

*To Jeannette in kind remembrance  
of Christmas 1917 from Gus. A Reule*

To His Serene Highness

PRINCE ALBERT I<sup>ER</sup>

of Monaco



# Our Lady's Juggler

Miracle in Three Acts

Libretto by MAURICE LÉNA

English Translation by M. Louise Baum

Music by

**J. MASSENET**

Vocal score, net : 15 francs

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# OUR LADY'S JUGGLER

*Miracle in Three Acts*

Libretto by Maurice LÉNA

English Translation by M. LOUISE BAUM

Music by

**J. MASSENET**

Produced for the first time at the Theatre of Monte-Carlo, February 18, 1902,

under the direction of M. RAOUL GUNSBOURG, and at Paris,

at the National Theatre of the Opéra-Comique, May 6, 1904, under the direction of M. ALBERT CARRÉ

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## CHARACTERS

JEAN, the Juggler. . . . .	Tenor
BONIFACE, cook at the Monastery . . . . .	Baritone
THE PRIOR . . . . .	Basso cantante
A POET-MONK. . . . .	Tenor
A PAINTER-MONK . . . . .	Baritone
A MUSICIAN-MONK. . . . .	Baritone
A SCULPTOR-MONK. . . . .	Basso.
TWO ANGELS . . . . .	} Soprano Mezzo-soprano

---

## THE VIRGIN (A Vision)

CHORUSES	}	MONKS. — VOICES OF UNSEEN ANGELS. — KNIGHTS. — TOWNSFOLK.	
		— COUNTRY FOLK. — HUCKSTERS. — CLERKS. — BEGGARS.	
		A CRIER-MONK . . . . .	Baritone
		A WAG . . . . .	Baritone
		A TIPSY MAN . . . . .	Basso
		A KNIGHT. . . . .	Tenor
		A VOICE . . . . .	Baritone

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Place, Cluny ; Period, 14<sup>th</sup> century

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## NOTE

The « Jongleur » of the middle ages was minstrel, juggler, tumbler, jester, dancer, in one. The best the translator can do is to give the word its literal translation, « juggler », although the name does not suggest to-day the character of those wandering men-of-all-arts whose programs foreshadowed the modern Vaudeville.



# OUR LADY'S JUGGLER

## MIRACLE IN THREE ACTS

Poem by

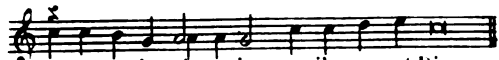
**MAURICE LÉNA**

Music by

**J. MASSENET**

English version by

**M. LOUISE BAUM**



Heureux les simples, car ils verront Dieu.  
Blessed are the pure in heart for they shall see God.

### ACT I

**Allegro moderato** (♩. = 84)

**PIANO**

*ff accentato assai*

*f accentato assai*

*f*

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First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Second system of musical notation. The right hand features a melodic line with a *p* (piano) dynamic marking. The left hand has a bass line with a *p* dynamic marking and a  $\sigma$  (sostenuto) hairpin. A wavy line indicates a tremolo effect on a note in the right hand.

Third system of musical notation. The right hand has a melodic line with a *f* (forte) dynamic marking. The left hand has a bass line with a *f* dynamic marking. The music continues with complex rhythmic patterns and chordal textures.

Fourth system of musical notation. The right hand features three measures of octaves, each marked with an *8* and an accent (^). The left hand provides a steady accompaniment with chords.

Fifth system of musical notation. The right hand has a melodic line with trills (*tr*) and a *p* dynamic marking. The left hand has a bass line with a *dim.* (diminuendo) hairpin and a *p* dynamic marking. The system concludes with a  $\sigma$  hairpin and a *p* dynamic marking.

First system of musical notation, featuring a grand staff with treble and bass clefs. The music includes a complex melodic line in the treble clef with a slur and dynamic markings of *f* and *ff*. The bass clef part provides a harmonic accompaniment with dynamic markings of *f* and *ff*.

Second system of musical notation, continuing the grand staff. The treble clef part features a series of chords with accents (^) above them. The bass clef part continues with a steady accompaniment.

Third system of musical notation, showing further development of the melodic and harmonic themes in the grand staff.

Fourth system of musical notation, featuring prominent trills in both the treble and bass clefs, marked with *sf tr*.

CURTAIN

Fifth system of musical notation, concluding the piece with trills and a final cadence in the grand staff.

# The Square of Cluny in the 14<sup>th</sup> century

In the middle of the square the traditional elm, and under the elm a bench.  
The facade of the Abbey is seen, with a statue of the Virgin above the door.  
It is the first day of the month of Mary (May) and marketday.

**Allegro moderato (senza stringere)**

**HUCKSTERS**

GROUP 1: 3 Sopranos

GROUP 2: 3 Sopranos

GROUP 3: 3 Tenors

GROUP 4: 3 Basses

GROUP 5: 2 Basses

**A CRIER-MONK**

**TOWNSFOLK**

PEASANTS

KNIGHTS

TOWNSMEN

CLERKS

PEASANTS

BEGGARS

Townsfolk (men and women), Knights, Clerks, Peasants (men and women) and Beggars are coming and going; Girls and Boys are dancing the Bergeret; Hucksters (men and women) are in their places.

Sopranos & Altos

Tenors

Basses

**Allegro moderato (senza stringere) (♩ = 108)**

(They dance the Bergeret)

**THE CROWD** (without the Hucksters)

Sopr. & Altos *f*  
 Pour No-tre-Da - - me des cieux, \_\_\_\_\_  
 Now for Our La - - dy of the skies, \_\_\_\_\_

Tenors *f*  
 Pour No-tre-Da - - me des cieux, \_\_\_\_\_  
 Now for Our La - - dy of the skies, \_\_\_\_\_

Basses *f*  
 Pour No-tre-Da - - me des cieux, \_\_\_\_\_  
 Now for Our La - - dy of the skies, \_\_\_\_\_

Dan-sez la Ber-ge-ret-te, Dan-sez la Ber-ge-ret-te.  
 We twirl and whirl and trip it, We twirl and whirl and trip it.

Dan-sez la Ber-ge-ret-te, Dan-sez la Ber-ge-ret-te.  
 We twirl and whirl and trip it, We twirl and whirl and trip it.

Dan-sez la Ber-ge-ret-te, Dan-sez la Ber-ge-ret-te.  
 We twirl and whirl and trip it, We twirl and whirl and trip it.

First system of piano introduction. Treble clef has a melody of eighth notes with slurs and accents, starting with a fortissimo (*ff*) dynamic and ending with a piano (*p*) dynamic. Bass clef has a simple accompaniment of chords.

Second system of piano introduction. Treble clef continues the eighth-note melody. Bass clef continues the chordal accompaniment.

Third system of piano introduction. Treble clef continues the eighth-note melody. Bass clef continues the chordal accompaniment.

### THE CROWD

Vocal and piano accompaniment for the song 'THE CROWD'. The music is in G major and 2/4 time. The vocal parts are in treble clef, and the piano accompaniment is in bass clef. Dynamics include fortissimo (*f*) and piano (*p*).

Vocal lyrics:

O\_hé! Pier\_rot!  
HalLo! Pier\_rot!

Voi\_ci le Mai gra\_ci\_eux,  
The May is here, kind anddear,

Voi\_ci le Mai gra\_ci\_eux,  
The May is here, kind anddear,

O\_hé! Pier\_ret\_te! Voi\_ci le Mai gra\_ci\_eux,  
HalLo! Pier\_rette! The May is here, kind anddear,

Dan-sez la Ber-geret-te, Pour le dau-phin Jé-sus Fai-tes un  
 We dance the Ber-geret! For Dau-phin Je-sus, too, An-oth-er

Dan-sez la Ber-geret-te, Pour le dau-phin Jé-sus Fai-tes un  
 We dance the Ber-geret! For Dau-phin Je-sus, too, An-oth-er

Dan-sez la Ber-geret-te, Pour le dau-phin Jé-sus Fai-tes un  
 We dance the Ber-geret! For Dau-phin Je-sus, too, An-oth-er

### HUCKSTERS

GROUP 1

(calling)

Poireaux, na-vets! Poireaux, na-  
 Ho, leeks and tur- nips! Ho, leeks and

GROUP 2

tour de plus.  
 turn or two.

tour de plus.  
 turn or two.

tour de plus.  
 turn or two.

*fp.* *p.*



Gr. 1  
\_vets  
tur - - - nips!

Gr. 2  
**HUCKSTERS**  
GROUP 3  
(calling) Fro-  
Cream

GROUP 4  
A la frai - se nou-  
Try my fine ear.ly

GROUP 5  
(calling)  
Pruneaux de Tours!  
Ap-ples and prunes!

Pruneaux de Tours!  
Ap-ples and prunes!

Gr. 1  
Choux blancs!  
New beets!

Gr. 2  
- ma - - ge de cré - me! Fro - ma - - ge de  
chees - - es and but - ter! Cream chees - - es and

Gr. 3  
\_vel - - le A la frai - se nou - vel - - le!  
straw - - b'ries! Try my fine ear.ly straw - - b'ries!

Gr. 4  
(calling) *f*  
A\_che - tez la bon.ne sau - - ce  
Buy my dan.de - li - on, greens and

Gr. 5

Gr. 1  
Choux blancs!  
New beets!

Gr. 2  
crê - me!  
but - ter!

Gr. 3

Gr. 4  
ver - te!  
sal - ad!

Gr. 5

Pruneaux de Tours!  
Ap - ples and prunes!

THE CRIER-MONK

Les Par - dons sont au grand Au -  
Buy Par - dons at the cen - tral

- tell!  
Al - - - tar!

