



Chauvin

An Opera in Three Acts

ACT THREE

Vocal Score

Music by

Malcolm Hill

Libretto by

John Deethardt Jr.

mj253 music composed 2000

www.malcolm-hill.co.uk

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SYNOPSIS

Nicolas Chauvin, of "chauvinism" notoriety, returns from Waterloo to receive honours from Napoleon, whose charisma engenders a personified alter-ego in Chauvin. Chauvin returns home. His family welcomes him, but he cannot put his experiences in the Napoleonic wars behind him, nor escape the nagging of his alter-ego, and suffers a conflict between his domestic role and his sense of an ideological mission.

ACT THREE Chauvin will travel around France carrying his ideology to every corner. A true believer, he has a natural affinity for a theatrical setting to exhibit his sentiments. At a theatre in Paris he interrupts a play in progress with his ranting. One patron, Mme Germaine de Staël, a prominent literary figure of the time, opposes him. He equivocates, suffering from doubt and irresolution. Finally, Chauvin is subsumed by his ideological alter-ego, IChauvin. In his new incarnation, he alienates Adele. IChauvin goes into the world with his followers, leaving a heartsick Adele behind.

THEATRICAL CONSIDERATIONS

Each of the three acts is a single scene, requiring three sets in all.

ACT I, Paris, France, The Élysée Palace, June 21, 1815, mid-morning

ACT II, Rochefort, France, a village square, July 3, 1815, early dawn, changing to afternoon

ACT III, Paris, inside Le Théâtre de la Porte-Saint-Martin, 16 months later, November, 1816, Saturday evening.

ACT III

TIME: A Saturday evening, late November, 1816

SETTING: This is a theatre-within-a-theatre setting. It could be stylized on three trucks: (1) a stage set; (2) an audience set; and (3) a theatre patron-box set. All references to stages and audiences shall follow these designations: Stage 1 (stage1) is the primary theatre stage on which the opera is taking place, and its audience is Audience 1 (audience1). Stage 2 (stage2) is a secondary stage that is on stage1, and the audience for the play within the play is Audience 2 (audience2). The setting on stage1 is mostly a cutaway of the interior of a theatre. DL and DR are small portions of the theatre's exterior, stone or brick walls, with a ticket window in the DR portion. A kiosk is plastered with the title, etc., of the production now playing, LA MORT DE CÉSAR by M. de Voltaire.

Plastered across the playbill in large flaming letters is the word "REVIVAL" or, in French, "REPRISE". The star-actors' names, Talma and Lafon, are also printed there. The name of the theatre (for such a revival) is Le Théâtre de la Porte-Saint-Martin. We see the theatre inside from a side view, the stage2 being stage1 left (SL) and the audience2 section being stage1 right (SR). The slightly raked stage2 is angled from ULC to DL and basically showing a wing and drop arrangement. The stage2 is elevated several feet with stairs up from the audience2 section at DSL. The back stage2 areas, UL, are masked with wing curtains, but because of the angle, the audience1 can see actors off stage2. The audience2 section is right of centre (CR). We see only one audience2 section, the one that would be left of the aisle if we were walking into this theatre, so that the down stage1 area is the aisle running DR to DC. There is also an (unseen) aisle US of the audience2. The right-side profiles of the audience2 members are seen.

NOTE 1: The libretto for the opening of Act 3 is taken from **La Mort de Césaire**: Act 3, Scenes 3 through 8, the final scenes. From: **The Works of Voltaire – A Contemporary Version with notes, a Critical and Biography** by the Right Honorable John Morley. Notes by Tobias Smollett. Revised and Modernized New Translation by William F. Fleming, and an Introduction by Olive H.G. Leigh. Copyright, 1901. I have cut the dialog of Voltaire's play substantially. This play might have been revived for its statement about Césaire as Napoleon, but I do not know if it truly had a revival; it suits my purposes to use it. Napoleon's censorship of the theatre had been revoked, and more freedom had crept into the theatre. This is now in public domain.

NOTE 2: Césaire's death is announced by the offstage blowing of a busine. Voltaire might have been thinking of the "ancient instrument, as yet inedited, among the antiquities of Herculaneum; it is of a very peculiar kind, lately dugout of Pompeia... It is a Trumpet or large tube of bronze, surrounded by seven small pipes of bone or ivory, inserted in as many of metal. These seem all to terminate in one point, and to have been blown through one mouth-piece. The small pipes are all of the same length and diameter, and were probably unisons to each other, and octaves to the great Tube." (Charles Burney, **A General History of Music**, 1776, description of Plate VI, No.10 at the end of Book One).

MAIN SINGLE ROLES

Dramatic Soprano:	Adele
Mezzo-soprano:	Michelle
Contralto:	Mme.de Staël
Countertenor (/Contralto)	Ichauvin
Baritone:	Chauvin
Buffo Bass:	Dibroc

Optional DOUBLE and TRIPLE ROLES

Tenor:	Napoleon (I and II) = Talma (Antony) (III)
Lyric Tenor:	Lucien (I) = Souvan (II and III)
Lyric Tenor:	Fouché (I) = Joseph (II) = Caesar (III).
	Preferably less lyric in singing quality than the voice for Lucien.
Baritone:	Fain (I) = Puiné (II) = Lafon (III)
Bass:	Caulincourt (I) = Old Veteran (II) = Brutus (III)
Bass:	Bertrand (I) = Picot (II) = First Roman (III)
Loud Bass:	Davout (I) = Terrorist Leader (II) = Dolabella (III).
	Must be a triple role, not sung by different people.

OTHER SINGLE ROLES

Soprano: Mme Fopin (II) - probably a member of the Chorus.
 Jeanette (II) - a child, whose part could be sung offstage.
 Henri (II) - a child, whose part could be sung offstage.
 Jeanette and Henri could be acted by children (facing away from audience).

CAST IN ACT THREE

PRINCIPALS

Adele, Ichauvin, Talma (same singer as Napoleon), Chauvin, Dibroc.

SUPPORTING CAST

Michelle, Mme de Staël, Brutus, Caesar, Dolabella, Lafon, First Roman.

CHORUSES of theater actors, audience and veterans.

Non-singing: English guards. Solo female dancer may also be included, ad libitum.

ROLES NOT IN ACTS ONE OR TWO

Tenor

Talma [=Napoleon (I and II): In Act III, transfers to become] Talma: (1763-1826), the most famous classical actor of the time, playing Antony. Talma had early in his career appeared in many of Voltaire's plays, he was one of the first French actors to appear in classical Roman toga. He was one of the major actors who encouraged Realism; by 1799 his Comédie-Française won the patronage of Napoleon.

Contralto

Mme Germaine de Staël The part calls for clear and rapid diction, rather than putting tonal beauty to the fore. Although she is ailing, her mind is quick and active, and it is these qualities which the voice must demonstrate. Precise pitch, for her, is only important when ensemble-singing. An intellectual rather than emotional manner, where her words can easily be understood as vicious. In Act III only.

NOTE: Her dates are 22nd April 1766 to 14th July 1817; she lived 51 years, 3 months. In ACT III, she is 50 years old. Germaine's health is failing, but her activities know no respite. She is on drugs, suffering stomach disorders and a weakening heart. She will suffer a stroke in three months (21st February 1817), lie flat for three months, be moved, and then die on 14th July 1817. Unable to sleep at night, and not finding enough to hold her interest, she attempts to amuse herself with a night out at the theatre with friends and family to see a revival of Voltaire's play, which in itself is a manifestation of the extremely partisan atmosphere reigning in France at this time. Voltaire (1694-1778) was a friend of Mme. De Staël's mother, Mme Suzanne Necker. She was also an admirer of Talma. Napoleon considered her an enemy of his, censored her works, and exiled her from France for many years, although she saved him at one point from his enemies toward the end of Napoleon's regime.

