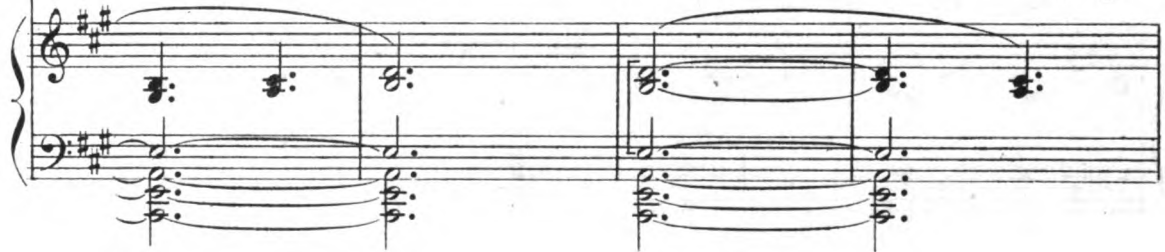
rall. **Più lento** (♩ = 104)
(ma non lento)

pp 

J. beau seigneur, je res - te sa - ge, Sa - de - ra - la - don,
no - ble sir, I will not be bad, Sa - de - ra - la - don!

BONIFACE (restraining the PRIOR) *mf* 

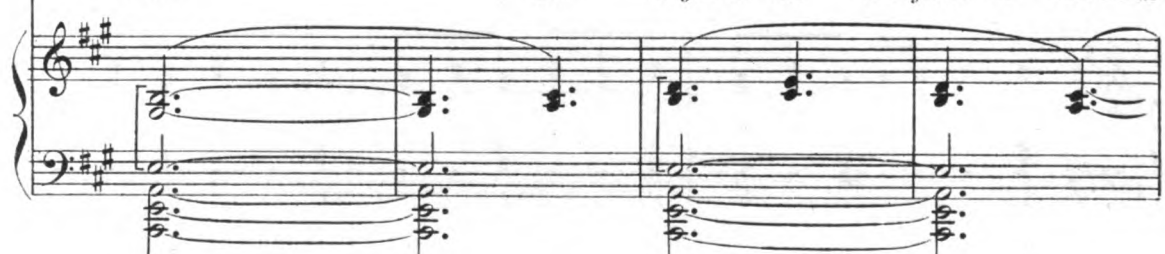
At - ten -
On - ly



J. Chan - te, ros - si - gnolet, Sa - de - ra - la - don,
Sing, my night in - gate, sing! Sa - de - ra - la - don!

più f. 

- dez... wait! la fin de la chan - son Ca - -
The song - be not a - fraid - With



J. *dim.*

B. *dim.*

5

1

- tho - li - que - ment ma - ri - e La fille avec le garçon.
 Cath - o - lic vir - tue weds the lov - er and the maid!

J. *^*

- vec ma cotte et mon fro - ma - ge, Toute à Ro - bin,
 love my lot and my hum - ble cot, And Rob - in my lad,

più pp **Allegro** *più f*

J. *^*

J'ai - me Ro - bin, Sa - de - ra - la - don! A - é! A - é!
 Rou - in, I say, Sa - de - ra - la - don A - é! A - é!

Allegro (♩ = 152)

più pp *f* *sf*

J. *dim.* *rall.*

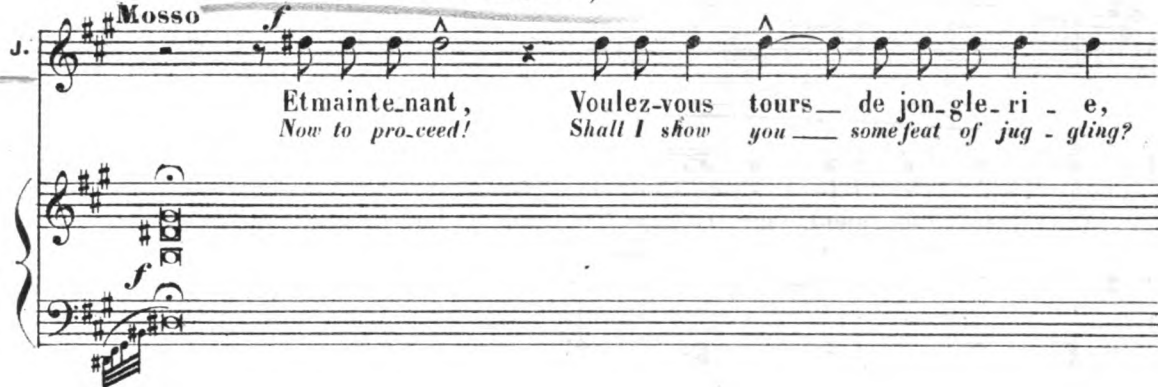
A - é!
 A - é!

rall.