*f* *p*

## HUCKSTERS

GROUP 5

Pruneaux de Tours!  
*Ap-ples and prunes!*

**THE CROWD**

Dansez la Ber-geret-te, Dansez la  
*We twirl and whirl and trip it, We twirl and*

Dansez la Ber-geret-te. Dansez la  
*We twirl and whirl and trip it, We twirl and*

Dansez la Ber-geret-te, Dansez la  
*We twirl and whirl and trip it, We twirl and*

## HUCKSTERS

GROUP 4

Poi-reaux, navets!  
*Ho, beets! Ho, beets!*

Ber-geret-te, Pour le dau-phin Jé-sus Fai-tes un tour de  
*whirl and trip it! For Dau-phin Je-sus, too, An-oth-er turn or*

Ber-geret-te, Pour le dau-phin Jé-sus Fai-tes un tour de  
*whirl and trip it! For Dau-phin Je-sus, too, An-oth-er turn or*

Ber-geret-te, Pour le dau-phin Jé-sus Fai-tes un tour de  
*whirl and trip it! For Dau-phin Je-sus, too, An-oth-er turn or*

HUCKSTERS

GROUP 4

THE CRIER-MONK

A - che - tez la bonne sau - ce  
Buy my dan - de - li - ou greens and

Les Par - dons sont au grand Au - tel!  
Buy Par - dons at the cen - tral Al -

plus.  
two.

plus.  
two.

plus.  
two.

HUCKSTERS

GROUP 4

Na -  
Ho,

GROUP 2

Froma - ges  
Ho, curds and

GROUP 3

A la frai - se nou - vel - le!  
Try my fine ear - ly straw - b'ries!

ver - te!  
sal - ad!

Voi - là! Voi - là!  
Come buy! Come buy!

GROUP 5

Pruneaux de Tours!  
Ho, up - ples, prunes!

tar!

Gr.  
4

C.  
M.

Gr. 1  
 -vets, chouxblancs! Poi\_reaux, navets! Poireaux, na -  
 caul - i - flower! New beets, newbeets! Ho, caul - i -

Gr. 2  
 blancs Froma - ges blancs!  
 cream! Ho, curds and cream!

Gr. 3  
*f* Beaufruit nou\_veau! A la frai - se nou - vel - - - le!  
 Freshfruit, fresh fruit! Try my fine ear - ly straw - - b'ries!

Gr. 4  
 Voi\_là, voi - là!  
 Comebuy, come buy!

Gr. 5  
 Pru\_neaux de Tours!  
 Ho, prunes! Ho, prunes!

Gr. 1  
 -vets! Poireaux, na - vets!  
 - flower! Newbeets, new beets!

Gr. 2  
 Froma - ges  
 Ho, curds and

Gr. 3  
 A la frai - se nou - vel - - - le!  
 Try my fine ear - ly straw - - b'ries!

Gr. 4  
 A - che - tez la bonne sau - - ce,  
 Buy my dan - de - li - on, greens and

Gr. 5  
 Pruneaux de Tours!  
 Ho, ap - - ples, prunes!



Gr. 1 *f* A\_chetez! a\_che - tez! a\_chetez! a\_che -  
Come and buy! come and buy! come and buy! come and

Gr. 2 blancs! cream! A\_chetez! a\_che - tez! a\_chetez! a\_che -  
Come and buy! come and buy! come and buy! come and

Gr. 3 A\_chetez! a\_che - tez! a\_chetez! a\_che -  
Come and buy! come and buy! come and buy! come and

Gr. 4 ver - te! A\_chetez! a\_che - tez! a\_chetez! a\_che -  
sal - ad! Come and buy! come and buy! come and buy! come and

Gr. 5 Pruneaux de Tours! A\_chetez! a\_che - tez! a\_chetez! a\_che -  
Ho, ap - - ples, prunes! Come and buy! come and buy! come and buy! come and

*cresc.* *f*

Gr. 1 -tez! buy!

Gr. 2 -tez! buy!

Gr. 3 -tez! buy!

Gr. 4 -tez! buy!

Gr. 5 -tez! buy!

*ff*

THE CRIER-MONK

Les Par-dons sont au grand Au - tel!  
 Buy Par-dons at the cen-tral Al - - - - tar!

THE CROWD

Pour le dau -  
 For Dau-phin

Pour le dau -  
 For Dau-phin

Pour le dau -  
 For Dau-phin

-phin Jé - sus Fai-tes un tour de plus.  
 Je - sus, too, An-oth-er turn or two!

-phin Jé - sus Fai-tes un tour de plus.  
 Je - sus, too, An-oth-er turn or two!

-phin Jé - sus Fai-tes un tour de plus.  
 Je - sus, too, An-oth-er turn or two!

A VOICE (in the crowd) *f*  
 Si -  
 Be

**Allegro moderato assai**

(the dance stops; they listen) THE CROWD A GROUP *mf*  
 (without the Hucksters) Si -  
 Be

- len\_ ce.. écoutez.  
 si - lent! What is that?

**Allegro moderato assai** (♩ = 76) (the sound of a hurdy-gurdy is heard at a distance)

*f* HURDY-GURDY

A GROUP *p*  
 Entendez - vous?  
 What do you hear?

- len - - ce ...  
 Si - - - lent!

A GROUP *p*  
 En-tendez-vous?  
 What do you hear?

*sf* ORCH. *f*



4 1<sup>st</sup> Sopranos *mf*

C'est un accord de vi - - le.  
A hurdy-gur - dy's com - - ing!

HURDY-GURDY  
(at a distance) *f*

**THE CROWD and THE HUCKSTERS** - ALL (joyfully) *f*

Un jon - gleur! Un jongleur! Un jon -  
It's a jug - gler, A jug - gler, A

Un jon - gleur! Un jongleur! Un jon -  
It's a jug - gler, A jug - gler, A

Un jon - gleur! Un jongleur! Un jon -  
It's a jug - gler, A jug - gler, A

*più f*

(All listen attentively)

- gleur!  
jug - - - - gler!

- gleur!  
jug - - - - gler!

- gleur!  
jug - - - - gler!

HURDY-GURDY  
(at a distance)

ORCH.

**THE CROWD** (without the Hucksters)  
1<sup>st</sup> & 2<sup>d</sup> Sopranos

*p* *leggero*  
Comme u\_ne saute -  
Like a grass - hopper

Tenors

Basses

ORCH.

*f* *p*

(pointing) *mf*  
- rel\_le Le re - frain vif sau\_til\_le!.. là!  
skipping, The gay re - frain is tripping! There!

(pointing) *mf*  
Là! là!  
There! There!

*p*

Il ap\_pro\_che!..  
He is com\_ing!

(joyfully) *f*

là!                      là!                      No - ël!  
*There!*                      *There!*                      *No - ël!*

*p*

là!                      il ap - pro - che!..                      il ap - pro - che!..  
*There!*                      *He is com - ing!*                      *He is com - ing!*

(joyfully) *f*                      *f*

il ap - pro - che!..                      No - ël!                      No - ël!  
*He is com - ing!*                      *No - ël!*                      *No - ël!*

*f*

C'est un jon - gleur! ————  
*Yes, it's a jug - - - gler!*

*p*

Il va nous dire u - ne chan - son nou - vel - le.  
*He comes to sing us a pret - ty new bal - lad,*

*f*                      *p*

C'est un jon - gleur! ————                      Nous  
*Yes, it's a jug - - - gler!*                      *Or*

*mf* Sa plus neu\_ve gri - ma - ce!  
Or a com - i - cal joke to crack!

*mf* Sa plus neu\_ve gri - ma - ce!  
Or a com - i - cal joke to crack!

**THE HUCKSTERS** (with the Crowd) *f*

faire un tour nou - veau. Pla - ce!  
show some trick that's new! Stand back!

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

**HUCKSTERS** (with the crowd)

*f* Le voi\_ci! Le voi\_ci!  
Here he is! Here he is!

*f* Le voi\_ci! Le voi\_ci!  
Here he is! Here he is!

Pla - ce! Pla - ce!  
Stand back! Stand back!

**HURDY-GURDY** *f*

**JEAN** (enters, playing the hurdy-gurdy)  
(stopping)

Place au Roi des Jon - gleurs!  
Room for the King of the Jug - glers!

ORCH. **HURDY - GURDY**

**ALL THE CROWD & THE HUCKSTERS** (among themselves)

He is thin, pale, with a shabby outfit.  
General disappointment, murmurs.

*p* Le Roi n'est pas  
This King is not

*p* Le Roi n'est pas  
This King is not

*pp* Le Roi n'est pas  
This King is not

ORCH. *mf*

*f* très beau; Roi de pi - teu - se mi -  
hand - some! King! Of beg - gar - ly sta -

*f* très beau; Roi de pi - teu - se mi -  
hand - some! King! Of beg - gar - ly sta -

*f* très beau; Roi de pi - teu - se mi -  
hand - some! King! Of beg - gar - ly sta -

*f* *trb* *p*

**AWAG** (as if announcing)

(JEAN making ready for his introductory patte?)