Lyric Tenor

Caesar(III) : Lyric Tenor. Joseph Fouché, Duke of Otranto, was Minister of Police in Act One. [=Fouché (I) and Joseph(II)]

Baritone

Pierre Lafon (III): A tragedian, previously a rival of Talma's, playing the conspirator, Cassius. [=Baron Fain (I) and Guillaume Puin• (II)]

Bass

Dolabella (III) [= **Davout** (I) and **Terrorist Leader** (II). Should all be played by the same singer (even if the other double-castings are not followed)]. A loud, bombastic style, with more attention to portamento and large dynamics rather than pure pitch.

Dancer

In Act Three, there is an extended aria (sung by IChauvin) - a fast, veiled waltz - which could be accompanied by a female dancer, dressed in the French tricolor. The dancer could move around the whole stage or be back-projected onto the back-wall scenery; or just be omitted.

CHORUSES in ACT III**CHORUSES OF AUDIENCE-MEMBERS, VETERANS, ACTORS (Romans).**

In Act III, the CHORUSES OF THEATRE PATRONS are constituted as follows:

Talma's (Antony/Talma's) claque, favoured by Chauvin

Lafon's (Cassius/Lafon's) claque, favoured by Mme De Staël

Allied soldiers, from England

Other theatre patrons in the audience2 section

In the early part of Act III, the ladies of the chorus sing expressively; but after the subsuming of Chauvin, they assume the role of the Ancient Greek Chorus, commenting on the actions, without any vocal passion.

DURATION

Act One 49 to 50 minutes

Act Two 51 to 53 minutes (the possible half-way Curtain is after 35 minutes)

Act Three 48 to 49 minutes

ACT THREE

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Mme.de Staël and her retinue are seated in a box USL overlooking the stage2 at a level slightly elevated above the stage2. Chauvin and his group, including Dibroc, Souvin and Picot, will enter and stand at the back of the audience2 while the play is in progress. The stage2 setting for the play-within-a-play is a representation of the Capitol at Rome, probably marble risers on four levels surrounded by marble columns, with rostrum ULC, much like a forum where politicians congregate and the Roman people pass through. As the curtain rises, Conspirators are in the act of quitting stage2, leaving Brutus alone on stage.

The musical score is written for piano and violin. The tempo is marked as ♩. = 136. The piano part begins with a forte (ff) dynamic, followed by a gradual decrease (dim) to a pianissimo (pp) dynamic. The violin part enters with a forte (f) dynamic, marked with a 'CURTAIN' label. The score includes various musical notations such as slurs, accents, and dynamic markings (ff, mf, pp, mp, f, dim).

11

fff

16

1

fff

molto

mf

mp

ff

21

fff

27

2

Bru

f

* Cae - sar _____ comes, comes,

2

cresc molto

mf

f

cresc molto

34

Bru

this the _____ place, _____ e - ven in the _____ Ca - pi - tol

Chauvin and his followers crowd into the back of the audience², making a commotion that interrupts Brutus. Brutus stops to look into the audience² to see what is causing the turmoil at the rear of the house. The audience² members also turn around in their seats to shush and glare at the intruders. IChauvin moves to the stage² level, and stands just SL of Mme.de Staël's box, contemplating the action.

41

Bru

where he _____ must _____ die.

3

3

mp

mf

48

Caes

(vocally up-stageing Brutus)

f

Bru - tus _____

cresc

f

mf

55

Caes

we're _____ met. _____ Art _____ thou _____ the _____ son of Cae - sar?

p

(vocally up-stageing Caesar)

61

Bru

legato f

I _____ am. If Cae - sar _____ be _____ the _____ son

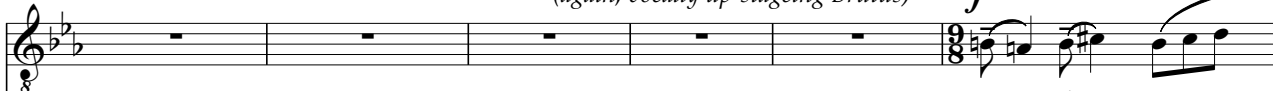
non legato f

4

4

(again, vocally up-stageing Brutus)

f

Caes  Com'st thou to_____

Bru  of Rome_____



Caes

89 *cresc.*

ICh — is now — for one — more — de - ci - sive act.

Bru *non legato* - ror. — Would Cae - sar — be — a Ro - man ci -

94 **6**

ICh — — — — — — — — — —

Bru *mp cresc* *f* *ff* - ti - zen — I — should a - dore him. — But

6

(mp) *f*

102 **7** *Audience2 reaction.*

Bru Cae - sar as — king — I — must ab - hor. **7**

f *f*

Chauvin leans forward two steps down the US aisle and stops, while IChauvin moves to the side of Brutus, who takes no note of the presence, naturally. IChauvin may even move among the actors, invisible to them, just as Chauvin's eyes would scan the scene.

109

115 *f*

Caes What___ doest thou hate___ me

ff *dim* *mf*

122 8

Caes for?

non legato *mp cresc* *ff* *mf*

Bru Thy_ ty - ra - ny_ Wouldst thou___ be___

mp 8 *molto* *ff dim molto* *mp*

129 *cresc.* *f*

Bru more___ more than___ king,___ nay___ more than_ Cae -

135 9 Audience2 reaction.

Bru - - sar?

9 *non legato* *cresc.* *f*

141

legato mf

Bru

Re - nounce the di - a - dem and be

mp

dim

p

148

Bru

a Ro - - - - - man.

10

10

p

mf

154

Caes

Rome wants a

mf

p

160

Caes

mas - ter. That li - ber - ty thou do - test on is no

11

f *cresc.* *dim.*

11

Caes

more than the fool's right to hurt him - self.

mf

mp

cresc.

detached

Audience2 reaction.

Caes

ff

dim.

f

fp

mf

Chauvin wants to go but sees the entrance line is not yet good for him; he stands fast. IChauvin faces front, with some grandiosity.

ICh

legato mf

dim.

p

detached mp

The

Sub - mit thy rea - son to the con - que - ror

ICh

Em - pe - ror, not the king.

Caes

Bru

mp

Thy life's in dan - ger, know - est

190 14 *mp cresc* *f* 229

Caes *8* Leave me, my Bru -

Bru thou that, my fa - ther?

14 *p*

196 *ff* Exit Brutus.

Caes *8* - tus, Leave me.

8va

cresc. *f* *pp*

202 *rit* *legatiss.* 15 *♩ = 64 mp* *p cresc.*

Caes *8* I am re - solved. Rome

rit *p* *pp* 15 *♩ = 64* *p* *p*

206 *mp* *3* *3* *3*

Caes *8* must o - bey, when Cae - sar hath de - ter - mined.

p *(non dim.)* *3* *3* *3* *3* *3*

Dolabella enters UL, with some Romans.
 IChauvin moves to stand opposite the
 Romans, by the box again, to look on them.

non legato

208

Dol

f cresc

gliss

3

6

Cae - - sar, the Se - nate, the Se -

210

Dol

3

3

3

3

3

- nate a - wait thee. And the throne al -

212

Dol

3

3

3

3

3

3

3

3

mf

Caesar exits UL

rea - - dy is pre - pared. What

pp

dim

3

214

Dol

cresc

3

3

3

3

3

6

3

3

cresc

he - ro bet - ter de - serve the hom - - age of man - kind?

16

IChauvin moves DL.
 A flamboyant arm
 gesture here.

216 ♩ = 84

ICh

f

72

ff

The Em - pe - ror Na - po - leon Bo - na - part, the great - est ge - neral and

Dol

16

♩ = 84

mp

72

219 *Chauvin stands fast.*

ICh *li - on - heart.*

Dol *O join with me ye Ro - mans.*

f

dim

p

pp



222 *non legato*

Dol *To ad - mire and ho - nor Cae - sar; live to o -*

mf legato



225 *17 (a poseur, body and soul)*

ICh *As we have done for ma - ny years in*

Dol *bey - and die to serve him*

♩ = 84 f

17 ♩ = 84 mp

232 228 *detached*

ICh

war, we French a - gain in peace can peace re - store.

fff

230 *accel.* *fff* = 148 *f*

Dol

...hea - ven! What noise is

accel. *ff* *f* *mf*

232

Dol

that? What dread - - - ful cla - mors!