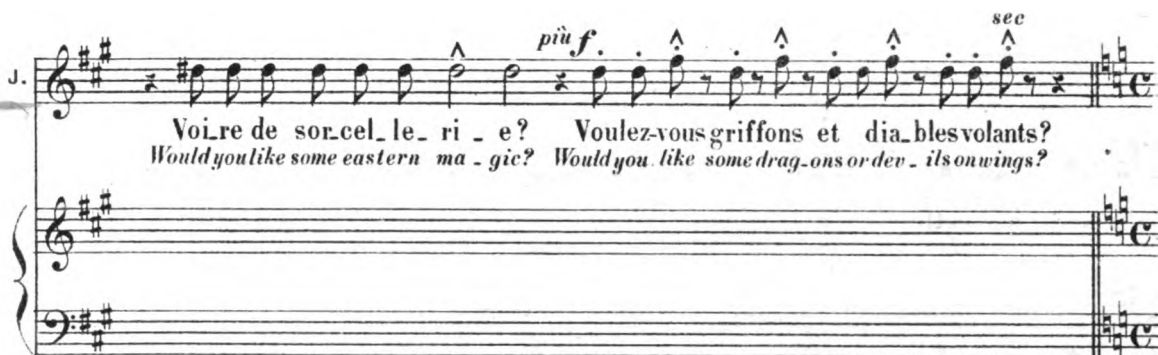
f *p* *dim.*

(volubly, in the manner of a rapid patter)

Mosso

J. 

Et main - te - nant, Voulez - vous tours — de jon - gle - ri - e,
Now to pro - ceed! Shall I show you — some feat of jug - gling?

J. 

Voilà de sor - cel - le - ri - e? Voulez - vous griffons et dia - bles volants?
Would you like some eastern ma - gic? Would you like some drag - ons or dev - il's wings?

(JEAN stops, ashamed of the sacrilege)

All^o mod^{to}

(to the Virgin)

(with confusion)

Più mosso

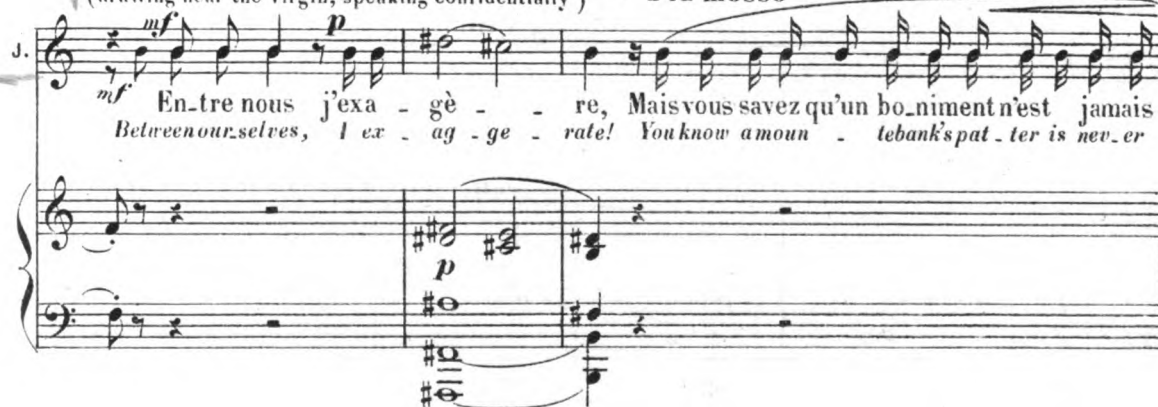
J. 

Par - don... l'habi - tu - de!..
For - give!.. 'tis a hab - it!

All^o mod^{to} **Più mosso**

(drawing near the Virgin, speaking confidentially)

Più mosso

J. 