*f* *Sa Ma-jes-té le Roi Fa-mi-ne!..*  
*His Roy-al Highness, King of Star-va-tion!*

*- ne-tion!*

*- ne-tion!*

*- ne-tion!*

*f* *tr*

**Allegro moderato** (♩ = ♩) (♩ = 76)

*f*

**JEAN** (to the Crowd) *f*

*A\_van-chez!..*  
*Ga-ther round!*

*tr*

*m.g.*

*Re-cu-lez!..*  
*Now stand back!*

*At-ten-ti-on!..*  
*Lend me your ears!*

*f*

(with very rapid and prolix speech)

**Rapido**

J. *f* E\_coutez tous, che - valiers, et ma\_nants, - Jeunes et vieux, bê - tes et  
*Clodhoppers all and cava\_liers, Lend me your ears! O\_pen your eyes, stu - pid and*

*fp*

J. gens, Da\_mes au mi\_gnard sou\_ri - re, Sa\_ges clerics qui sa\_vez  
*wise! Huz\_zies, In your looks de.light - ing, Schol\_ar clerks who all know*

*fp*

J. *più f* li - re, Ban\_cro\_ches, bos\_sus, *f* i\_vro\_gnes et vo\_leurs, E\_cou\_tez  
*writ - ing, Ye blind, deaf and dumb, Ye thievers and drunkards, come! Jean is the*

*fp*

(For their only response, some boys and girls dance around the Juggler in a mocking circle, while the Crowd joins in with an old song.)

J. Jean, Roi des Jong\_leurs!  
*thing! The Jug\_gler - King!*

**Allegro (una battuta) (♩ = 112)**

*fp* *m.g. f*



ALL  
Sopr. I

*f*  
Gen - til Roi, choi - sis ta Rei - ne, Lan - tur - li,  
Good King Jean, then choose your queen, — Lan - tur - li,

*p* *f*  
vi - re - lon - lai - ne! lon lon la... Lan - tur -  
ri - re - lon - lai - ne! lon lon la... Lan - tur -

Sopr. II  
*f*  
Choi - sis ta Rei - ne, beau Roi.  
Choose, choose your queen, O King Jean!

*p*  
- li vi - re - lon - lai - ne. Lan - tur -  
- li ri - re - lon - lai - ne. Lan - tur -

*p*  
Lan - tur - li vi - re - lon - lai - ne. Lan - tur -  
Lan - tur - li ri - re - lon - lai - ne. Lan - tur -

Tenors  
*f*  
Gen - til Roi, choi -  
Good King Jean, then

ALL  
Basses



- li, lon la. Lan - tur - li, vi - re - lon -  
 - li, lon la. Lan - tur - li, vi - re - lon -  
 - sis ta Rei - ne, Lan - tur - li, vi - re - lon - lai - ne.  
 choose your queen. — Lan - tur - li, vi - re - lon - lai - ne.

*f*

- lai - ne. Choi - sis ta Rei - ne, lon la. Choi - sis ta  
 - lai - ne. Then choose your queen, King Jean! la. Then choose your  
 Choi - sis ta Rei - ne lon la. Choi - sis ta  
 Then choose your queen, King Jean! la. Then choose your  
 Choi - sis ta Rei - ne lon la. Choi - sis ta  
 Then choose your queen, King Jean! la. Then choose your

*ff*

Rei - ne. lon la. Choisis ta Rei - ne, Choisis ta  
 queen, lon ta la! O choose your queen, la! O choose your

Rei - ne. lon la. Choisis ta Rei - ne, Choisis ta  
 queen, lon ta la! O choose your queen, la! O choose your

Rei - ne. lon la. Choisis ta Rei - ne,  
 queen, lon ta la! O choose your queen, o

Rei - ne. lon la. Choisis ta Rei - ne,  
 queen, lon ta la! O choose your queen, o

Rei - ne, Vi - re - lon - lai - - - ne! Vi - re - lon -  
 queen, la! Vi - re - lon - lai - - - ne! Vi - re - lon -

Rei - ne, Vi - re - lon - lai - - - ne! Vi - re - lon -  
 queen, la! Vi - re - lon - lai - - - ne! Vi - re - lon -

Choisis la! Vi - re - lon - lai - - - ne!  
 choose your queen! Vi - re - lon - lai - - - ne!

Choisis la! Vi - re - lon - lai - - - ne!  
 choose your queen! Vi - re - lon - lai - - - ne!

**JEAN** (impatiently interrupting the dance)

At - ten - ti -  
Lend me your

- lai - ne, Vi - re - lon - lai - ne, Vi - re - lon - lai - ne, la...  
- lai - ne, Vi - re - lon - lai - ne, Vi - re - lon - lai - ne, la...

- lai - ne, Vi - re - lon - lai - ne, Vi - re - lon - lai - ne, la...  
- lai - ne, Vi - re - lon - lai - ne, Vi - re - lon - lai - ne, la...

*f* Vi - re - lon - lai - ne, Vi - re - lon - lai - ne, Vi - re - lon - la...  
Vi - re - lon - lai - ne, Vi - re - lon - lai - ne, Vi - re - lon - la...

*f* Vi - re - lon - lai - ne, Vi - re - lon - lai - ne, Vi - re - lon - la...  
Vi - re - lon - lai - ne, Vi - re - lon - lai - ne, Vi - re - lon - la...

- on! \_\_\_\_\_ At - ten - ti - on! \_\_\_\_\_  
cars! \_\_\_\_\_ Lend me your eyes! \_\_\_\_\_

**Un poco meno mosso p**

Mais dans ma sé - bi - le d'a - bord,  
But first in my borrl, gen - tle friends,

**Un poco meno mosso**

*p*

*più f*

**ritenendo**

Mes doux a - mis, un peu de me - nu - ail - - - le.  
Will you not drop, for good luck, just a pen - - - ny?

**ritenendo**

*f*

*p*

**Un poco più lento**

**Un poco più lento** (♩ = 92)

**JEAN** (to some one who gives)

*f*

Jé - sus vous le ren - - de!  
Our Lord will re - pay you!

*p*

*fp*

(aside, sadly, looking into his bowl)

*mf*

Ah! vieil - le mon - nai - - e..  
Ah! Jean, they be - tray you!

*fp*

subito Tempo Allegro

rien qui vail - le...  
Worth - less mon - ey!

At - ten - ti - on! —  
O - pen your eyes! —

subito Tempo Allegro (♩ = 112)

JEAN

Vou - lez - vous tours de jon - gle - ri - e,  
My hoops and balls for you I'll bandy,

*più f*

Voi - re de sor -  
At ma - gic arts I'm

- cel - le - ri - e?  
just as hand-y.

Vou - lez - vous?  
What you will!

Oncques sur ter - re ne vit - on Plus dextre à  
Nev - er on earth could jug - gler be At sleight - of

jon - gler de bâ - ton, d'é - cueil - les et de bou - les.  
hand more deft than me, Of jug - gler - y a mas - ter!

*f* (more earnestly)

**THE CROWD**  
(scornful laughter)

Je sais ti - rer des œufs d'un cha -  
I'll hunt an egg in your hat, be -

Musical score for the first system of 'THE CROWD'. It features five vocal staves and a piano accompaniment. The vocal parts are marked with a forte (*f*) dynamic and consist of repeated 'Ah!' exclamations. The piano accompaniment includes a treble and bass clef with various chordal and melodic lines.

- peau!  
*hold!*

*f*  
Vieux jeu! Vieux jeu!  
Too old! Too old!

*f*  
Vieux jeu! Vieux jeu! Vieux  
Too old! Too old! Too

*f*  
Vieux jeu! Vieux jeu!  
Too old! Too old!

*f*  
Vieux jeu! Vieux jeu!  
Too old! Too old!

Piano accompaniment for the second system of 'THE CROWD'. It features a treble and bass clef with a rhythmic accompaniment consisting of chords and moving lines.



*f*

*Je*

*f* Va - t'en trai - re les pou - les!  
*ff* Could you hunt us a hen, - - - - - sir?

*f* jeu! Va - t'en trai - re les pou - les!  
*ff* old! Could you hunt us a hen, - - - - - sir?

*f* Va - t'en trai - re les pou - les!  
*ff* Could you hunt us a hen, - - - - - sir?

*f* jeu! Va - t'en trai - re les pou - les!  
*ff* old! Could you hunt us a hen, - - - - - sir?

(He takes a clumsy dance-step)

sais la dan - se des cer - ceaux.  
 know a dance with hoops: now see!

*f* Voy - ez! Voy - ez! que de  
*ff* Ah me! Ah me! What an

*f* Voy - ez! Voy - ez! que de  
*ff* Ah me! Ah me! What an

*f* Voy - ez! Voy - ez! que de  
*ff* Ah me! Ah me! What an

*f* Voy - ez! Voy - ez!  
*ff* Ah me! Ah me!



(the girls and boys force the juggler to dance with them)

grâce lé - gè - re! Choi - sis ta Rei - ne,  
 et - e - gant danc - er! Then choose your queen, lon

grâce lé - gè - re! Choi - sis ta Rei - ne,  
 et - e - gant danc - er! Then choose your queen, lon

grâce lé - gè - re! la. la.  
 et - e - gant danc - er! la. la.

Voy - ez! Voy - ez! la. la.  
 Ah me! Ah me! la. la.

**JEAN** (with an effort, freeing himself) *f*

lon. la. Choi - sis ta Rei - ne. lon. la.  
 lon. la. Then choose your queen, la. la! la.

lon. la. Choi - sis ta Rei - ne. lon. la.  
 lon. la. Then choose your queen, la. la! la.

lon. la. la. la. lon. la.  
 lon. la. la. la. lon. la.

lon. la. la. la. lon. la.  
 lon. la. la. la. lon. la.