Off-stage Conspirators *fff*

Die!

Off-stage Conspirators *fff*

Die!

ff *mp* *p* *cresc.* *f cresc*

Blasts (m.230, 233, 234) from what Voltaire's contemporary music-historians believed to be the busine from Pompeii. [See Burney's *General History of Music* 1776, Book One, Plate VI, 10. "Clangor Tubarum"]

18

Audience2 reaction

♩. = 136

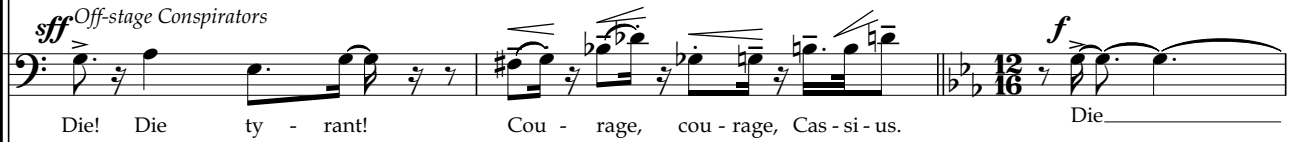
ff non legato 233

234

T.

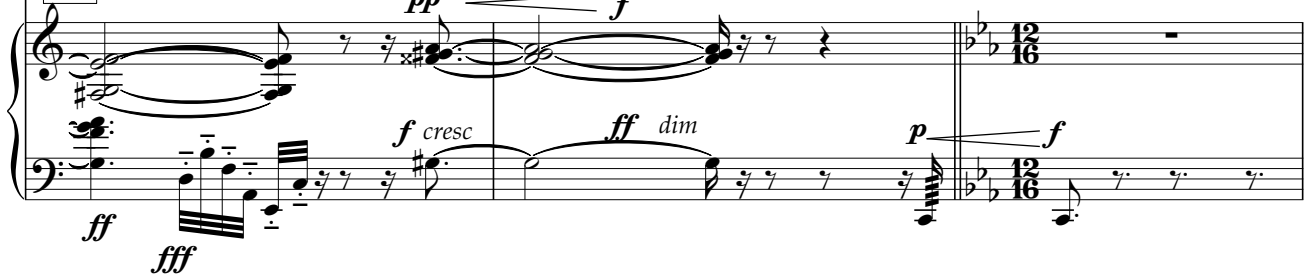


B.



18

♩. = 136



237

non legato

fff

Dol



T.



B.



Cassius enters, a dagger in his hand --- Audiece2 reaction:
Lafon-claque reaction to Lafon's entrance.

241 *cresc.*

Dol

19 *f* *ff* *f* *ff cresc*

244 *cresc* *ff* *cresc*

246 *very detached* *fff*

Laf/C The deed is

249 *from the floor where he stands:* *f*

Chau They've killed the Em - pe - ror!

Laf/C *less detached* *ff*

done He's dead.

fp

Chauvin, walking always with a pronounced limp on the left side, hurries down the US aisle, ascends to the stage² and falls to the floor, going down from his late injuries, causing laughter. He gets up and stands in front of IChauvin, draws his saber, and points it at Cassius/Lafon.

235

254

Chau

$\text{♩} = 94$

$\text{♩} = 94$

pp dim mp p dim pp cresc (mp) p cresc (mp) dim

pp cresc poco a poco



20

The alarm in the audience² is great, at the sight of the gleaming blade; some shriek in horror at this interruption of the play's action. Various of them are heard to sing out:

Dolabella points to Cassius/Lafon, topping the audience-noise.

259

Dol

fff cresc

Ro - - - -

Audience² members

ff *3* What out - rage! I know of him. I

Audience² members

ff *3* What out - rage! I know of him.

Audience² members

ff *3* What out - rage! Who_____ is this

Audience² members

ff *3* What out - rage! Who_____ is this

Audience² members

mf cresc ff Who_____ is this cra - - - zy man?

Audience² members

mf cresc ff Who_____ is this cra - - - zy man?

Audience² members

ff Get_ off you dolt! What_ do you think_ you're

Audience² members

ff Get_ off you dolt! What_ do you think_ you're

20

8va

f

(f)

Dolabella looks both at Cassius/Lafon and at Chauvin, back and forth, in consternation. Audience2 laughter. Chauvin's retinue come to the front, and shortly jump to the stage to protect him. Chauvin's followers get behind him. Chauvin reposes against the wall near Mme.de Staël.

261

Dol. *ff cresc.*
mans, As

S. Audience2 members
know of him. I know of him I know of him. He's been ev - ry - where do - ing

S. Audience2 members
I know of him. I know of him. He's been ev - ry - where do - ing

A. Audience2 members *cresc.*
cra - zy man? Mad - men! Mad -

A. Audience2 members
cra - zy man? Mad - men! Mad -

T. Audience2 members *f*
I know of him, he's been ev - ry - where do - ing this!

T. Audience2 members *f*
I know of him, I know of him. I know of him.

B. Audience2 members
do - ing? Get off, you dolt! Get off, you dolt!

B. Audience2 members
do - ing? Get off, you dolt! Get off, you dolt!

263

Dol. *fff* *cresc.* *3*
sist _____ me, Ro - mans strike _____ strike!

S. this! He's been ev - ry - where do - ing this.

A. - men! Mad - - men!

- men! Mad - - men!

T. Mad - - men! Fools! _____

Fools! _____

B. *f* *(senza cresc.)* *ff* Fools! _____ Fools! _____ Mad - men! Fools!

Fools! _____ Fools! _____ Mad - men! Fools!

Lafon makes a brave attempt to continue the play's action. He advances on Chauvin and the veterans; first with some success, then on the Romans, repeating his first lines, as if to continue the play.

266 $\text{♩} = 136$

Laf/C *f* *fp* *f* *legato*
Hear _____ me _____ coun - - - -

Dol *3*
kill _____ the trai - tor!

$\text{♩} = 136$

mp

With the turmoil on stage2, Talma comes on stage2. He is greeted with a loud acknowledgement of his entrance (at Lafon's "men". Talma, the renowned French actor, is playing the part of Antony. He makes an imperious gesture restraining further audience reaction. At the gesture, all of the patrons recognize Talma and applaud him. He faces them with a bowing recognition of their applause (Talma behaves as if in complete control of the situation).

270 $\text{♩} = 124$

Tal/A *legato* *mp*
Ye

Laf/C *try - men.*

21 $\text{♩} = 124$

pp cresc mp
p cresc mp
gliss.
gliss.
p
dim
(pppp) *pp* *mp*

276 *(faster, ad lib.)*

Tal/A *p*

8 Gods, Gen - tle - men, so you are fi - nal - ly here?! I knew you would be. It's

(col voce)

A little slower
♩ = 112

284 *dim. somewhat despairingly*

Tal/A *3 3*

8 our_ turn now, is it? Do you ne - ver tire of dis - rupt - ing ci - vi - lized

A little slower
♩ = 112

Faster
♩ = 122

Proceeding with, and cueing, Chauvin's play: **22**

289 *more grandiously* *ff* *5*

ICh *Vive!*

Tal/A *3 3*

8 be - ings in their ci - vil ce - re - mo - nies?

Faster
♩ = 122

sfzp

Staring intently at the entrance of Talma,
Chauvin goes to him. He sings in Talma's
face, and then to the whole house:

293

ICh

Chau

Vive! _____ la France!

S.

Audience *f* 3

Vive la France!

A.

Audience *f* 3

Vive la France!

T.

Audience *f* 3

Vive la France!

Chauvin's followers *f* 3

Vive _____ la France!

B.

Audience *f* 3

Vive la France!

