

Voices at Domrémy

An Opera Scene for Soprano & Mezzo-Soprano

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Andante misterioso ♩ = 84

Flute *pp*

Clarinet in B \flat *pp*

YVONNE

THE OTHER

Violin I *pp*

Violin II *pp*

Viola *pp*

Violoncello *pp*

(The main street of Domrémy, in front of the shattered church sacred to Jeanne D'Arc. Roofless houses and broken buildings stand huddled in ruins. The place is deserted and silent. From the right comes a peasant girl, Yvonne, finely made and young. She wears a coarse, wool skirt and a gray shawl loosely folded about her shoulders. Taking her way down the sunken street, she pauses before the door of the church and kneels. As she does so, another peasant girl, slight and erect, comes silently from the church. The time is late afternoon in May. The south wind is stirring. Yvonne stands.)

mp

9

Fl. *p* *accel.* **Allegro moderato** ♩ = 116

B \flat Cl. *p*

YVN.

OTH.

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

15

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

p

p

I heard a voice _____ that called _____ a-cross the

20

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

wind.

A voice? _____ My thoughts were prayers. What vi-sion I have seen,

mf

mf

mf

mf

Andante moderato ♩ = 98

26

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

fp

fp

fp

fp

The dead! _____ Their souls are

no words have said.

31

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

pp

pp

pp

pp

pp

strange up-on the air, And can-not find the way to Par-a-dise. Per-haps they spoke.

Or can-non far a-

f

f

f

f

f

pizz. non arpegg.

pizz. non arpegg.

pizz. non arpegg.

pizz. non arpegg.

Allegro moderato ♩ = 116

37

Fl. *mp*

B♭ Cl. *p*

YVN. (covering her ears)
O, no—

OTH. way. A-las— and did you live in Dom - ré - my?

Vln. I *mp* arco

Vln. II *mp* arco

Vla. *mp* arco

Vc. *mp* arco

42

Fl.

B♭ Cl. *mp* 3

YVN. Be-fore they came. But now The great shells have not left a house— not

OTH.

Vln. I

Vln. II

Vla.

Vc.

47

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

one. E - ven the church, Jeanne's church in which she heard the an-gels

52

Adagio ♩ = 68

Allegro moderato ♩ = 116

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mp

mp

mp

mp

speak, — is bro-ken to the ground—

Jeanne dwelt once in a pri - son far from

57 *mp* *rit.*

Fl.

B♭ Cl.

YVN.

OTH.

home; There was a day— ah well— She can fore-go the

Vln. I

Vln. II

Vla.

Vc.

62 **Allegro agitato** ♩ = 126

Fl.

B♭ Cl.

YVN.

OTH.

church.

But no! We will re-build it stone by stone, There is no

Vln. I

Vln. II

Vla.

Vc.

f

Andante poco lento ♩ = 80

68

Fl. *mf* *mp*

B♭ Cl. *mf* *mp*

YVN. vil - la-ger shall rest Till it is whole. _____

OTH. There's bet-ter work to do for Jeanne

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

73

Fl. *mp* *p*

B♭ Cl. *mp* *p*

YVN. And let her think we have for-got a-gain?

OTH. Than build a church.

Vln. I *mf* *p* pizz. arco

Vln. II *mf* *p* pizz. arco

Vla. *p*

Vc. *mf* *p* pizz. arco

Voices at Domrémy

Andante misterioso ♩ = 84

78

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

Or that we are a - fraid?

It was so long a - go—

mp

mp

mp

mp

mp

83

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

Allegro moderato ♩ = 116

But Jeanne is Dom-ré-my! We think of her,

and now—

mp

mp

f

f

f

f

Moderato ♩ = 108

88 *rit.*

Fl. *mf*

B♭ Cl. *mf* *mp*

YVN. as if she had not died. In ear - ly spring We

OTH.