En - tre nous j'exa - gè - re, Mais vous savez qu'un bo - niment n'est jamais
Between our - selves, I ex - ag - ge - rate! You know amoun - tebank's pat - ter is nev - er

p **rall.** **Allegro** (*f*) (beginning again)

ab_so_lument sin - ce - re. Attenti - on! —
 ab - so - lu - te - ly ac - cu - rate! Lend me your ears! —

rall. **Allegro**

Pour finir la sé - an - ce, J'aurai l'honneur de danser devant
 Now to end my se - ance, I have the hon - or be - fore you to

(humbly) *p* **rall.** *dol.*

vous dance! **BONIFACE** Tout simplement - la dan - se de chez
 (restraining him) *f* A simple thing - they dance it at

THE PRIOR Pa - ti - en - ce!
 (ready to leap) Have pa - ti - ence!

Ah! je cours!
 Ah! no more!

rall.

All^o mod^{to}
(a due battute)

The Juggler sets himself to dancing a sort of Bourrée with stamping of the feet and exclamations thrown in at intervals. He dances faster and faster, until covered with perspiration, breathless, he falls at the Virgin's feet, and lies there in long and profound adoration.

All the Monks come on, in successive groups, including the Musician-Monk, the Poet and the Painter. They surround the Prior.

Jenn does not suspect that he is observed. He is deaf to the imprecations and rage which increase in volume as the juggler's dance grows more excited.

nous.
home.

All^o mod^{to}
(a due battute) (♩ = 116)

mf *mf* *sostenuto*

BONIFACE (to the PRIOR aside
as if to pacify him)

THE PRIOR (to BONIFACE, pointing at
JEAN with anger and disgust)

f De_vant
Before the

A son vo - mis - sement vois re - tour - ner le chien!
Un - to his rom - it a - gain the dog has turn'd!

f *sf*

(good-humoredly) (h)

l'ar - che dan - sa le roi Da - vid. Je pen - se que Da -
Ark of our God King Da - vid danced! We do not read that

B. *-vid n'é - tait pas pa - ïen.*
Da - - - vid from grace was spurned!

murmurs of rage grow louder and louder

THE MONKS
 (one to another, pointing at JEAN)

(the first arrivals) *pp*

Sa - cri - lè - ge!..
Impious out - rage!

più f

(the first arrivals) *pp*

Sa - cri - lè - ge!..
Impious out - rage!

du Saint lieu!
from this place!
 (others arriving)

chassons - le...
Drive him forth

quelle in - sul - te!
What an in - sult!

(others arriving) *p*

quelle in - sul - tel!..
What an in - sult!

chassons - le
Drive him forth

du Saint
from this

chas sons - le
Drive him forth

du Saint lieu!
from this place!

(the 2^d groups together)

lieu! place! Vengean_cce! A_venge it! Il se jou_e He de_fil_eth

(the 2^d groups together)

piu f Vengean_cce! A_venge it Il se vau_tre He af_front_eth,

cresc. - - - (a 4th group arrives and mingles with the others)

dansson im_pi_é_té! Ven_gean_cce! A_venge it!

This, our ho_li_est place!

cresc. - - - a 5th group arrives and mingles with the 2 preceding

dansson im_pi_é_té! Vengean_cce! Vengeance! A_venge it

This, our ho_li_est place! A_venge it

Più mosso

f A - na - A -

Mort à l'im_pi_e! Death to the im_pious!

ALL (together)

Mort à l'im_pi_e! Death to the im_pious!

Più mosso

BONIFACE (very expressively)

f Pi - tié, pi -
Mer - cy, mer -

p - thè - - me sur lui!
- na - - the - ma on him!

sf *p*
Mort!
Death!

sf *p*
Mort!
Death!

f - tié pour lui!
- cy for him!

p A - na - thè - - me sur
A - na - - the - ma on

f *p*
Mort à l'im - pi - e!
Death to the im - pious!

f *p*
Mort à l'im - pi - e!
Death to the im - pious!

Ancor più mosso

f Pi - tié pour lui!
Mer - cy for him!

Mort!
Death!

Mort!
Death!

f *p*

f *p*

Ancor più mosso

p *f*

THE PRIOR

A - na - thè
A - na - na - : : : :

the - me!
ma!