J. *paix, la paix, \_\_\_\_\_ fol - les et fous.*  
*done! here done! \_\_\_\_\_ Fools, ev'ry one!*

*tr*  
*p*  
*p*

**JEAN** *f*  
*Messei - gneurs, \_\_\_\_\_ pour vous*  
*Gen - tle sirs, \_\_\_\_\_ shall I*

J. *plai - re Je vais chan - ter un beau Sa - lut d'a - mour! \_\_\_\_\_*  
*sing the dain - ti - est thing, Call'd "A Greeting to Love?" \_\_\_\_\_*

**JEAN** (insisting, in spite of the laughter)

*più f*

**HUCKSTERS GROUP 1** (calling) Un beau Sa - lut d'a - mour.  
The best of all my tunes!

**HUCKSTERS GROUP 5** Poi - reaux, na - vets!  
Ho, leeks and tur - nips!

(shouts of laughter from the crowd) *f* (calling) Pruneaux de Apples and

*più f*

(beginning to grow desperate)

**J.** Eh bien ...  
Or say...

**3 S** *f* Na - vets!  
Ho, beets!

**2 B** Tours!  
prunes!

*f* *cresc.*

**J.** Chant de ba - tail - le, O - li - fant, tam - bour et clai - ron,  
War - songs so dash - ing! with the drum, the clar - i - on's cry!

*cresc.*

*più f* *ff*

Hen-nis-se-ments sous l'é-pé-ron, Es-toc et tail-le!  
 Neighing of steeds, banners hung high, And swords a-olash-ing!

**ALL THE CROWD** *f* Je sais Ro-land.  
 Ro-land's feats! (laughter from the crowd)

**2 HUCKSTERS women of Group 1** *f*

Non! No! Choux blanc!  
 No! No! New beets!

**A GROUP of KNIGHTS and PROMENADERS** *f*

Non! No! Choux blanc!  
 No! No! New beets!  
 (repeating mockingly the call of the hucksters)

Non! No! Choux blanc!  
 No! No! New beets!

(more emphatically)

Je sais Berthe aux grands pieds.  
 I'll sing Bertha the Bold!

**ALL THE CROWD**

Non!  
 No!

Non!  
 No!

Non!  
 No!

Non!  
 No!

*f* Non! Vi - re - lon - lai - ne. Lan - tur -  
*No!* Vi - re - lon - lai - ne Lan - tur -

*f* Non! Vi - re - lon - lai - ne. Lan - tur -  
*No!* Vi - re - lon - lai - ne. Lan - tur -

*f* Non! As - sez! Trop vieille his - toi - re! Lan - tur - li,  
*No!* Too old! A worn - out Stor - y! Lan - tur - li,

*f* Non!  
*No!* Lan - tur -  
 Lan - tur -

*f* *tr* *tr* *tr* *tr* *tr*

JEAN (trying to dominate the uproar)

*più f* Re - naud de Mon - tau -  
 Or Rey - nold Mont - au -

*f* - li, Vi - re - lon - lai - ne.  
 - li, Vi - re - lon - lai - ne.

*f* - li, Vi - re - lon - lai - ne.  
 - li, Vi - re - lon - lai - ne.

*f* Vi - re - lon - lai - ne, la!  
 Vi - re - lon - lai - ne la.

*f* - li, Vi - re - lon - lai - ne.  
 - li, Vi - re - lon - lai - ne.

*f* *tr* *tr*

- ban...  
- ban?

*f* Char - le - ma - gne...  
Charlemagne's glo - ry? *f*

Non!  
No!

Non!  
No!

Non!  
No!

Non!  
No!

Non!  
No!

Non!  
No!

Pé - pin. (imitating a street cry)  
The Cid?

A WAG

Peaux d'la - pin!  
Fi - let of kid!

Non!  
No!

Non!  
No!

Non!  
No!

Non!  
No!

Non!  
No!

(laughter and tumult)



(A crazy dance, while JEAN fights them off and tries to speak)

**animando** *ff*

Vieux jeu! Vieux jeu! Vieux jeu! Vieux jeu! Vieux  
*Too old, too old, too old, too old, too*

Vieux jeu! Vieux jeu! Vieux jeu! Vieux jeu! Vieux  
*Too old, too old, too old, too old, too*

Vieux jeu! Vieux jeu! Vieux jeu! Vieux jeu! Vieux  
*Too old, too old, too old, too old, too*

Vieux jeu! Vieux jeu! Vieux jeu! Vieux jeu! Vieux  
*Too old, too old, too old, too old, too*

**animando** ( $\text{♩} = 132$ ) *ff*

*ff*  $\text{♩}^\wedge$

jeu! Non! Vieux jeu! Vieux  
*old! No! Too old, too*

jeu! Non! Vieux jeu! Vieux  
*old! No! Too old, too*

jeu! Non! Vieux jeu! Vieux  
*old! No! Too old, too*

jeu! Non! Vieux jeu! Vieux  
*old! No! Too old, too*

8 1

jeu! Vieux jeu! Vieux jeu! Vieux jeu!  
old, too old, too old, too old!

jeu! Vieux jeu! Vieux jeu! Vieux jeu!  
old, too old, too old, too old!

jeu! Vieux jeu! Vieux jeu! Vieux jeu!  
old, too old, too old, too old!

jeu! Vieux jeu! Vieux jeu! Vieux jeu!  
old, too old, too old, too old!

8

*sf* Non! Non! Non!  
*No!* *No!* *No!*

*sf* Non! Non! Non!  
*No!* *No!* *No!*

*sf* Non! Non! Non!  
*No!* *No!* *No!*

*sf* Non! Non! Non!  
*No!* *No!* *No!*

8

*f.f.*



Ancor più mosso

*sf*  $\wedge$

Non!  
No!

*sf*  $\wedge$

Non!  
No!

*sf*  $\wedge$

Non!  
No!

*sf*  $\wedge$

Non!  
No!

Ancor più mosso

8

Allegro

*sf*  $\wedge$

Non!  
No!

*sf*  $\wedge$

Non!  
No!

*sf*  $\wedge$

Non!  
No!

*sf*  $\wedge$

Non!  
No!

Allegro (♩ = 126)

8

*sf*

6 6 6

**A GROUP** (to JEAN, heartily)

Dis nous plu tôt u ne chan\_son à boi  
 Well tell you what! Sing us a song of drink

**ALL** *f*  
 Très bien! Très bien! Ni\_vat!  
 That's it! That's it! Hur\_rah!

**ALL** *f*  
 Très bien! Très bien! Ni\_vat!  
 That's it! That's it! Hur\_rah!

**ALL** *f*  
 Très bien! Très bien! Ni\_vat!  
 That's it! That's it! Hur\_rah!

**A TIPSY MAN** *rall.*  
*f*  
 - re! A boi - - re! In vi\_no ve - ri\_tas.  
 - ing! Of drink - - - ing! In vi\_no ve - ri\_tas.

*rall.*

a tempo

**A KNIGHT**  
 Le Te De-um de l'hypo-  
 A Te Deum to hippocras, in

**A GROUP**  
 Dis nous le Credo de l'vrogne.  
 Yes, sing the Cre-do of the To-per!

*f* *accentato*  
*f* *ritardamente*

a tempo

**ALL**  
 Le Glo - - ri - a de Rou - ge Tro - - - -  
 The Glo - - ri - a of Ru - - by Nos - - - -

Le Glo - - ri - a de Rou - ge Tro - - - -  
 The Glo - - ri - a of Ru - - by Nos - - - -

- cras.  
*fine!*

**ALL**  
 de Rou - ge Tro - gne!  
 of Ru - by Nos - - es!

de Rou - ge Tro - gne!  
 of Ru - by Nos - - es!

*f* *tr*

JEAN (suggesting rather timidly to the Crowd)

ritenendo

L'Al-le-lu-ia du vin?  
 A Hal-le-lu-jah to wine?

- gne!  
 - es!

(All, accepting good humoredly)

L'Al-le-lu-ia du vin!  
 A Hal-le-lu-jah to wine!

L'Al-le-lu-ia du vin!  
 A Hal-le-lu-jah to wine!

L'Al-le-lu-ia du vin!  
 A Hal-le-lu-jah to wine!

L'Al-le-lu-ia du vin!  
 A Hal-le-lu-jah to wine!

ritenendo

(anxiously, turning with folded hands toward the statue of the Virgin) 8<sup>a</sup> bassa

a tempo, subito

Par - don-nez-moi, Sainte Vier-ge Ma-ri - e, Et vous, Jésus,  
 Dear Ho - ly Vir - gin Ma - rie, O forgive me, And O forgive,

a tempo, subito

vd

*più f*

J. *doux* enfançon. Je vais chan - ter sa - cri - le - ge chan - son; Mais il faut  
 thou Ho - ly Child, By an im - pious song if my lips are de - fil'd! Between my

(*senza respirare*)

*cresc.*

J. bien gagnersa vi - e. La faim dans mes entrailles crie, Et si mon cœur est bon chrétien,  
 du - ty and my dinner, I fear me, hun - ger is the winner! I love our Lord and would not pain him,  
*senza ritardare*

*rall.*

(*tearfully*)

*a tempo, subito*

(JEAN hastens to prelude upon his hurdy-gurdy)

J. Pourquoi mon ventre est - il pa - ien?...—  
 Why is my sto - mach such a pa - gan?

*ff* L'Al - le - lu - ia du vin!  
 The Hal - le - lu - jah to Wine!

(All, demanding the song) *ff* L'Al - le - lu - ia du vin!  
 The Hal - le - lu - jah to Wine!

*ff* L'Al - le - lu - ia du vin!  
 The Hal - le - lu - jah to Wine!

*ff* L'Al - le - lu - ia du vin!  
 The Hal - le - lu - jah to Wine!

*rall.* *a tempo, subito* **HURDY-GURDY**

**Moderato (ma non lento)***piena voce, a piacere***All<sup>o</sup> mod<sup>to</sup> (due battute), non lento****JEAN**

Pa - - ter nos - - ter.