Chauvin's followers *f* 3

Vive _____ la France!

mp 5 *mf* 5 *f* 5 *pp*

298

f **5**

ICh *Vive!*

ff

Chau *Vive* *les fran - çais!*

Dib

f **3**

S. *Vive*

A.

T. *Chauvin's followers* **mf** **3** *cresc.* *Vive* *les fran - çais!*

B. *Chauvin's followers* **mf** **3** *cresc.* *Vive* *les fran - çais!*

sfz

p

During the next few lines, the English soldiers in the audience stand and hurry DL and look on, sensing a small sedition going on here.

302 23 *f* *cresc.* 5

ICh *Vive!*

Chau *f* *cresc.* *Vive* *l' Ar - mée fran - çais!*

S. *cresc.* 3 3 *les fran - çais!*

A. *f* *cresc.* 3 3 *Vive* *les fran - çais!*

Audience *f* *cresc.* 3 3 *Vive* *les fran - çais!*

T. *Chauvin's followers* *ff* 3 *Vive* *l'Ar -*

Audience *f* *cresc.* 3 3 *Vive* *les fran - çais!*

B. *Chauvin's followers* *ff* 3 *Vive* *l'Ar -*

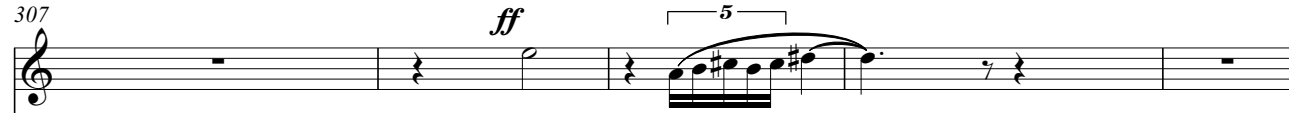
23

sf

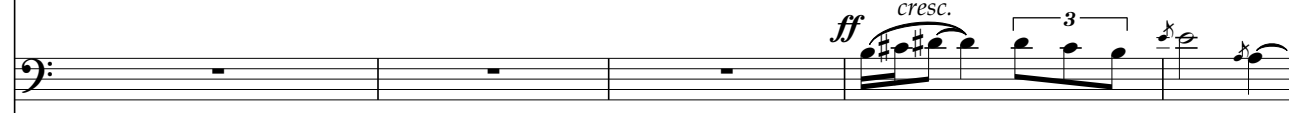
With his left hand, Chauvin pulls out the flag which he took from the throne room at the Élysée Palace in Act One, and hidden in his tattered tunic. He drapes it over the point of his sabre and hoists it high.

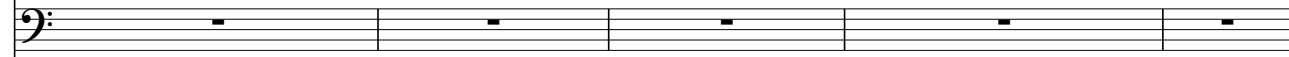
307

ff

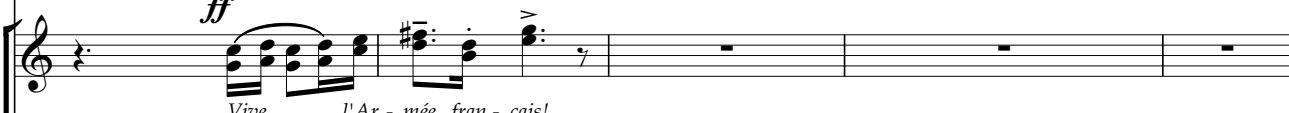
ICh  **Vive!** **Vive**_____

ff *cresc.*

Chau  **Vive**_____ l'Em - pe - reur Napo - leon!

Dib 

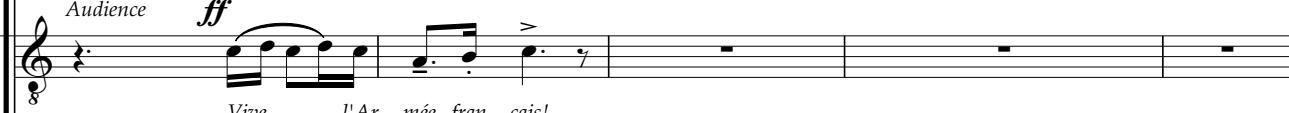
ff

S.  **Vive**_____ l'Ar - mée fran - çais!

ff

A.  **Vive**_____ l'Ar - mée fran - çais!

Audience **ff**

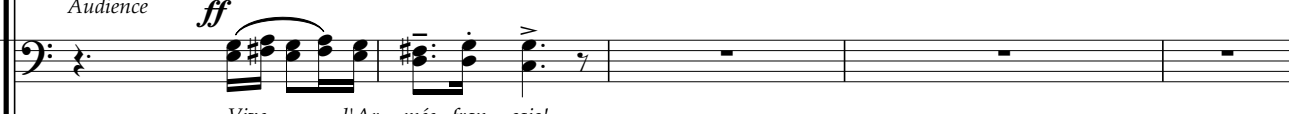
 **Vive**_____ l'Ar - mée fran - çais!

Chauvin's followers

ff

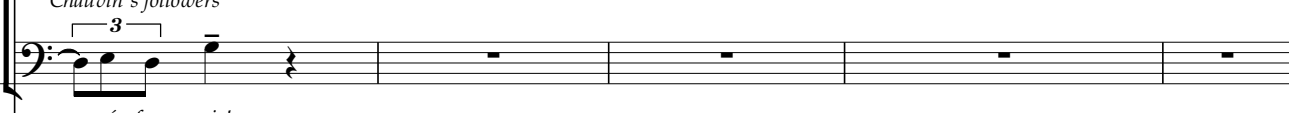
T.  **- mée fran - çais!**

Audience **ff**

 **Vive**_____ l'Ar - mée fran - çais!

Chauvin's followers

ff

B.  **- mée fran - çais!**



312

weakly, as most are inhibited, puzzled what to think.

IC

Ch

Dib

S

A

T

Audience

B

P

Stepping to Chauvin's side:

mf *f* *molto dim*

Vive... l'Em...

Vive... l'Em - pe - reur Napo - leon!

Vive... l'Em - pe...

pp

dim molto

24

♩ = 60

Audience2 subdued reaction and buzz.
 Talma (as Talma) steps to the fore:
 Audience2 applause.

317

Dib

vin!

T.

Chauvin's followers

Vive Chau - vin!

B.

Chauvin's followers

Vive Chau - vin!

24

♩ = 60

legatiss.*mp legatiss.*

320

Tal/A

Now have we all of that out of the way? This



322

Tal/A

play has a new act. Mon - sieur the

*rall**rall*

246 $\text{♩} = 50$

Tal/A

Em - pe - ror Na - po - leon was my friend

$\text{♩} = 50$

(no sub-division)

25 *(sempre legatiss.)*

326 *accel.* $\text{♩} = 54$ *p cresc* *mp*

Tal/A

In sup - port of you, this

25 *accel.* $\text{♩} = 54$ *mf* *dim.* *mp*

329 *rall* $\text{♩} = 52$

Tal/A

speech you would have heard from An - to - ny:

rall $\text{♩} = 52$ *dim.* *p* *cresc.* *mp*

Talma as Antony, proclaiming his lines from the play:

332 *mp* *mf* *p* *mp*

Tal/A

I loved him, Ro - - - mans, would have

336 247

Tal/A

gi - - - ven my life To save - - - my friend's.

6 3 3

8

26

340

Tal/A

The world was wit - ness - - to his deeds, the world - - - pro - claims - - -

26

5 5 5 5

mp dim. p mp

p cresc. poco a poco

345

Tal/A

his glo - - - ry.

(mf) dim (p)

8

Chau

Nearly in tears: p

Our ge - ne - ral -

3 3 3 3

mf dim mp dim p

6 6

348

Chau

was - - - al - ways - - with his men, he walked - - - a -

3 3 3 3

pp sempre

248

352

27

(8va ad lib.)