Vln. I *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

94

Fl. *mf* *mp*

B♭ Cl. *mf*

YVN. make a pa - geant— ev - ery spring for Jeanne, To show her as a girl, here

OTH.

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

99

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mf

mp

mf

mp

mf

mp

where she lived, And heard the voi-ces first— a shep-herd girl, In clothes like these, like

Andante poco lento ♩ = 80

Allegro moderato ♩ = 116

105

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mp

mp

mp

mp

yours. I was the Maid last May!

You Jeanne? And rode a

111

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mp

mf

char-ger too? In ar-mor like a man's. And were you mocked, Un-til you

115

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mf

f

crowned the King that day at Rheims, Thrown in a cell— and burned—

120 **Adagio** ♩ = 68 **Andante misterioso** ♩ = 84

Fl. *mp*

B♭ Cl. *mp*

YVN. You saw it then? Per-haps you lived near by?

OTH. all in the play? Near by.

Vln. I *p mp p*

Vln. II *p mp p*

Vla. *p mp p*

Vc. *p mp p*

126 **Allegro moderato** ♩ = 116

Fl. *mp*

B♭ Cl.

YVN. And are you com - ing now _____ to find the things The

OTH.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

132 **Andante misterioso** ♩ = 84

Fl. *pp*

B♭ Cl. *pp*

YVN. sol - diers have not bat - tered to a ru - in?

OTH. Not I — no — no —

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

139 **Allegro moderato** ♩ = 116 **Andante misterioso** ♩ = 84

Fl.

B♭ Cl.

YVN. (with defiance)
Nor I! Nor I!

OTH. What then? A hid-den rel-ic in the church?

Vln. I *mf* *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Moderato ♩ = 108

145

Fl. *mf*

B♭ Cl. *mf*

YVN. I should not seek for that in Dom-ré - my.

OTH.

Vln. I *mf* *mp* *mf*

Vln. II *mf* *mp* *mf*

Vla. *mf* *mp* *mf*

Vc. *mp* *mp* *mf*

151

Fl. *mf*

B♭ Cl. *mf*

YVN. The one I wore so man - y years for luck, A-bout my throat, I

OTH.

Vln. I *mp* *mf* *mp*

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

156

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

(stolidly)

gave the lad who played Jeanne's lov - er in the fête. Rel-ic and

mf

mp

mf

mp

mf

mp

mf

mp

162

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mp

mp

lad are bur-ied in a ditch Be-yond Ar - ras— for all I know...

rit.

p

p

p

p

167 **Allegro moderato** ♩ = 116

Fl. *mp*

B♭ Cl.

YVN. I came _____ to pray to Jeanne D'Arc.

OTH. And so you came? _____ Trudged all the way through

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

173

Fl.

B♭ Cl. *mp*

YVN. To pray her come a-gain. They say she hears,

OTH. blood _____ and mire.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Moderato $\text{♩} = 108$

178

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mp

mp

mp

mp

mf

mf

mp

mp

mp

mf

mp

When May is young, and that her

184

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mf

mp

mf

mp

mf

mp

mf

mp

mf

mp

spi-rit flies Close— close to Dom-ré-my when leaves are new, And ten-der things are

Andante misterioso ♩ = 84

190

Fl. *mf* *p*

B♭ Cl. *mf* *p*

YVN. born.

OTH. You'd have her come? Is there not strife e-nough? France has good

Vln. I *p*

Vln. II *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Allegro moderato ♩ = 116

196

Fl.

B♭ Cl.

YVN. Jeanne D'Arc would make _____ an

OTH. friends, and all the kings are crowned.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

202

Fl.

B♭ Cl.

YVN.
end _____ of _____ war. _____ She'd stop the guns! When she was just a girl—

OTH.

Vln. I

Vln. II

Vla.

Vc.

207

Fl.

B♭ Cl.

YVN.
a - lone and mocked, She took a sword and flashed it through the

OTH.

Vln. I

Vln. II

Vla.