Le vin, c'est Dieu, c'est Dieu le Pè - - re

Yes, wine, a god who loveth the mass - - es,

 $(\text{♩} = 100)$ HURDY-  
GURDY

**rall.**

J. qui descend du tré - fond des cieux, Cu - lot - té de ve - lours soy -

A god whose gifts we nev - er flout, Vel - ret - breech'd, all in silk, not a

**rall.**

**a tempo**

J. - eux, Tout au long de mon cou pi - eux, Quand je vi - - de mon

doubt, Slides down our gu - Lets all de - rout, When we emp - - - ty our

**a tempo**

**Più mosso**

ver - glass - re. es! *f* **Chan - Then**

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

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

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

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

**Più mosso (♩ = 138)**

\_ tons l'Alle - lu - ia du vin!  
sing a Hal - le - lu - jah to Wine!

*f* **Chan - tons l'Alle - Well - sing a Hal - le -**

*f* **Chan - tons l'Alle - Well - sing a Hal - le -**

*f* **Chan - tons l'Alle - Well - sing a Hal - le -**

*f* **Chan - tons l'Alle - Well - sing a Hal - le -**

**ORCH. f**

(1) Every time the Hallelujah appears, it should be sung in parody, and with a howl.



- lu - - ia, l'Al - le - lu - ia du vin!  
- lu - - jah, Hal - le - lu - jah to Wine!

**Moderato (ma non lento)**

*pieno voce, a piacere rall.*

All<sup>o</sup> mod<sup>to</sup> (♩ = 100)

**JEAN**  
A - - - ve. Vénus la SAYS La - dy  
A - - - re

**HURDY-GURDY**  
mf f

bel - le aux ga - lants dit: - - - "Compè - re La nuit en -  
Ve - nus, to the lads who love - - - the lass - es: " My boys, o'

sf p



J. *f* *f* *f*

-cor plus que le jour, Bois le vin, le vieux vin, phil -  
 nights, more e'entan days, Drink ye wine good old wine, Po -

*rall.* *dim.* *p* *a tempo* *f*

- tre d'a - mour; On a le cœur chaud com - me four,  
 - - tion di - vine! Your hearts will like an ov - en blaze,

*rall.* *dim.* *a tempo* *f*

*f* *rall.* *a tempo, più mosso*

Quand on vi - - - de son ver - - - re. »  
 When you emp - - - ty your glass - - - es! »

*f* *f* *f* *f*

Al - le -  
 Hal - le -  
 Al - le -  
 Hal - le -  
 Al - le -  
 Hal - le -  
 Al - le -  
 Hal - le -

*rall.* *a tempo, più mosso*  $\text{♩} = 158$

*f*

ORCH.

*f*

Chan - tons l'Al - le - lu - - - - ia du  
 We'll - sing - Hal - le - lu - - - - jah to

- lu - - - ia!  
 - lu - - - jah!

- lu - - - ia!  
 - lu - - - jah!

- lu - - - ia!  
 - lu - - - jah!

- lu - - - ia!  
 - lu - - - jah!

vin!  
 Wine!

*f*

Chan - tons l'Al - le - lu - - - - ia, l'Al - le - lu - ia  
 We'll - sing a Hal - le - lu - - - - jah, Hal - le - lu - jah

*f*

Chan - tons l'Al - le - lu - - - - ia, l'Al - le - lu - ia  
 We'll - sing a Hal - le - lu - - - - jah, Hal - le - lu - jah

*f*

Chan - tons l'Al - le - lu - - - - ia, l'Al - le - lu - ia  
 We'll - sing a Hal - le - lu - - - - jah, Hal - le - lu - jah

*f*

Chan - tons l'Al - le - lu - - - - ia, l'Al - le - lu - ia  
 We'll - sing a Hal - le - lu - - - - jah, Hal - le - lu - jah

*sf*

Mod<sup>to</sup> ma non lento

*piena voce, a piacere* rall.

And<sup>te</sup> Mod<sup>to</sup> (due battute)

lu - ia! Cre - do.  
lu - jah! Cre - do.

du vin! Wine! Al - le - lu - ia,  
to Wine! Hal - le - lu - jah!

du vin! Wine! Al - le - lu - ia,  
to Wine! Hal - le - lu - jah!

du vin! Wine! Al - le - lu - ia,  
to Wine! Hal - le - lu - jah!

du vin! Wine! Al - le - lu - ia,  
to Wine! Hal - le - lu - jah!

Mod<sup>to</sup> ma non lento

And<sup>te</sup> Mod<sup>to</sup> (due battute) (♩ = 60)

8<sup>va</sup> bassa -----!

(with unction)

Ne bu - vez d'eau, breu - va - ge de - le - te - re.  
Thou shalt not drink wa - ter, thou shalt not drink wa - ter!

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

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

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

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

pp

pp

*f*

A buveur d'eau l'antre in\_fer\_nal!  
Send him who drinks it down in - to hell!

*ppp*

Al - le -  
Hal - le -

*ppp*

Al - le -  
Hal - le -

*ppp*

Al - le -  
Hal - le -

*pp*

*f* *sf* *pp*

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

Mais pour qu'àmonnez tri\_omphal Le ciel dise: «En\_trez, Cardi\_  
But to Ru\_by-Nose, when he passes, Kind hear'n cries, «En - ter, Car.di\_

- lu - ia!  
- lu - jah!

- lu - ia!  
- lu - jah!

- lu - ia!  
- lu - jah!

- lu - ia!  
- lu - jah!

*f* *dim.* *p* *rall.*

a tempo. All<sup>o</sup> subito

- nal!"  
- nal!"

Vi - dons en - core un ver -  
One more! We'll fill our glass -

Vi - dons en - core un ver -  
One more! We'll fill our glass -

Vi - dons en - core un ver -  
One more! We'll fill our glass -

Vi - dons en - core un ver -  
One more! We'll fill our glass -

Vi - dons en - core un ver -  
One more! We'll fill our glass -

a tempo. All<sup>o</sup> subito (♩ = 138)

re.  
es!

re. Chan - tons l'Al - le - lu -  
es! We'll sing' Hal - le - lu -

re.  
es!

re.  
es!

re.  
es!

re.  
es!

trun trun trun



*ff* >

- ia du vin! l'Al - le - lu -  
- jah to Wine! Hal - le - lu -

*ff* >

Chan - tons l'Al - le - lu -  
We'll sing a Hal - le - lu -

*ff* >

Chan - tons l'Al - le - lu -  
We'll sing a Hal - le - lu -

*ff* >

Chan - tons l'Al - le - lu -  
We'll sing a Hal - le - lu -

JEAN

*f* >

L'Al - le - lu - ia du vin!  
Hal - le - lu - jah to Wine!

*ff* >

- ia du vin! L'Al - le -  
- jah to Wine! Hal - le -

*ff* >

- ia du vin! L'Al - le -  
- jah to Wine! Hal - le -

*ff* >

- ia du vin! L'Al - le -  
- jah to Wine! Hal - le -

*ff* >

- ia du vin! L'Al - le -  
- jah to Wine! Hal - le -

J. *l'Al - le - lu - ia du vin!*  
*Hal - le - lu - jah to Wine!*

*ff* *l'Al - le -*  
*Hal - te -*

*ff* *l'Al - le -*  
*Hal - te -*

*ff* *l'Al - le -*  
*Hal - te -*

*ff* *l'Al - le -*  
*Hal - te -*

*ff* *l'Al - le -*  
*Hal - te -*

*tr* *ff*

J. *l'Al - le - lu - ia!*  
*Hal - le - lu - jah!*

*l'Al - le - lu - ia!*  
*Hal - le - lu - jah!*

*l'Al - le - lu - ia!*  
*Hal - le - lu - jah!*

*l'Al - le - lu - ia!*  
*Hal - le - lu - jah!*

*l'Al - le - lu - ia!*  
*Hal - le - lu - jah!*

Chantons l'Alleluia!  
We'll sing Hal - le - lu - ia!

Chantons l'Alleluia!  
We'll sing Hal - le - lu - ia!

Chantons l'Alleluia!  
We'll sing Hal - le - lu - ia!

Chantons l'Alleluia!  
We'll sing Hal - le - lu - ia!

Chantons l'Alleluia!  
We'll sing Hal - le - lu - ia!

Chantons l'Alleluia!  
We'll sing Hal - le - lu - ia!

lu - ia du vin!  
lu - jah to Wine!

lu - ia du vin!  
lu - jah to Wine!

lu - ia du vin!  
lu - jah to Wine!

lu - ia du vin!  
lu - jah to Wine!

lu - ia du vin!  
lu - jah to Wine!

lu - ia du vin!  
lu - jah to Wine!



vin! l'Al - le - lu - ia du vin! l'Al - le - lu - ia du  
 Wine! Hal - le - lu - jah to Wine! Hal - le - lu - jah to

vin! l'Al - le - lu - ia du vin! l'Al - le - lu - ia du  
 Wine! Hal - le - lu - jah to Wine! Hal - le - lu - jah to

vin! l'Al - le - lu - ia du vin! l'Al - le - lu - ia du  
 Wine! Hal - le - lu - jah to Wine! Hal - le - lu - jah to

vin! l'Al - le - lu - ia du vin! l'Al - le - lu - ia du  
 Wine! Hal - le - lu - jah to Wine! Hal - le - lu - jah to

**JEAN**

Chan - tons l'Al - le -  
 We'll sing, Hal - le -

vin! l'Al - le -  
 Wine! Hal - le -

Chan - tons l'Al - le -  
 We'll sing, Hal - le -

vin! l'Al - le -  
 Wine! Hal - le -

Chan - tons l'Al - le -  
 We'll sing, Hal - le -

*Allegro*

*rall.* - *Allegro*

lu - ia du vin!  
lu - jah to Wine!

lu - ia du vin!  
lu - jah to Wine!

lu - ia du vin!  
lu - jah to Wine!

lu - ia du vin!  
lu - jah to Wine!

lu - ia du vin!  
lu - jah to Wine!