Fast

♩ = 80

Chau

mong us and fed our souls.

Fast

♩ = 80

f sub.

27

6

(pp)

Lafon steps to the fore.
Audiece2: Lafon-claque
applause. Chauvin
glares at the people and
moves to the side, DR.

355

Chauvin advances toward the front of the
stage and shouts in the face of audience2.

Chau

Un - grate - ful wretch - es!

♩ = 63

f cresc molto*f*

molto

p

358

Lafon as Lafon:

legatiss. *mp*

Laf/C

Gen - tle - men! let me re - sur - rect from this

Laf/C

362

now for - got - ten play these lines from Cas - si - us:

28

non legato

♩ = 138

as Cassius

Hear

28

♩ = 138

366 *cresc.*

Laf/C

me — coun — — — — — try — men, —

f dim

370 *f* *mf*

Laf/C

I — have — slain — my — friend to

p

373 *cresc.* *f* *mf* *legato*

Laf/C

serve — the cause — of — Rome. He — would have made —

mf dim. *p* *pp*

29

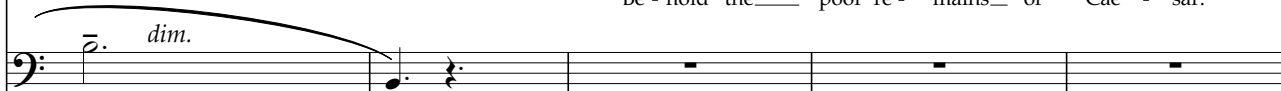
376 *cresc.*

Laf/C

— you slaves. And — there — fore have — I —

250 380 $\text{♩} = 126$ Talma as Antony: *p semi-legato*

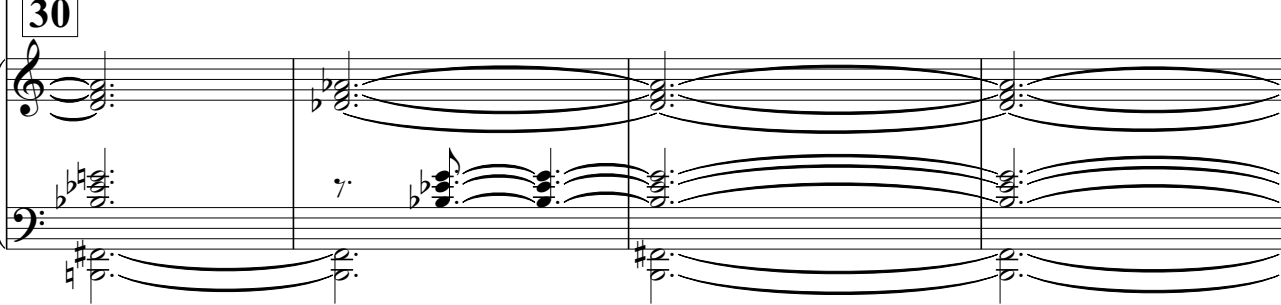
Tal/A 

Laf/C 



30 385 $\text{♩} = 126$ I Chauvin draws his saber, and salutes the heavens.

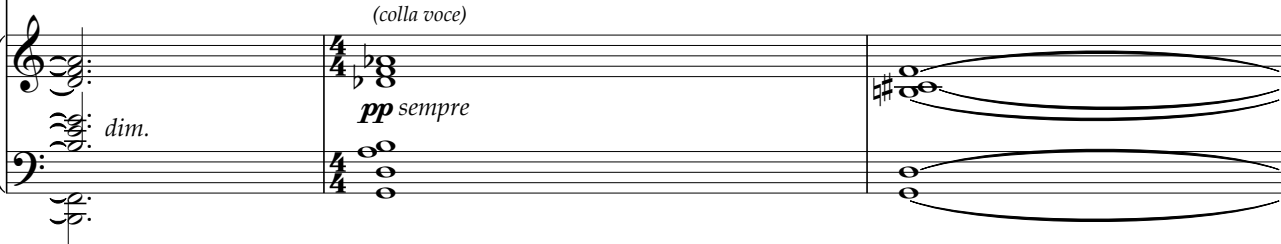
Tal/A 

30 

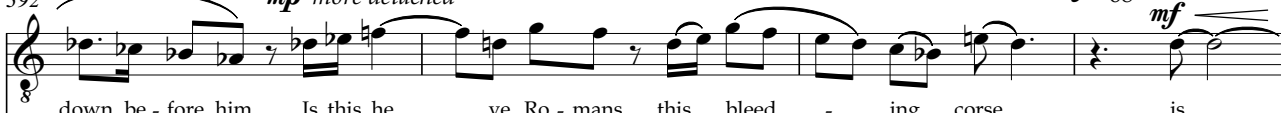
389 *(faster ad lib.)* *pp*

Tal/A 

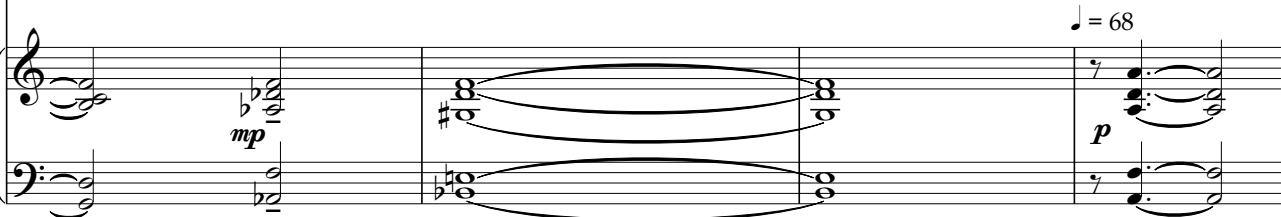
(colla voce) *pp sempre*



392 *mp more detached* $\text{♩} = 68$ *mf*

Tal/A 

$\text{♩} = 68$ *p*



396 *f detached*

Tal/A

8 this the migh - - - ty Cae - sar?

B.

An enthusiastic cast member, First Roman, remembering his cue:

f 3 The

(*p sempre*)

31

398 *mf* *ff* *cresc*

B.

blood still flows..

31

6 6 5 5

Chauvin takes the flag from the point of his saber and drapes it over his right shoulder. Chauvin hefts his saber, walks DLS of the Romans toward the audience², and with a great arc from his lower right leg around over his head, in one swooping motion, brings the flat of the blade of the saber down hard on the outside of his left leg. The bandage there oozes red, for all to see.

400 *marc.* *ff* *Accel*

Chau

The blood still flows!

f *Accel* *mp*

fff *p sub.*

I Chauvin half reaches down to his leg and winces slightly as a reflection of Chauvin's pain.

Chauvin can no longer hold a pose; the pain returns to his leg and he hobbles in a circle to his left, around Talma. The audience clagues titter. Antony/Talma catches Chauvin's left hand and raises it high in his as Chauvin completes his round-about in a kind of do-se-do dance movement. Mme.de Staël stands in her box, moves between her friends to the front of the box, and gestures to the crowd on stage2 and then to Chauvin.

♩ = 84

always marc., detached, vocally not fully demonstrating her frailty (until m.424).

402 *quasi f* 3

MdeS Mon - sieur, you flaun - ter of flags and sa - ber wai - ver! What sort of mad - ness is__ this

♩ = 84 3

Mme.de Staël begins her descent to the stage2 here, as Chauvin stabs the point of his saber on the stage2 floor in a defiant pose. Chauvin turns haughtily to the lady in the box, nose in the air and looking out the corner of his eye, but she is not there.

32

405

MdeS __ you force up - on our eyes? This is not thea - tre.

32 *ff detached* *f*

Chauvin does a double-take, looking for her and huffs. Laughable, she was not there to see his act. He resumes his haughty pose.

Talma, as Talma, looks at the lady who is gradually coming on stage2 from the rear, UR. He sings (until bar 422) in quite free rhythm.