THE MONKS

Mort au
Death to the

Mort au
Death to the

f *p*

f *p*

BONIFACE

p

Pi - Mer :

A - na - thè - me!
A - na - the - ma

sa - cri - le - ge!
sac - ri - le - gious!

Mort - au
Death - to the

sa - cri - le - ge!
sac - ri - le - gious!

Mort - au
Death - to the

Accelerando

B. - tié pour lui!
- cy for him!

sa - cri - le - ge!
sa - cri - le - gious!

sa - cri - le - ge!
sa - cri - le - gious!

Accelerando

ff

THE PRIOR

f

Mort - au sa - cri -
Death - to the sac - ri -

Non!
No!

ff

Mort!
Death!

ff

Mort!
Death!

Mort!
Death!

le - - - ge!
le - - - gious!

ff

ff

ff

croisez

ff

Lento

ff *mf*

Arrière tous! la
Standback, — all ye! The

The Monks in fury rush to
throw themselves upon Jean;

but Boniface stops them, with
a gesture toward the Virgin.

Lento (♩ = 66)

p

(with religious awe) *almost inaudibly*

p

Vier - ge le pro - tè - ge! Voyez - vous... le tableau...
 Vir - gin gives him sanc - tu - a - ry! Do you see! the pic - ture *pp*

là!...
 there!

(one to another, pointing at the figure)

fp

dolce

cresc.

D'une é - tran - ge lu - miè - re Il commence à bril -
 With a ra - dian - ce un - earth - ly It be - gin - neth to

THE PAINTER - MONK *p*

là!...
 there!

pp là!... there! *p* là!... there! *p* là!... there!

là! there! là! there! là! there!

p

- ler... Un doux re - gard se lève au bord de la pau -
 wake! A ten - der glance ap - pears 'neath her lash - es, mild - ly

più f

voyez-vous?...
 Do you see!

cresc. *dim.*

B. *dolce*
p
 piè - re, Sur la bou - che... un sourire est près de s'é - veil -
sweet, On her lips, lo! a smile is just a - bout to

mf *f*

B. - ler. Ah! voy -
break! THE PRIOR *mf* Oh, now
 O mi - ra - cle!
 Oh, a mi - ra - cle!

THE PAINTER (beaming with pride) *f*
 O Peintu - re!
 Oh, my paint - ing!

pp
 THE MONKS O mi - ra - cle!
 Oh, a mi - ra - cle!
pp
 O mi - ra - cle!
 Oh, a mi - ra - cle!

cresc. *dim.*

B. *p* *dolce* *mf*
 - ez... lamain blan - che Vers le Jon - gleur in - cline un ges - te
see! O'er the jug - gler, see how her hand a mo - tion makes all

Voyez!
 Oh, see!
mf
 Voyez!
 Oh, see!

più f *f*

B.

ma - ternell!... Le front dé - li - ci - eux a - vec a - mour se
 moth - er - ly! Her calm and love - ly brow Lean - eth in love a -

dolce

cresc. *dim.*

Sopr. et Contr.

THE ANGELS
Children

p Ho - sannah! Gloire à Jean
 Ho - san - na! Hail to Jean!

B.

pen - che
 love him!

THE PRIOR *p* *f*

THE PAINTER
MONK *p* *f*

O mira - cle!
 Oh, a mi - ra - cle!

O mira - cle!
 Oh, a mi - ra - cle!

O mira - cle!
 Oh, a mi - ra - cle!

O mira - cle!
 Oh, a mi - ra - cle!

8

f *cresc.* *dim.* *pp*

f *cresc.*

f Ho - san - nab! Gloire à Jean! *dim.*
 Ho - san - na! Hail to Jean!

Hosan - nab!
 Ho - san - na!

(in ecstasy)

E - coutez les mu - si - ques du ciel! *pp*
 Hear, O hear! how the an - gels ac - claim him!

The Painter-Monk with the Baritones.

A - do - ra - ble mys -
 O, a - dor - a - ble

A - do - ra - ble mys -
 O, a - dor - a - ble

p Gloi - re au plus haut des cieux! *f* Gloi - re et sé - ré - ni - té! *dim.*
 All hail to him in heav'n! Glo - ry and e - ter - nal bliss!