*rall.* - *Allegro* (♩ = 158)

8<sup>a</sup> bassu

**THE PRIOR** (with energy, *f* to the crowd)

Hors d'i - ci! troupe in -  
Get ye gone! Shame - less

*f* *p*

C'est le Pri - eur... le Pri - eur...  
The ho - ly Pri - or! tis the Prior!

The door of the Abbey opens abruptly.  
THE PRIOR appears on the steps.

*f* *p*

C'est le Pri - eur... le Pri - eur...  
The ho - ly Pri - or! tis the Prior!

*f* *p*

C'est le Pri - eur... le Pri - eur...  
The ho - ly Pri - or! tis the Prior!

*f* *p*

C'est le Pri - eur... le Pri - eur...  
The ho - ly Pri - or! tis the Prior!

P. *f* fâme, hors d'i - ci! al - lez!  
*rab - ble! Get ye gone! Be - gone!*

*f* Fuyons! Fuyons! Fuy - ons!  
*Let's run! Let's run! Let's run!*

ALL (running off, except the stupefied JEAN) *f* Fuyons! Fuyons! Fuy - ons!  
*Let's run! Let's run! Let's run!*

*f* Fuyons! Fuyons! Fuy - ons!  
*Let's run! Let's run! Let's run!*

*f* Fuyons! Fuy - ons!  
*Let's run! Let's run!*

The first system of music features a vocal line in bass clef and four vocal lines in treble clef. The piano accompaniment is shown in grand staff notation. The lyrics are in French and English, with dynamic markings like *f* and *ff*. The piano part includes triplets and a quintuplet.

P.

The second system of music continues the vocal and piano parts from the first system. It features the same vocal lines and piano accompaniment. The piano part includes triplets and a quintuplet.

THE PRIOR (to JEAN) *mf*

Et toi, vil ba-la-  
And thou! wretch - ed buf-

*p*

-din, pour mieux damner ton â - me,  
fool! Thy dam-ned soul to doom!

*f*  
Viens-tu donc in-sul - ter, jus - que dans ce couvent,  
Com'st thou here to in - sult, yea, in this ho-ly place,

*mf* (piously)

No - tre mè - re Ma - ri - e et son di - vin en -  
 Our sweet Moth - er Ma - rie and Je - sus, Lord of

The first system consists of a vocal line in bass clef and a piano accompaniment in bass clef. The vocal line begins with a dynamic marking of *mf* and a performance instruction of "(piously)". The lyrics are "No - tre mè - re Ma - ri - e et son di - vin en -" on the first line and "Our sweet Moth - er Ma - rie and Je - sus, Lord of" on the second line. The piano accompaniment features a series of chords and arpeggiated figures.

**JEAN**  
 (falling on his knees)

Grâ - ce, mon Pè - re!  
 Mer - cy, my fa - ther!

(with contempt)

- fant?  
 grace? Dé - tes - table et mau -  
 Oh, de - spised and ac -

*più f* *cresc.*

The second system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line starts with a dynamic marking of *mf* and a performance instruction of "(falling on his knees)". The lyrics are "Grâ - ce, mon Pè - re!" and "Mer - cy, my fa - ther!". The piano accompaniment includes a dynamic marking of *più f* and a performance instruction of "cresc.". The system concludes with a dynamic marking of *f* and a performance instruction of "(with contempt)".

*animando*  
 (still more imploringly)  
*più f*

Oh! mon Pè - re, pi - tié, pi - tié! —  
 Oh! my fa - ther, for - give, for - give! —

- di - te ra - - ce!  
 cursed race! —

*f* *più f*

Ne  
 Dost

The third system features a vocal line in treble clef and a piano accompaniment in bass clef. The vocal line begins with a dynamic marking of *mf* and a performance instruction of "(still more imploringly)". The lyrics are "Oh! mon Pè - re, pi - tié, pi - tié! —" and "Oh! my fa - ther, for - give, for - give! —". The piano accompaniment includes a dynamic marking of *più f* and a performance instruction of "animando". The system concludes with a dynamic marking of *f*.

**L'istesso tempo** (with an exaggeration intended to terrify JEAN)

P. *vois-tu pas Satan?*  
*thou not see the Fiend?*

**L'istesso tempo** (♩=♩)

P. *Satan, Satan, dont le*  
*the Fiend, the Fiend, In his*

P. *poing vert bran - dit l'é - car - la - te trident? Il t'enfourche,*  
*fist foul and green His red tri - dent a - gleam? Now he has thee,*

**JEAN** (with terror)

*Grâ - ce! grâ - ce!*  
*Mer - cy! Pit - y!*

P. *il t'empor - te, Pour t'englou - tir voi - ci*  
*Now he thrusts thee! Thee to en - gulf, horr the*



(dragging himself to the Prior's feet)

J. *pi - tié!*  
*Pit - y!*

P. *flam - mes et fer, Voi - ci la por - te for - mi -*  
*flames roar and swell! The aw - ful door has o - pen'd*

J. *grâ - ce!*  
*Mer - cy!*

P. *- da - ble de l'En - fer. L'En - fer.*  
*wide, The door of hell! of hell!*

J. *grâ - ce!*  
*mer - cy!* *ah!* *je brû - - -*  
*mer - cy!* *ah!* *I'm burn - - -*

P. *Trem - ble: L'En - fer.*  
*Trem - ble! 'tis hell!*

*(screaming)*

(as if struck by lightning, falling at full length to the ground)

J. le!.. ah! je meurs!..  
ing! ah! I die!

va! Fly! va! fly!

*mf*

rall. Più lento

*p*

**JEAN** (raising himself little by little, but still on his knees)

Ah! mon Pè - re, par - don. ———  
Ah! my fa - ther! grant par - - don!

**Ancor più lento** (dragging himself toward the Virgin)

Par - don, Ma -  
Oh, pardon, sweet

**Ancor più lento**

(melting into tears) *dim.* *pp* (he sobs)

- ri - e! voy - ez — mes — pleurs. ———  
Ma - ry! Be - hold — my — tears! ———

*espressivo*

*dim.* *pp*



**THE PRIOR** *rall.* - *p* **Lento** *mf*  $\text{tr} \text{ } 3$

Il pleu-re... Un peu de foi, dans cette â-me flé-  
He's weep-ing, A ray of faith in this soul so be-

*rall.* - **Lento**

*più f* **(to JEAN, gently)** *p*

-tri-e, Pâ-le ro-sed'hiver, va-t-il donc reflleurir?.. Ton nom?  
-night-ed, Like a pale winter rose, is it wak-ing to bloom? Thy name?

**JEAN** *(simply)* *p* **poco rall.** - **a tempo**

Jean.  
Jeanf. *poco* *dim.* **(pointing to the Virgin)**

C'est le nom d'un Saint cher à la Vierge.  
'Tis the Saint in whom Je-sus de-lighted;  
**poco rall.** - **a tempo** ( $\text{♩} = 58$ ) *ben canto espressivo*

Le par-  
In the

-don de Marie, on peut le conqué-rir.  
heart of Marie, the pen-i-tent finds room!

*p*

Tu seras par-don-né si, brû-lant comme un cer-ge,  
 'Twill receive e-ven thee, if, like a ta-per burn-ing,

*f* *p* *più f*

*p* *3* *3* *cresc.* *f*

Par-fumé comme un en-cen-soir, Ton cœur à son au-tel, sans re-tard, dès ce  
 Or a cen-ser, fragrant and fair, Your heart, as at a shrine, All its sin now for-

*p* *cresc.*

*p* *f* *sf* *p* *f*

soir, Ab-ju-re ce mé-tier im-mon-de;  
 -swear, This call-ing base and filth-y spurn-ing!

*cresc.*

*p* *più f* **animando**

Tu se-ras par-don-né, si, pleind'un re-pen-tir fer-vent  
 There is par-don for thee, if, filled with pi-ous pen-i-tence,  
**animando**

*p* *f*

P. *rall.*  
 Et, se - cou - ant la poussi - re du mon - de,  
 From the dust of the world thy feet sha - ken free,  
*p* *f* *p* *f* *rall.*

*a tempo* **JEAN** (with fervor, his folded hands toward the Virgins)  
 Da - mes  
 Queen of the  
 Tu de - viens, dès ce soir, mon frère en ce cou - vent.  
 If thou be - come with - in this cou - vent, Broth - er to me!  
*a tempo* *p* *f* *f*

J. *p* *f*  
 cieux. Vous sa - vez bien, Jé - sus le sait de mè - me, De quel amour tendre  
 skies, You know full well, And Je - sus, next, led near you, With what a ten - der,  
*p* *f* *f*

J. *dim.* *più p*  
 et dé - vo - ti - eux Jean, le pau - vre jongleur, vous ai - me...  
 faith - il - lum in'd heart, Jean, the jug - gler, does love and re - vere you!  
*p*

**Più animato** **JEAN** (hesitating and troubled) (with vigor, coming to himself)

**THE PRIOR** Mais renoncer, quand je suis jeune encor, Renoncer  
*But, to renounce, as I were ear-ly old, To give up*

Eh bien?  
*And then?*

**Più animato**

**Allegro** (with tender joy)

à te sui - vre, Li - ber-té, o Li - berté, m'a-mi -  
*all to fol - low thee, O sweet Lib - er - ty! o Lib - er - ty, my love,*

rall. **Allegro** (♩=116)

*p* *f* *sf*

- e, In-sou - ci - eu - se fé - e au clair sou - ri - re d'or!...  
*My coy and care - less nymph, With smile of O - rient gold!*

*secco*

*f* *secco*

All<sup>to</sup> mod<sup>to</sup> (non lento)

JEAN (happy, smiling)

Li-ber-  
Oh myAll<sup>to</sup> mod<sup>to</sup> (non lento) (♩ = 96)

The first system shows the vocal line for Jean, starting with a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment begins with a 12/8 time signature and a key signature of one sharp (F#). The right hand plays a melody of eighth notes, while the left hand plays a rhythmic accompaniment of eighth notes.