409 *ff* 5

cresc. *gliss.* *cresc.* 3 3 5

411

MdeS *f* ³ And I___ you, Mon - sieur

Tal/A *mf* ³ ³ ³ ³ Ma - dame de Sta - ël,___ I, and we of the com - pa - ny, sa - lute_ you.

415 (dismissively) *p* ³ *f* ³ ³ ⁵ Tal - ma [Mon - sieur La - fon.] What do you think of this sol - dier's_ ob - scur - ing the point?

Tal/A *mp* No,___

418 ³ ³ ³ ___ Ma - dame, the play was a part_ of him. Just as he fa - vored much of my An - to - ny,

p *pp*

Mme.de Staël comes forward onto stage2 (she can start singing before arriving).
Once on stage2, she uses a cane, for she is obviously ailing.

421 *rit* ³ ³ ³ his heart was hum - ming Cae - sar's_ tra - gic hymn.

rit **33** ♩ = 74 *mp* ⁵ *sonore*

frail, seldom legato,
but quasi *mf*

Words more important than tone-
quality or purity of pitch.

MdeS 424

Mon - sieur Chau - vin, you have ru - ined the play writ - ten by my mo - ther's good friend,

MdeS 426

— Mon - sieur Vol - taire, and well ac - ted by my friend, Mon - sieur Tal - ma.

MdeS 428 $\text{♩} = 84$ non legato (focussing even more on text)

$\text{♩} = 84$ I am sor - ry you have been mak - ing such a ha - bit of such be - ha - viour o - ver this last

MdeS 430

year. And what were you try - ing to prove bloo - dy - ing your - self with that sa - ber wai - ving?

(more detached still)

34

During the following, one of Chauvin's retinue fetches him a high stool from the wings and places it DL on the stage, placed opposite Mme.de Staël, for it is noticed that he, too, is suffering from his infirmities; his bloodied leg is stretched out straight.

♩ = 62

433

p

pp

3

♩ = 56

439

*espress., legatiss.*3 *mp*

Chau

This is pa - - - triot's

♩ = 56

dim

pp

mp

3

442

Chau

blood spilled at Wa - ter loo, and brought to you here

3

35

445

Chau

to see, the blood in de - feat is the

35

mf

mp

3

Chau

same as in vic - to - ry. And we mark our suc - cess by drain -

poco

Chau

ing more blood from e - ne - my bo - dies than what

a poco cresc.

Chau

spirits from our own o - pen - ings. This is

mf

mp

Chau

pa - triot's blood. The Old Guard bleeds for our ex - iled ge - neral. My

dim.

mp

mf

mp

460

Chau

wound _____ lives _____ a - gain! To _____ bleed a lar - ger

464

Chau

vol - ume _____ else - where. This is pa - - - (triot's

$\text{♩} = 68$ *mf* *ff*

468

Chau

blood, pa -) - - - triot's blood spilled _____ at Wa - ter - loo.

accel. *ff sempre* **37** $\text{♩} = 76$

accel. **37** $\text{♩} = 76$ *ff*

472

Chau

The blood _____ in de -

mf *ff* *mf*

m.467-8 omit ossia's word-repetition if possibly able to complete m.466-9 in one breath without dim.

476

Chau

feat is the same as in vic - to - ry.

♩ = 100

479 Outburst: **ff**

Chau

And who gives you leave, gives you leave, to in - ter - rupt my play on my

accel. **rit**

♩ = 100

accel.**rit**

483 as marc. & detached as ever

♩ = 64

MdeS

Ah Mon - sieur, you live, you breathe, you bleed,

(non dim.)

Chau

stage?! I

rall **38** **38** **38**

ppp **pp** **sfp** **sfp**

returning to espress & legato

pp**p****p**

487

Chau

am a mi - ra - cle sur - vi - vor.

490 *mp* *poco cresc.*

Chau *3* *3* *3*

I in - ven - to - ry my scars and read the his - to - ry of my Em - pe - ror's ca

Still more focussed on words than tone,
but louder than her earlier entries,
momentarily forgetting her frailty.

493 *f* *3*

MdeS With this red flag do you pay ho - mage to this na - tion, or to the Em - pe - ror?

Chau reer in war.

ppp *p* *mf* *ppp* *p*

39

497 *rall* $\text{♩} = 74$ $\text{♩} = 68$

MdeS

Chau *ff* *grandiose & legato* *3* *mf* *3*

We French are cho - sen by God, God chose we French to rule to es -

39 *rall* $\text{♩} = 74$ $\text{♩} = 68$ *ff* *p* *fff*

502

Chau

tab - - lish rule o - ver sa - vage_ peo - ples_

dim. **rit**

p *cresc* **rit**

♩ = 64

506

Chau

for all_ the glo - - ry and the_ pro - fit and_ all the hap - pi-

♩ = 64

ff ***f***

509

MdeS

40 (as m.493) ***f*** 3 3

So the gran - deur of France is your ob - sess - ion.

Chau

ness_ of_ the French_ peo-ple

(senza accel)

40 (senza accel) *dim* ***mf*** *dim* ***mp***

513 261

MdeS *3* *cresc.* *3* *3*
 Have you con - sid - ered that your be - lief may be con - tra - ry to the fact?

Ich *f*
 Pa - tri - o -

p *mf*

Very detached, but now projecting text and pitches (if not quality).

515 *f* *3* *3* *3*
 You do all for the sake of this i - dea which may be

Ich *3*
 ti - sm is the so - lu - - tion. An - swers all ques - tions.

517 *quasi ff* *gliss.*
 false this i - dea which may be

Ich *3 mp* *mf*
 The tree of pa - tri - o - ti - sm is wa - tered by the blood of sol -

Chau *3 p* *mf*
 The tree of pa - tri - o - ti - sm is wa - tered by the blood of sol -

262 519 **accel.** *cresc.* **41** ♩ = 76

MdeS

ICh *false!* *mf grandiously* *cresc.* *ff* 3 3 3

diers. "We see a France re- turned to the glo - ry of our reign."

Chau *f excitedly* *poco cresc.* *ff* 3 3 3

diers. "We see a France, we see a France re- turned to the glo - ry of our reign."

accel. **41** ♩ = 76

523 *As m.493; but quasi mp*

MdeS You old sol - diers have pas - sion with - out rea - son.

mf *ff* *cresc.* *p*

525 *quasi mf* 3 *f* 3

MdeS You have or - der with - out free - dom. This na - tion is in want of

527 3 3 *quasi mp* 3 *f* 3 *as m.515*

MdeS pas - sion - ate rea - son - ing. This na - tion is in want of or - dered free - dom You

529 *louder louder* 263

MdeS think in terms of your sa - ber and flags and rant - ing.

ICh *legato f* be - cause that -

Chau *legato f* be - cause that -

molto

42

531 *legato and very spitefully. quasi mf* (long) ♩ = 76

MdeS But you are no lon - ger sol - dier - ing.

ICh is the glo - ry of French sol - dier - ing.

Chau is the glo - ry of French sol - dier - ing.

42

♩ = 76

pppp

535

Adel *sempre espress & legato mp* Ni - co -

chillingly cold, legatiss, sans nuance

ppp

Adele, who has been sitting with Michelle, rises from the rear of the audience2 section where Chauvin could not have seen her. She walks around to the US aisle US of the audience2 to a point where audience1 can see her and where Chauvin now sees her. Michelle follows after a moment.

Adel

las, my love, my friend, good fa - ther Come

43

Mme. de Staël rises and goes to Chauvin

Adel

home! Come home; is n't your heart at home?

rall

rall

a tempo

MdeS

p legato

You must not be a par - ti - zan and leave your home and peace be - hind.

Chau

non legato mp

Is there

44 a tempo

p

Chauvin rises, his arms
flop about to find the words.

Chau

the true Chau - vin here or on - ly a Ni - co - las?

p dim

$\text{♩} = 70$

$\text{♩} = 70$

561

Chauvin's eyes cast about in search. I Chauvin stiffens, comes forward a step and puts his hand on the hilt of his saber.