Ho - san - nab!
 Ho - san - na!

THE PRIOR

p A - do - ra - ble mys - tè - - - re!
 O, a dor - - - a - ble mys - - - t'ry!

- tè - - - rel
 mys - - - t'ry!

- tè - - - rel
 mys - - - t'ry!

f
 Paix sur la ter - re Aux hom - mes de bon-ne vo-lon -
 Peace on earth to all man - kind, To all good

BONIFACE *pp*

A - do - ra - ble mys - tè - - - re!
 O a - dor - a - ble mys - - - t'ry!

p
 A - do - ra - ble mys - tè - - - re!
 O a - dor - a - ble mys - - - t'ry!

pp

A - do - ra - ble mys - tè - - - re!
 O a - dor - a - ble mys - - - t'ry!

pp

A - do - ra - ble mys - tè - - - re!
 O a - dor - a - ble mys - - - t'ry!

(The Sopr. alone)

dim.

will!

f Ho - san - nah! Ho - san - nah!
 Ho - san - na! Ho - san - na!

f Ho - san - nah!
 Ho - san - na!

pp

Mi - ra - cle!
 O mir - a - cle!

THE PRIOR, followed by the Monks, approaches JEAN who remains at the Virgin's feet, still lost in prayer.

pp Mi - ra - cle!
 O mir - a - cle!

pp Mi - ra - cle!
 O mir - a - cle!

pp Mi - ra - cle!
 O mir - a - cle!

pp Mi - ra - cle!
 O mir - a - cle!

JEAN rises and turns at the sound,
fearful of being surprised in his juggler's costume.

JEAN

f
C'est le Prieur
O, 'tis the Prior!

ah! pardon!
ah! for-give!

(lifting him)

THE PRIOR

f
Relevez-vous, c'est à moi d'être
I pray you rise, For 'tis I should bend

P. *f*
— à vos ge-noux... Vous ê - tes un grand Saint, Pri -
to you the knee. Our great and ho - ly Saint, O,

BONIFACE *pp*

Priez pour nous .
O pray for us .

P. *dim.*
- ez, priez pour nous .
pray for us, for us!

THE MONKS

pp
Priez pour nous .
O pray for us .

pp
Priez pour nous .
O pray for us .

JEAN (thinking that they mock him)

f *3* *3* *3* *dim.*

Non! ne me raillez point. Punissez - moi, mon Pè - re.
 Oh! but mock me no more! Punish me ru - ther, my fa - ther!

THE PRIOR *f*

Vous rail-
Mock at

(pointing to the figure)

piu f *f* *f* *dim.*

- ler, vous punir, Vous l'hon - neur de ce monastère, Quand je
 you? pun - ish you? You, the glo - ry of our convent! When on

cresc. *f* *mf* *f* *dim.*

cresc.

vois de mes yeux la Vier - ge vous bé - nir! —
 you is bé - stow'd Our La - - - dy's grace! —

pp *mf* *f*

pp *cresc.* *f*

JEAN (very simply)

p

Je ne vois rien.
But I see naught.

BONIFACE

mf

Etran-ge merveil le!
O mar-vel-lous wonder!

THE PRIOR

En-sei-gne-
O les-son

f

THE MONKS

Etran-ge merveil le!
O mar-vel-lous wonder!

Etran-ge merveil le!
O mar-vel-lous wonder!

pp

mf

f

pp

f

dol.

più f.

- ment des cieux, — et le-çon non pareil - le
high of heav'n, — nev-er e-qual'd on earth!

De candi - de ver-
Mod-est can - dor and

pp

f

pp

pp

pp

- tu, de sainte hu-mi-li-té!
worth of pure hu-mil-i-ty!

f

pp

sf

pp

Un poco più animato

(addressing himself to the Virgin)

mf *piuf*

Mais cependant, ô Vier - ge sou - ve - rai - ne, Mè - re d'a -
 But none the less, O So - ve - reign, Our La - dy, Moth - er of