Vc.

212

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

f

land, Un-til she pressed the foe up-on the sea. And would she not to - day?

217

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mp

p

Shall one love France the less? For be - ing safe in Pa-ra-dise?

222 **Andante misterioso** ♩ = 84 **Andante moderato** ♩ = 98

Fl. *p* *tr*

B♭ Cl. *p* *tr*

YVN. *(remembering)*
It was a mir-a-cle. She was so young, so slight— but all her

OTH. Poor Jeanne. I do not know.

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

228

Fl.

B♭ Cl.

YVN. soul Burned as a torch. A spi-rit lies in Jeanne to wake the dead. If she should come, we could not wait and

OTH.

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *p* *mf* *f*

Vc. *p* *mf* *f*

233

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

f

mf

f

mf

wait, Gain here, lose there, hide in the trenches, wait, And

mf

mp

mf

mp

mf

mp

238

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

p

mf

p

mf

p

mf

p

mf

f

f

f

f

drag the war to years. O, she would show the way! No girl, this time, but

243 *molto rall.* **Allegro moderato** ♩ = 116

Fl. *f*

B♭ Cl. *f*

YVN. *(mocking)*
saint she'd draw her sword— Jeanne d'Arc with - out a sword!

OTH. *(sharply)*
No— no— With - out a

Vln. I *f* *mf* *mf* *mp*

Vln. II *f* *mf* *mf* *mp*

Vla. *f* *mf* *mf* *mp*

Vc. *f* *mf* *mf* *mp*

248

Fl. *mp*

B♭ Cl.

YVN. It was her strength. She saw it in a dream—

OTH. sword, with - out a sword!

Vln. I

Vln. II

Vla.

Vc.

254

Fl.

B♭ Cl.

mf

YVN.

(scornfully)

A soul a-against the guns!

OTH.

Jeanne had her soul be - fore she had the sword. It is the

Vln. I

mf

f

Vln. II

mf

f

Vla.

mf

f

Vc.

mf

f

260

Fl.

f

B♭ Cl.

mf

YVN.

But who will know Jeanne D'Arc with-out her sword?

OTH.

on - ly thing that may not break.

Vln. I

Vln. II

Vla.

Vc.

The image shows a page of a musical score for a scene titled "Voices at Domrémy". The score is divided into two systems, numbered 254 and 260. The first system (254) includes staves for Flute, B-flat Clarinet, Yvonne (YVN.), Othello (OTH.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The lyrics for OTH. are "Jeanne had her soul be - fore she had the sword. It is the". YVN. has the lyrics "A soul a-against the guns!". The second system (260) includes staves for Flute, B-flat Clarinet, Yvonne (YVN.), Othello (OTH.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The lyrics for YVN. are "But who will know Jeanne D'Arc with-out her sword?". OTH. has the lyrics "on - ly thing that may not break.". The score features various musical notations including dynamics (mf, f), articulation (accents, slurs), and performance directions (scornfully). The key signature is one sharp (F#) and the time signature is 4/4.

265 **Andante poco lento** ♩ = 80

Fl. *mp* *mp*

B♭ Cl. *mp* *mp*

YVN. *(frightened)*
I love her!

OTH. Hush! She will weep in Par-a-dise for that. She hates her sword!

Vln. I *mp* *mf* *pizz.* *p* *arco* *mf*

Vln. II *mp* *mf* *pizz.* *p* *arco* *mf*

Vla. *mp* *mf* *p* *mf*

Vc. *mp* *mf* *pizz.* *p* *arco* *mf*

271 **Andante misterioso** ♩ = 84

Fl. *mf* *tr* *mp*

B♭ Cl. *mf* *tr* *mp* *mp*

YVN. You dare! She car-ried it the day They crowned the king.

OTH. The day she failed! Poor

Vln. I *mp*

Vln. II *mp*

Vla. *mp* *mp*

Vc. *mp*

276

Fl. *mp*

B \flat Cl. *mp*

YVN.