45

♩ = 56

legato espress. *mp*

265

Chau

Close - ness is

45

♩ = 56

Warmly, legato

ppp mp

567

Chau

know - ledge, in - ti - ma - cy is truth. I had

cresc *fp*

572

Chau

know - ledge and truth of two things. Our wars

mf (non dim) *pp* *fp* *dim*

577 warmly

p

46

mp (sempre espress.)

Chau

and you, dear - est A - dele. I know the truths of vic - to - ry and

pp *mp*

583

Chau

death and now de-feat. My close-ness was to war

p *mp*

cresc. *mf* *mp* *cresc.*

589

Chau

and to those ve-te-rans... I had know-ledge and

f

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

595

Chau

truth of some-one. Ser-vice made me dis-tant and dumb for her.

mp

p *dim* *mf*

♩ = 68
Più mosso

601

Chau

Now I am clo-ser to our flag, and to the France I knew from

f *legatiss.* *mp*

606 *cresc.*

49

267

Chau

oth - er lands.

Now I am clo-ser to the France I knew, and to our

49

p *mp* *sim.*

612

Chau

flag. These hon - ors blood to___ badge

are em - blems of bat - tle

cresc. *f* *p* *mp*

618

Chau

are em - blems of bat - tle which I knew best.

We kill for

50 *non legato* *ff*

50 *non legato* *cresc.* *f*

622

Chau

hun - gers not un - known_____ by oth - er a - ni - mals

*senza rall**cresc.* **meno mosso**

♩ = 58

meno mosso *mp* *legato* *dim.*

268 627 *legato mp* *3* *3* *rall* *p* *dim.*

Chau How do we be - come hu - man a - gain, af - ter that? My _____ life _____

633 *più mosso* *pp* *♩ = 64* *♩ = 58* **51**

Adel How be - come hu - man a - gain?

Chau _____ is death.

più mosso *♩ = 64* *♩ = 58* **51** *ppp* *p* *legatiss.* *3*

641 *espress. p* *mf* *3*

Adel Come _____ home. Come home _____

647 *3* **52** *p* *3* *3* *3* *3*

Adel Ni - co - las! Come _____

52 *dim* *3* *3* *3* *3* *3*

654 *mp* *rit* 269

Adel

Come _____ home.

rit

53 *a tempo* *p* *(non accel.)* *poco più mosso* ♩ = 63

Adel

You _____ are my man. You _____ are my

53 *a tempo* *p* *poco più mosso* ♩ = 63

666 *mf*

Adel

man, fa - ther to my ba - bies. You _____ are my

672 *mp* *p* **54**

Adel

man, fa - ther _____ to my ba - bies. _____ Come _____

54 *p*

Adel *mp cresc.*

home. Our house is your home.

mp cresc. p pp

Adel *mf*

Come with me to know me a - gain. I need your close - ness.

f

55

mf

Adel

and in - ti - ma - cy. Come home.

mf

Fast ♩ = 80

Adel

Ni - co - las!

MdeS

To Chauvin: *f*

What foul mat - ter is

Fast ♩ = 80

cresc. (mf) f mp ppp

56

dim molto

701 *pp* *sempre* 271

Adel

You

MdeS

drain - ing from your brain? The phan - ta - sms you hold there are un

mf

704

Adel

are my man; come

MdeS

real! Your be - liefs, sir, are "sim - ple and cer - tain",

[wagging her head]

707

Adel

home.

MdeS

dim thought - less and com - for - ta - ble *cresc* and your ha - tred is e - mo - tion - al *ff* ex - cite - ment.

ff

57 Chauvin only resolves the conflict by slumping down on his chair.

711

staccato sempre

mf *ff*

Chauvin gets up from the chair, while IChauvin moves first face to face and then back to back with him.

713 *mf* *ff* *mf*

715 **Quickly**
f

ICh We march in tight - knit ranks, must not step off the road to pick the

ff **Quickly**

718 *ff* *f*

ICh flow - ers. E - nough of this Ni - co - las per - son! Time to crow, and make the sun rise!

Chauvin turns and moves adroitly to the bumbling Chauvin.

IChauvin pushes down on Chauvin's right shoulder (where the flag rests) so that Chauvin goes to a stooped crouch.

58

IChauvin grasps the flag from Chauvin's shoulder and twirls it grandly into the air.

722 ♩ = 96

f *ff*

ICHauvin swirls the flag grandly with an arabesque to drape it over his own body. Audience2 sees ICHauvin for the first time.

ICHauvin boots Chauvin in the rear to sweep the debris into the dust-pan.

$\text{♩} = 92$

724

fff *dim* *p* *dim* *(f)* *dim* *(p)*



The Audience2 section transfers its perception to ICHauvin and now seeing and hearing ICHauvin for the first time, swoops to its feet in excitement and hails that act and cheers.

ICHauvin starts to swirl the flag again.

Chauvin goes forward to edge of stage2.

728

ICh

marc. f

Pa - tri - o - ti - sm — is the so - lu -

Audience2 (reacting to the flag)
"Oo" rhymes with "who"

S.

p *< mf* *p* *< mf* *p* *< mf*

Ooo!_ Ooo! Ooo!_

Audience2

A.

p *< mf* *p* *< mf* *p* *< mf*

Ooo!_ Ooo! Ooo!_

Audience2

T.

p *< mf* *p* *< mf* *p* *< mf*

Ooo!_ Ooo!_ Ooo!_

Audience2

B.

p *< mf* *p* *< mf* *p* *< mf*

Ooo!_ Ooo!_ Ooo!_

pp

Audience2 have their eyes and arms/hands raised up to IChauvin and stage2. IChauvin poses and swaggers until Mme. de Staël sings.

59 732

ICh

- tion!!

An - swers all ques - tions!

ff 3

S.

mf *ff* *f* 3

Aaah! Vive! Vive__ Chau - vin!_

A.

mf *ff* *f* 3

Aaah! Vive! Vive__ Chau - vin!_

mf *ff*

Aaah! Vive!

T.

mf *ff*

Aaah! Vive!

B.

mf *ff*

Aaah! Vive!

59

mp *p*

*Chauvin stops somewhere in the middle of the
throne of Audience2, unseen and unheard by them.*

Slower

$\text{♩} = 90$

ff

738

Chauvin

cresc molto

S.

cresc molto

A.

cresc molto

cresc molto

T.

fff *cresc molto*

fff *cresc molto*

B.

fff *cresc molto*

Slower

$\text{♩} = 90$

60

*Chauvin slumps forward
several steps, disappearing.*

Chau

741

dele! _____

S.

Vive! _____

Vive! _____

A.

Vive! _____

Vive! _____

T.

B.

60

*ppp**mf*

*Chauvin slumps forward
several more steps.*

745 *cresc molto*

S. — Chau - vin, Chau - vin, Chau - vin, Chau - vin!

A. — Chau - vin, Chau - vin, Chau - vin, Chau - vin!

T. *cresc molto*
vin, Chau - vin, Chau - vin, Chau - vin!

B. *cresc molto*
vin, Chau - vin, Chau - vin, Chau - vin!

pp sempre

Slower

a tempo

747 *p* quasi sobbing

Chau

A - dele

S.

A.

T.

B.

f *cresc.* 6

Vive, Chau - vin!

f *cresc.* 6

Vive, Chau - vin!

Slower

a tempo

ppp

ppp

ff

sf

[illegible]

61

751 **ff**

S. **ff**

Vive! Vive_____ Vive_____ Chau -

A. **ff**

Vive!_____ Vive!_____ Vive_____ Chau -

T. **ff**

Vive! Vive! Vive_____ Chau -

B. **ff**

Vive!_____ Vive!_____ Vive!_____ Chau -

f

Vive!_____

61

Piano accompaniment for measures 61-62.

753

S.

vin! Vive_____Chau - vin,____ Chau

A.

vin! Vive_____Chauvin! Vive_____Chau - vin,____ Chau

T.

vin! Vive_____Chau - vin! Vive_____Chau - vin,____ Chau - vin,____ Chau

B.