♩ = 76

pp *pp*

- mour et de hon - té, pour le
 mer - cy and of love, Take a -

dé - las - ser de sa pei - - ne,
 - way the cloud of de - spair - - ing

Aux yeux fer - més en - cor de Vo - tre
 From off the blind - - ed eyes Of your dear

animando poco a poco

P. *cher Jongleur,
Jug - gler Jean!*

*Divine et vi -
Di - vine and e -*

animando poco a poco

cresc. *3 3 3 3 3 3 3 3*

P. *- van - - te Pâleur,
- the - - re - - al ray,*

*Ré - - vé - - lez -
a - - gain a -*

più f

f *3 3 3 3 3 3 3 3* *più f*

BONIFACE

subito 1^o tempo

ff

*Mi - ra - cle! Mira - cle!
O mir - a - cle! mir - a - cle!*

P. *vous! _____
wake! _____*

THE MONKS

subito 1^o tempo ♩ = 66

ff

*Mi - ra - cle! Mira - cle!
O mir - a - cle! mir - a - cle!*

ff

*Mi - ra - cle! Mira - cle!
O mir - a - cle! mir - a - cle!*

ff

8

Detaching itself from the hands of the Virgin
the aureole of the blessed moves and shines over the head of JEAN.

JEAN (in ecstasy) *f*

Rayon-ment!
Heaven-ly light!

ff Mi-ra_cle! Mi-ra_cle!
O mir_a_cle! mir_a_cle!

ff Mi-ra_cle! Mi-ra_cle!
O mir_a_cle! mir_a_cle!

ff Mi-ra_cle! Mi-ra_cle!
O mir_a_cle! mir_a_cle!

ff Mi-ra_cle! Mi-ra_cle!
O mir_a_cle! mir_a_cle!

ff Mi-ra_cle! Mi-ra_cle!
O mir_a_cle! mir_a_cle!

8

pp

p Ah! bonheur!...
dim. Ah! what joy!...

f Mi-ra_cle! Mi-ra_cle!
O mir_a_cle! mir_a_cle!

f Mi-ra_cle! Mi-ra_cle!
O mir_a_cle! mir_a_cle!

f Mi-ra_cle! Mi-ra_cle!
O mir_a_cle! mir_a_cle!

f Mi-ra_cle! Mi-ra_cle!
O mir_a_cle! mir_a_cle!

f Mi-ra_cle! Mi-ra_cle!
O mir_a_cle! mir_a_cle!

8

pp

(JEAN swoons)

pp ritard - - - - **Molto lento**

Dé-li-ci-eu-sément... jemeurs...
In-ef-fable bliss... I die!...

ritard - - - - **Molto lento** (♩. = 50)
molto espressivo *sf* *p*

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

THE MONKS

(falling on their knees)

f *pp* *f* *pp* *f* *pp* *f* *pp*

Ky-ri-e, e-lei-son, Christe, exau-di nos, Sancta Mari-a, O-ra pro nobis.

sf *pp* *sf* *pp*

pp

JEAN (in a naïve and tender tone)

p **rall** (He falls back)

En-fin... Je com-prends le la-tin...
At last... I can un-der-stand Lat-in...

sf *pp* *sf* *pp* *p* **rall**

p *dim.*

Aud^{no} grazioso

Soprano Solo

p

TWO ANGELS
Mezzo-soprano Solo

Ca - res - sé du vent de nos
Lull'd by the breath of ca - ress - ing

p

THE ANGELS
Sopr. Contr. Children

Ca - res - sé du vent de nos
Lull'd by the breath of ca - ress - ing

Aud^{no} grazioso (♩.=66)

Musica in lontananza *pp*

2 Ped.

2 A.

ai - les, Sou - ri - ant, le jon - gleur s'en - dort; Voyez de - vant son hum - ble
wings, — Smileth the Juggler, whom sleep doth en - fold; Lo, at the call of his hum - ble

ai - les, Sou - ri - ant, le jon - gleur s'en - dort; Voyez de - vant son hum - ble
wings, — Smileth the Juggler, whom sleep doth en - fold; Lo, at the call of his hum - ble

8

cresc.

2 A.

f zè - le S'ou - vrir aux cieux — la por - te *dim.*
lore, — See how the por - tals of heav'n — un -

f zè - le S'ou - vrir aux cieux — la por - te *dim.*
lore, — See how the por - tals of heav'n — un -

8

f *p*

2 A.

f d'or! - fold! *f* Voy - ez s'ou - See how the

f d'or! - fold! *f* Voy - ez s'ou - See how the

THE ANGELS *f*

Al - le - lu - ia! Al - le - lu - ia!
Hal - le - lu - jah! Hal - le - lu - jah!