OTH. *mp*
Jeanne! She did not know A pea-sant girl must nev-er crown a king, Nor fight his foes.

Vln. I

Vln. II

Vla.

Vc.

281

Fl. *mf*

B \flat Cl. *mf*

YVN. *mf*
(more and more amazed)
But Jeanne did know. A

OTH. *mf*
If she had known— If she had on - ly known—

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Allegro moderato ♩ = 116

286

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mf

spi - rit showed the way. — (continuing)

She should have struck the king, there as he knelt,

291

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

f

And killed him with her sword. It was her sin She did not kill the

Adagio ♩ = 68

Andante misterioso ♩ = 84

296

Fl. *mf* 3 3 3 *mp* 3 3 3

B♭ Cl. *mf* 3 3 3

YVN.

OTH. king. He was the foe Of France— all kings are foes of all the men They

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

302

Fl. 3 3 3

B♭ Cl. *mp* 3 3 3 3 3 3

YVN.

OTH. rule. How else should they send men to death For lit - tle things? What that a king can

Vln. I

Vln. II

Vla.

Vc.

308

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

fear Is worth the death of one— one pea-sant lad, who loves the sky?

314

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

pp

Jeanne was no saint— she was a shep-herd girl, Who did not know how things would come to

Andante misterioso ♩ = 84

320

Fl. *rit.* *mp*

B♭ Cl. *mp*

YVN. The voi-ces spoke—

OTH. *pass.* O yes, the voi-ces.

Vln. I *p* *mp* *p*

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

326

Fl.

B♭ Cl.

YVN. Jeanne was a sol-dier maid. Her

OTH. Bet-ter had she heard Her pi-tying heart—

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Moderato ♩ = 108

337

Fl. *mf* *3* *p*

B♭ Cl. *mf* *3* *p*

YVN. *3*
pi - ty - ing heart was but the girl—

OTH. It was her self— the most of her— the flame! And it shall

Vln. I *mp* *mf* *p*

Vln. II *mp* *mf* *p*

Vla. *mp* *mf* *p*

Vc. *mp* *mf* *p*

337

Fl. *mp* *mf*

B♭ Cl. *mp* *mf*

YVN. A pi-tying heart the lead - er of a host?

OTH. lead when she shall come a - gain.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

345

Fl. *mf*

B♭ Cl. *mf*

YVN. *(as if humoring one a little mad)*

OTH. *(gladly)*

Yes— yes, a pi-tying heart! A host of

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

And what host then?

352

Fl. *p* *pp*

B♭ Cl. *p* *pp*

YVN. *(making ready to go)*

OTH. It is a dream— as

pi - tying hearts, which kings shall fear, More than de - feat and death.

Vln. I *p* *pp* *mp*

Vln. II *p* *pp* *mp*

Vla. *p* *pp* *mp*

Vc. *p* *pp* *mp*

359

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mine— a dream. If that were true, Jeanne would be here to-day,

The voi-ces were not more.

367

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

p

p

And my pray-er heard.

(continuing in exaltation) An ar-my kings shall fear, A si-lent host, Scat-tered— be - reft—

p

p

p

p

mp

mp

mp

mp

mf

mf

mf

mf

374

Fl.

B \flat Cl.

YVN.

OTH.

Mourn-ing at bro-ken hearth - stones in all lands, Ha-ting one thing—

Vln. I

Vln. II

Vla.

Vc.

p

mp

379

Fl.

B \flat Cl.

YVN.

OTH.

with a hate that makes them kin, Strong-er than blood and bone— the hate of

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

385

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

death. Which is their love of life. These Jeanne shall lead, the brood-ing ones who

391

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

give In grief and tears, know-ing so well the end, The raw earth mound that's left,

396

Fl.

B \flat Cl.

YVN. *(stirred)*
Wo-men— wo-men of France.