The second system continues the vocal line with the lyrics: "té! Li-ber-té! c'est". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* (piano) is placed above the vocal line.

The third system continues the vocal line with the lyrics: "El-le que mon cœur pour maîtresse a choi-". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *p* (piano) is placed above the vocal line.

The fourth system continues the vocal line with the lyrics: "si-e. Che-veux au vent. Locks wind - ways flung,". The piano accompaniment continues with the same rhythmic pattern. A dynamic marking of *mf* (mezzo-forte) is placed below the piano part.

*più f*

J. *ri\_euse, Et\_le me prend la main Et n'entraîne au ha\_sard*  
*coquette! Leadest me by the hand! So we fol\_low where fun -*

*dim.* (*senza respirare*) *p*

J. *de l'heu - re et du chemin!*  
*- cy flies, All thro' the land!*

*f* *p* *rall.*

J. *C'est El - - - le! El - - -*  
*'Tis She! She! - - -*  
*rall.*

*più f* *sf* *p*

*a tempo*

J. *- le! L'ar - gent des*  
*The sil - ver*

*a tempo*

*pp*



eaux, L'or de la mois - son blon - - de,  
streams, pure gold of gel - low moss - - es,

*più f*  
Les di - a - mants des nuits, par El - le sont à  
Di - a - mond stars at night, She gives them all to

*cresc.*

*cresc.*  
moi, à moi, à moi!  
me! to me! to me!

*più f* *f*

**Più lento** *f* (with enthusiasm) (proudly) *rall.* *dim.*  
Par El - le j'ai l'es - pace, et l'Amour, et le Mon -  
Thro' Her I've light and air, - yes, and Love! All the world is

**Più lento** *f* *rall.* *dim.*



a tempo 1<sup>o</sup> All<sup>to</sup> mod<sup>to</sup> (vibrato) *cresc.*

J. *f* - de; Par El - le le gueux devient  
*mine!* Thro'Her the beg - gar is

a tempo 1<sup>o</sup> All<sup>to</sup> mod<sup>to</sup> *mf* *cresc.*

J. *sf* Roi! Par son charme di\_vin,  
 King! Hers a charm di\_vine,

(senza ritardare) *pp*

J. *cresc.* tout me rit, tout m'en chan - Ah!  
 All things smile, all things sing!

*cresc.* *più f*

a tempo *rall.* (with transport) *f*

J. - te, Tout me rit! Je vais et je respi -  
 All things are mine! A\_cross the fields a\_fling -

a tempo *p*

re, je rê - ve et je chan - te.  
 ing, I dream and go a-sing - ing!

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics 're, je rê - ve et je chan - te.' and 'ing, I dream and go a-sing - ing!'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes, with dynamic markings of *f* (forte) at the beginning and end of the system.

Et pour ac - com - pagner le vol de  
 While like a light refrain To em' - ry

*pp* *leggiero*

The second system of music features a vocal line and piano accompaniment. The vocal line has the lyrics 'Et pour ac - com - pagner le vol de' and 'While like a light refrain To em' - ry'. The piano accompaniment is characterized by a rapid, flowing sixteenth-note pattern in the right hand, marked with *pp* (pianissimo) and *leggiero* (light). The left hand provides a simple harmonic accompaniment. Dynamic markings include *p* (piano) and *v* (crescendo).

ma chanson, Le con - cert des oiseaux pé -  
 soar - ing strain, Gen - tle con - cert is heard of

The third system of music continues the vocal line and piano accompaniment. The vocal line lyrics are 'ma chanson, Le con - cert des oiseaux pé -' and 'soar - ing strain, Gen - tle con - cert is heard of'. The piano accompaniment maintains the sixteenth-note texture, with dynamic markings of *v* (crescendo) and *v* (decrescendo).

tille au vert buis - son...  
 man - ya wood - land bird!

*dim.*

The fourth system of music features a vocal line and piano accompaniment. The vocal line lyrics are 'tille au vert buis - son...' and 'man - ya wood - land bird!'. The piano accompaniment continues with the sixteenth-note pattern, marked with *dim.* (diminuendo). The system concludes with a final chord.

**Lento e calmo** (♩ = 66)

rall.

(tenderley)

Maitresse gracieuse, et sœur que j'ai choisi -  
 O Lady fair and gracious, thou sister of my choos-

rall.

**Lento e calmo** (♩ = 66)

espressivo

- e, Faut-il que je vous perde, — ô mon roy - al — trésor, — O Li - berté, — m'ami -  
 - ing And must I thus be los - ing The mistress of my heart? — O Lib - er - ty, my belov'd -

(with a tender smile)

più p

rall.

Lento

- e, Insou - cieuse fé - e au clair sou - ri - re d'or!  
 - one, My nymph of many a wile — With sun - ny gold - en smile!

dim.

rall.

Lento

dim. p

pp

**THE PRIOR** (ironically)

Belle maitresse en vérité!  
 A pretty mistress she, for sooth!

f

P.

Re - dou - te, pauvre sot, la mor -  
 Be - nare her, sottish youth! Her ca -

P.

- tel - le cares - se De sa men - son - gè - re beauté.  
 - res - es destroy thee, For her beau - ty is void of truth!

**Più mosso** (senza troppo stringere)

JEAN

*f*

Printemps sourit dans son cor - tè - ge.  
 Among her train the spring - tide lin - gers, *f*

P.

**Più mosso** (senza troppo stringere)

*p*

*f* bien chanté

N'y vois-tu pas l'Hiver,  
 There, too, doth min - ter low'r,

J.

(ardently)  
 Sa jeunesse est en fleur.  
 She is youth in its flow'r!

P.

et la Bi - se, et la Nei - ge?  
 With his clutch - ing, ic - y fin - gers!

*cresc.*

**animando****THE PRIOR**

*più f*

Mais bientôt se\_ravieux son amant le jongleur.  
Comes old age all too soon To her friend the buffoon!

**animando**

*più f*

**Allegro**

*ff*

*m.d.*

**rall.**

**JEAN** (sadly, after looking  
at his juggler's outfit)

**Più lento**

*mf*

Etvous, bal\_les, cerceaux, vieux a\_  
And you, playthings so gay, Zeal\_ous

**Più lento** (♩ = 66)

*f*

*più f* **espressivo**

- mis\_ pleins de zèle, Va-t-il vous laisser là, votre maître infi\_dè\_ le?  
friends, long\_tried and dear, Oh, must I leave you here, Forsaken of your mas\_ ter?

**espressivo**

*f*

(tenderly, addressing his hurdy-gurdy)

7.8

*f* *rall.*

Toi dont l'a - me chantait do - ci - le sous ma main. —  
 Ah, and thou whose soul has sung, responsive to my hand! —

*f* *rall.*

*p* *f* *p*

**THE PRIOR** (with scornful decision)

**Allegro** *f*

Garde-les et va-t'en. Va-t'en mou - rir de fain, Sans confes -  
 Keep it, then! and be off! Go die, ac - curs'd and bann'd! Without a

**Allegro** (♩ = 104)

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

*p*

- seur, — dans un fos - sé, — guenille in - fâ - me...  
 priest — thy shrift to ut - ter, Go die in a gut - ter!

*f* *f* *p*

*rall.* **Più lento**

(changing his tone)

Mais le couvent, c'é - tait le sa - lut de ton â -  
 But the con - vent had been the sal - va - tion of thy soul, —

*rall.* **Più lento**

*mf*



**Tempo 1<sup>o</sup> All<sup>o</sup> (due battute)**

*rall.* *(pointedly)*

*P.* *f*

me... C'é - tait le sa - lut, — le sa - lut de ton corps.  
 Had been the sal - va - tion, the sal - va - tion of thy body!

*rall.* **Tempo 1<sup>o</sup> All<sup>o</sup> (due battute)**

*(smiling)*  
*p*

*P.*

En ca - rè - me, sans dou - te,  
 Tho in Lent, true, 'tis fast - ing,

*P.* *f* *v* *p*

ha - ricots, harengs saurs, Mais aux fê - tes ca - ril - lon.  
 Beans perhaps, salt - ed fish, But on feast days, when bells are

*P.*

- né - es, Ah! les plantureu - ses jour - né - es!  
 chim - ing, Then the days of plen - teous din - ing!



## Andantino (non lento)

(Pointing suddenly

P.

Andantino (non lento) (♩ = 84)

*f*

*f*

Tiens,  
Wait!

toward the side where BONIFACE is about to appear, accompanied by a lay brother. He is mounted upon a

P.

(smiling)

*mf*

re - gar - de plu - tôt...  
Look yon - der and see!

*cresc.*

donkey laden with two paniers, one holding flowers, the other eatables and bottles.)

P.

*f*

Cui - si - nier sans é - gal, Le  
King, of cooks, sure, is he! 'Tis

*f*

P.

*mf*

frè - re Bo - ni - fa - ce, ar - ri - vant de sa què - te, Glori -  
Bon - i - face, our broth - er, Re - turning from his quest - ing, In his

*mf*

P.