8

2 A.

più f - vrir la por - te d'or, Voy - ez s'ou -
por - tals of heav - en un - fold, Heav - en - ly

più f - vrir la por - te d'or, Voy - ez s'ou -
por - tals of heav - en un - fold, Heav - en - ly

8

2 A.

p - vrir la por - te d'or!
por - tals, the por - tals of gold!

p - vrir la por - te d'or!
por - tals, the por - tals of gold!

8

Andante

Andante (♩ = 66)

Orchestra in teatro *f*

p 8^a bassa

JEAN (in ecstasy, smiling)

p

Spec-
O

più p

dolce

- ta - cle radieux... Je vois s'ou_vrir les cieux!..
 ra - diant and divine! O see where heav - en smiles! -

Parfums di_vins...
 What odors rare!

frais — pal_pi_tements
 Pure, — hov_er_ing song of

dolce

rall.

(tenderly moved)

pp

pp

d'ai - les...
 wings! —

rall. La
 The

pp

a tempo

Vier - ge de la main me fait si - gne... Je viens...
 Virgin's hand, like a til - y, has beck - on'd... I come!

a tempo

pp *dol.* *pp*

ritardando

Quel doux sou -
 How sweet she is

ritardando

8

pp

Più lento **più dolce**

- ri - re... Ah! sa main
 smil - ing! Ah! like a

Più lento

8

dim.

rall.

blan - che... sa main...
 til - y... her hand!

rall.

8

ppp

The Glory of Paradise

The Virgin in the midst of Paradise surrounded by Angels

tempo 1° subito

First system of piano accompaniment. The right hand features a melodic line with a dotted rhythm and a final half note. The left hand has a bass line with triplets and eighth notes. Dynamics include *mf* and *ff*. A dashed line with the number 8 is above the first measure.

Second system of piano accompaniment. Similar to the first system, it features a melodic line in the right hand and a bass line with triplets in the left hand. Dynamics include *mf*.

Third system of piano accompaniment. The right hand has a melodic line with a dotted rhythm. The left hand has a bass line with triplets. Dynamics include *mf*. A dashed line with the number 8 is above the first measure.

BONIFACE (contemplating JEAN with ardent and radiant piety) *un poco più caloroso*

Vocal line for Boniface, first system. The melody is in the bass clef, starting with a dotted quarter note followed by eighth notes. Dynamics include *f*.

Dé-li-vré des ter-
Re-leas'd from all

Piano accompaniment for the vocal entry. The right hand has a melodic line with a dotted rhythm. The left hand has a bass line with eighth notes. Dynamics include *f*. The text *un poco più caloroso* is written above the system.

Vocal line for Boniface, second system. The melody is in the bass clef, featuring a triplet of eighth notes. Dynamics include *f*.

-restres liens... Il's'envo-le... au bonheur... de l'E-ter-
earthly at-loy, He ascend-eth to his joy! To Life's im-

Piano accompaniment for the vocal line. The right hand has a melodic line with a dotted rhythm. The left hand has a bass line with eighth notes. Dynamics include *f*.

Animando

B. *nel Dimanche... Plus de chagrin... plus de sou-ci..*
mor-tal Sabbath! Nev-ermore pain! nev-er a tear!

Animando

cresc.-

B. *Il entre en la cé-les-te-ron-de...*
He enters to ce-les-tial day! de...

più f *sf*

cresc.-

ritardando poco a poco

JEAN (almost whispering) *ppp*

ritardando poco a poco

Me voi-l am

pp dim.

(He dies)

ci... here...

rall.

ppp dim.

Lento religioso

THE ANGELS Sopr. Contr. Children.

(very far off)

Heu-reux les sim-ples car ils ver-ront Dieu.
 Bless-ed are the pure in heart, for they shall see God.

Lento religioso (♩ = 58)

BONIFACE *pp*

- A - - - - men. _____

THE PRIOR *pp*

- A - - - - men. _____

pp

THE MONKS

- A - - - - men. _____

pp

- A - - - - men. _____

End of the Miracle