OTH.
where kings have passed. These Jeanne shall find—

Vln. I

Vln. II

Vla.

Vc.

402

Fl.

B \flat Cl.

YVN.
Wo-men of all the earth! And she shall go to them!

OTH.
Wo-men of all the earth shall be Jeanne's strength. And she shall go to them, In pea-sant

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

rit.

Adagio ♩ = 68

407

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

clothes— a maid! And where she finds a wo-man at her toil, She'll stop and say, "Would you have

412

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

Moderato (♩ = c. 108)

back your dead?" And by their an-swer they shall fol - low Jeanne,

They shall fol-low

Voices at Domrémy

418

Fl. *mp*

B♭ Cl. *mp*

YVN. Jeanne. swell-ing like a flood! Pours down the earth un -

OTH. Un-til her ar-my, swell-ing like a flood, Pours down the earth un - dammed.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

423

Fl. *pp* *p* *mp*

B♭ Cl. *pp* *p* *mp*

YVN. dammed. What can they do?

OTH. What can the kings build up a-against this tide, The woe and rage, im - pa-tience and des-

Vln. I *p* *mp*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

427

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

f

mf

f

mf

f

pair Of all the with-held wo-men of all years, Borne down on them at last?

Of all those wo-men?

3

432

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

f

f

p

p

p

p

a tempo

Borne down on them at last?

What can they do, if men no long - er

438

Fl. *mp* *mf*

B^b Cl. *mp* *mf*

YVN.

OTH. mad, But grim with a-go-ny and blood and death,

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

443

Fl. *f*

B^b Cl. *f*

YVN.

OTH. Leap from the tren-ches, break the might - y guns, And with the wo-men

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

The image shows a page of a musical score for a symphony orchestra and voices. The page is numbered 40 and titled 'Voices at Domrémy'. It contains two systems of music, starting at measures 438 and 443. The first system (measures 438-442) features a vocal line with lyrics: 'mad, But grim with a-go-ny and blood and death,'. The instrumental parts include Flute (Fl.), Bass Clarinet (B^b Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), and Violoncello (Vc.). The second system (measures 443-447) features a vocal line with lyrics: 'Leap from the tren-ches, break the might - y guns, And with the wo-men'. The instrumental parts continue with the same instruments. Dynamics markings include *mp* (mezzo-piano) and *mf* (mezzo-forte) for the woodwinds and strings, and *f* (forte) for the vocal line in the second system. The score is written in a key signature of two flats and a common time signature.

448

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

ff

ff

ff

ff

ff

Their fa-ces home? Yes, they shall see!

turn their fa-ces home? O, in that hour the pu-ny kings shall see As some great

452

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

mf

mf

mf

mf

mf

mf

And know de-

moun-tain blotting out the sun, The sha-dow of our wrath, And know de - feat—

mf

mf

mf

mf

mf

Andante moderato ♩ = 98

457 *molto rall.* **Allegro moderato** ♩ = 116

Fl. *f* *ff*

B♭ Cl. *f* *ff*

YVN. feat— all kings a - like— (rapt) Jeanne and the

OTH. all kings a - like— But peo-ple shall be free!

Vln. I *f* *ff* *f*

Vln. II *f* *ff* *f*

Vla. *f* *ff* *f*

Vc. *f* *ff* *f*

Andante misterioso ♩ = 84

464

Fl. *pp*

B♭ Cl.

YVN. wo - men— When? (looking down at her wooden shoes) (spoken) A peasant girl!

OTH. She was a pea-sant girl—

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

If B-extension not available,
use alto flute; else flute tacet

470

Fl.

B♭ Cl.

YVN.

OTH.

Vln. I

Vln. II

Vla.

Vc.

pp

pp

(As she lifts her eyes, she is alone.)

(with terror) Voices! It was the Maid herself.
I am afraid.

(She kneels on the stone step of the church, in
the crack of which, strangely, a lily is growing.)

p

pp Fine