- eux, souri - ant, ap - por - te pour la fê - te Tout  
 pride, thus a - stride, He brings us for the feast - ing A

rall. a tempo - *Aud<sup>no</sup>* (non lento)

P.

un ré - gal. un ré - gal.  
 roy - al meal! roy - al meal!

rall. a tempo - *Aud<sup>no</sup>* (non lento)

**BONIFACE** (with good humor and unction)

*f* Pour la Vier - - ge D'abord voi - ci les fleurs qu'elle  
 For Saint Ma - - ry! Come first of all the flow'rs she

B.

ai - - me. Voi - ci les fleurs qu'elle ai - -  
 lor - - eth, The flow'r's she most ap - prov - -

*f* *dim.*

B. *- me.*  
*- eth,*

B. *f* *p*

Oeil-lets, Sweet peas, li-las, and li-lac my\_o-so-tis, and mignonette;

B. *f* *p* *f*

Eglantine et lys, a-ne-mone, hé-li-an-thè - - -  
Eglantine and lil-ies, a-nem-o-ne and mead-ow -

B. *f* *rall.*

*- me,* Et voi-ci la pervenche en-cor. *rall.*  
*- rue,* And per-i-winkle's star-ry blue! *rall.*

*p* *mf* *dim.*

**a tempo**

*p*

B. *p*

Pour la Vier - - - ge d'a - bord voi - ci les fleurs qu'elle  
 For Saint Ma - - - ry, come first of all the flow'rs she

**a tempo**

*f* *rall.*

B. *f* *rall.*

ai - - - me. Voi - ci les fleurs qu'elle ai - - -  
 lov - - - eth, The flow'rs she most ap - prov -

**a tempo**

B. *f*

- me.  
- eth

**a tempo**

## BONIFACE

*f*

Et pour les ser\_vi\_teurs de Ma - da -  
 And for the ser\_vants true of Our La -

*p*

B. *f*

- me Ma - ri - e: Voi -  
 - dy Ma - ry! - ry! For

*p* *f* *sf*

B. *p* *sf*

- ci des oi\_gnons nou - ve - lets, Voi -  
 them there's on - ions white and clean, For

*p* *f* *sf*

B. *p* *f*

- ci des poi\_reaux ver - de - lets, Voi - ci du cres -  
 them there's leeks, all cool and green, Yes, cheese, — cream cheese,

*p* *f*

B. *son de prai - ri - e,*  
*fresh from the dai - ry!*

B. *Choux ve - lou - tés,*  
*Here's flow' - ry sage,*

B. *sau - ge fleu - ri - e...*  
*And ret - ret cab - bage...*

B. *C'est pour les ser - vi - teurs de Ma -*  
*All - for the ser - vants true of Our*



B. *p*

- da - - - - - me Ma - ri - e.  
 La - - - - - dy Ma - ry.

B. *mf*

Sain - te Vier - -  
 Ho - ly Ma - -

(with enthusiastic animation)

B. *sf*

- - - ge, le beau cha - pon!.. Mon Pè - re, s'il vous plaît, sou - pe - sez ce jam -  
 - - - ry! This ca - pon's fine! My Fa - ther, if you will, feel the weight of this

(with a joyful exclamation)

B. *f*

- bon... Du vin, nous en a - vons, et quel vin dé - lec -  
 ham! And wine, Yes, we have wine of the rar - est -

*f pesante* *tr*

*pesante* *tr*



R. 

ta - - - ble! Voyez comme il scin - til - le dans le fla - con; Doux Jé -  
bou - - - quet! Do ye not see it spar - kle in the flask? Thou sweet

B. 

- sus, c'est du vieux Mâ - con! Pour la Vier -  
Je - sus, 'tis old To - kay! For Saint Ma -

rall. a Tempo and<sup>no</sup> *p*

B. 

- ge, Voi - ci des fleurs Et ce beau cier - - gel  
- - ry, come first the flow - ers and this ta - per tall,

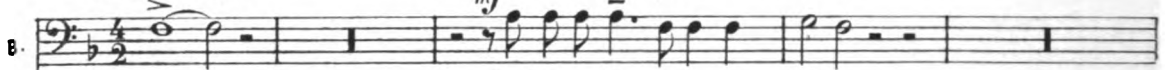
B. 

Et voi - ci pour ses hum - bles ser - - vi -  
And these for them, her hum - ble ser - - vants

rall. - - -

**Lento mod<sup>to</sup>**

(to the PRIOR, devoutly)

B. 

-teurs. — all! — Le Be.ne.di - ci.te, mon Pè.re.  
The Be.ne.di - ci.te, my Father!

A VOICE

(distant)

*f*

**THE MONKS**

Baritones & Basses

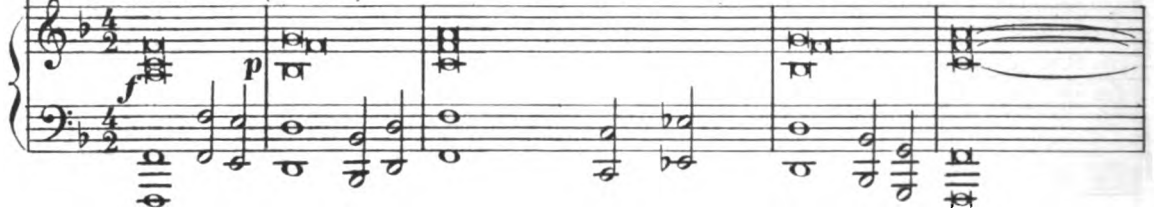
(Voices of Monks in the Abbey)

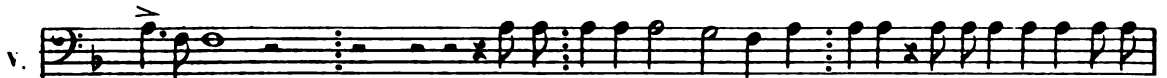
Bene -

(distant bell in the Abbey)



**Lento mod<sup>to</sup>** (♩ = 69)



V. 

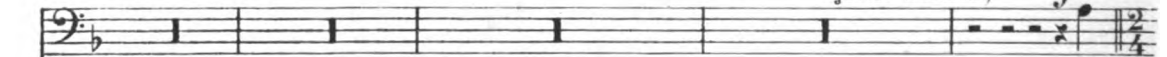
- di.ci.te. Nos et e.a.quæ sumus sump.tu.ri be.nedicat dex.te.ra

(distant)

Bene.di.ci.te.



**BONIFACE** (changing his tone, and with jovial warmth)



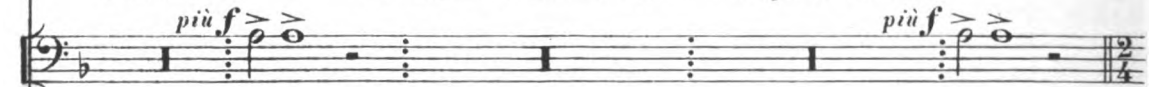
A  
To

V. 

Christi. In no.mi.ne Pa.tris et Fi.li - i et Spi.ritus Sancti.

*più f*

*più f*



Amen.

Amen.



**Tempo 1<sup>o</sup> and<sup>no</sup> (più mosso) (♩ = 100)**

B. *ta - - - ble! à ta - - - - ble!*  
*ta - - - ble! to ta - - - - ble!*

**Tempo 1<sup>o</sup> and<sup>no</sup> (più mosso)**

(pointing to his provisions)

B. *Et qu'un bon déjeuner* *Nous pré - pare au di - -*  
*And a lunch in time* *Make us read - y to*

B. *- ner. dine!* **THE PRIOR** (to JEAN with a gesture of invitation)

*A ta - - - - ble! à*  
*To ta - - - - ble! to*

**JEAN** (as in ecstasy, his hands blissfully folded)

*A ta - - - - ble! à*  
*To ta - - - - ble! to*

P. *ta - - - - ble!*  
*ta - - - - ble!*

THE PRIOR, BONIFACE and the lay brother turn towards the Abbey door.

ta - - - ble!  
ta - - - ble!

This system shows a vocal line with the lyrics "ta - - - ble!" and "ta - - - ble!". The piano accompaniment consists of a treble and bass clef with various chords and melodic lines.

All three, with different expression and gesture.

**JEAN** *f*  
A ta - - - ble!  
To ta - - - ble!

**BONIFACE** *f*  
A ta - - - ble!  
To ta - - - ble!

**THE PRIOR**  
A ta - - - ble!  
To ta - - - ble!

*tr*  
*cresc.* *f*

This system features three vocal parts: JEAN, BONIFACE, and THE PRIOR. Each has a vocal line with lyrics and a piano accompaniment. The piano part includes dynamic markings like *f*, *tr*, and *cresc.*

JEAN follows the PRIOR and BONIFACE, still hesitating, but as if drawn by the odor of the etables.

This system shows the piano accompaniment for the third system, with treble and bass clefs and various chords and melodic lines.

*p*

This system shows the piano accompaniment for the fourth system, with treble and bass clefs and various chords and melodic lines. It starts with a *p* dynamic marking.

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.

Second system of musical notation, featuring a grand staff. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with a piano (*p*) dynamic and includes the instruction *più p*.

**Un poco animato**

*espressivo*

JEAN retraces his steps to get his juggler's outfit which he lays

*rall. Tempo 1<sup>o</sup>*

Third system of musical notation, featuring a grand staff. The music includes dynamic markings: *f*, *p*, *sf*, and *dim.* The tempo marking *rall. Tempo 1<sup>o</sup>* is positioned above the system.

away in a hiding-place.

Fourth system of musical notation, featuring a grand staff. The music includes a dynamic marking of *f*.

Fifth system of musical notation, featuring a grand staff. The music includes dynamic markings of *sf* and *p*.