____ Vive_____Chau - vin!____ Vive_____Chau - vin,____ Chau - vin,____ Chau

____ Vive_____Chau - vin!____ Vive_____Chau - vin,____ Chau - vin!____

The musical score is written for a vocal ensemble and piano. It consists of eight staves. The first four staves are for the vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The last two staves are for the piano accompaniment. The score is in 2/4 time and has a key signature of one flat (B-flat). The vocal parts have lyrics in French. The piano part provides harmonic support. The score includes various musical notations such as dynamics (f), articulation (accents), and fingerings (6, 3). The tempo is marked with a '753' at the beginning.

più mosso

755

S. *vin!*

A. *vin!*

T. *vin!* *f* *6* *Vive!*

T. *vin!* *f* *6* *Vive!*

B. *vin!* *f* *6* *Vive!*

f *6* *Vive!*

più mosso

f *6* *Vive!*

The musical score is for a vocal ensemble and piano. It consists of five vocal staves (Soprano, Alto, Tenor 1, Tenor 2, Bass) and a piano accompaniment. The tempo is marked 'più mosso'. The key signature has one sharp (F#). The score includes lyrics 'vin!' and 'Vive!'. The piano part features sixteenth-note runs marked with 'f' and '6' (sexta). The vocal parts enter with 'vin!' and then 'Vive!' with a sixteenth-note run. The piano part enters with a sixteenth-note run marked 'f' and '6'.

756

S.

f Vive _____ Chau- vin! _____

A.

f Vive _____ Chau - vin! _____

T.

cresc. poco a poco

f Vive! _____

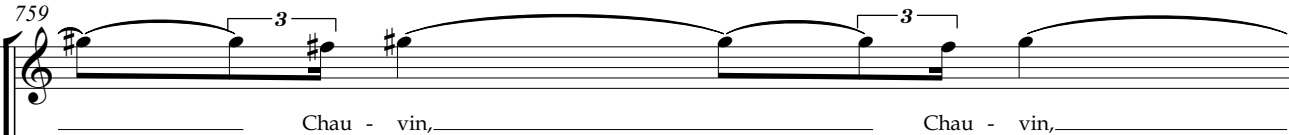
B.

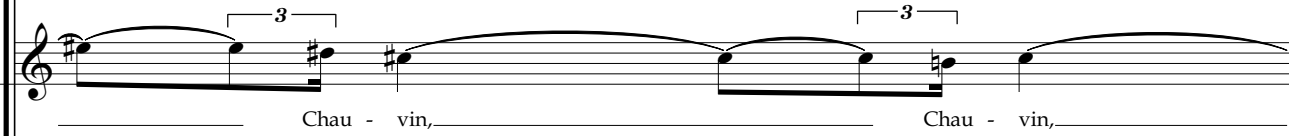
cresc. poco a poco

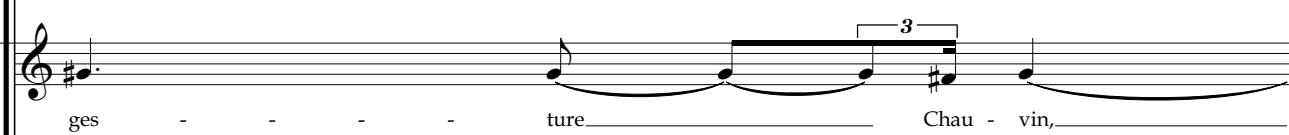
The musical score is for a vocal ensemble and piano. It consists of five systems of staves. The first system has two staves for Soprano (S.) and Alto (A.). The second system has two staves for Tenor (T.) and Bass (B.). The third system has a single staff for the Piano (P.). The vocal parts (S., A., T., B.) are in G major (one sharp) and 4/4 time. They feature a melody with a triplet of eighth notes and a half note. The piano part is in G major and 4/4 time, featuring a continuous sixteenth-note pattern with '6' (sexta) markings. The tempo/mood is marked 'cresc. poco a poco' and 'f' (forte). The lyrics are 'Vive' and 'Chau- vin!'.

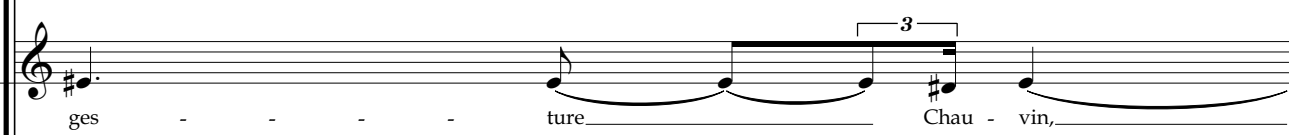
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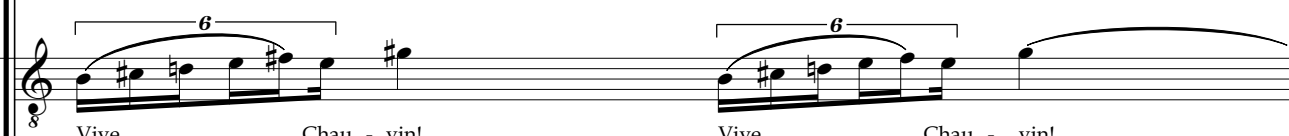
759

S. 
Chau - vin, Chau - vin,

A. 
ges - - - - - ture Chau - vin,

T. 
Vive Chau - vin! Vive Chau - vin!

B. 
vin! Vive Chau - vin! Vive Chau


vin! Vive Chau - vin!

760 *cresc molto* *(ffff)*

S. *cresc molto* *(ffff)*

A. *cresc molto* *(ffff)*

T. *cresc molto* *(ffff)*

B. *(ffff)*

(ffff)

cresc molto *(ffff)*

(ffff)

8va

cresc molto *(senza cresc.)*

6 *6* *6* *6*

♩ = 70

Adele now ascends to the stage²
and looks at IChauvin in dismay.

762 ♩ = 40

Adel

pp *3*

Ni - co - las, I

Chauvin slumps off, disappearing into
the wings, no longer an entity. Meanwhile,
IChauvin starts to bleed where his arm has
vestiges (now visible) of the military
impairment suffered by Chauvin.

Chau

pp

My ba - bies!

♩ = 40

♩ = 70

*ppp*8^{va}

pp

mp

IChauvin takes note of
Adele, even miming her words.

765

Adel

do not know _____ you a - ny - more!

Adele goes DL on stage² where she stands.
Mme. de Staël looks at Adele (whose
realization is dawning), then she looks up
at IChauvin who has struck a proud pose
straight front.

p

mp *3*

Mme. de Staël walks up to him, tries to pull IChauvin around facing her during these bars, but
he turns in his own good time and glares at her. Adele's grief begins to be visible - it grows and festers.

767

as m.424, but quasi *mp*

MdeS

What is this grain of sand _____ in - side your

3

3

3

3

768 $\text{♩} = 84$

MdeS shell, the ir - ri - tent_ your soul_ can - not_ expel?

Distant and veiled $\text{♩} = 84$

p *pp*

Mme. de Staël returns to her chair and sits.
 Ichauvin, meanwhile, looks at Adele.

63

Generally legato; very gradually increasing
 in *espress.* throughout m.772-856

(to Adele:)

p

770

Ich It is not her cool gen - tle

63

Michelle follows Adele onto stage2.

774

Ich kiss, nor her touch curved like a swan with *6 a* smooth pul -

778

Ich sa - ting po - wer be - neath the sur - face,

[A dancer could be seen responding to this veiled waltz, perhaps clothed as Imperial France; but never up-staging the singers.- ? back-projection.]

ICCh *p* *3* *3*

not her eyes fill'd with soft heat, not her

64

IC Chauvin now turns to look up
into the air above Audience2.

ICCh *p* *3*

dark un - paint - ed beau - ty. It's

ICCh *mp* *3* *cresc.*

some - thing else in her that holds my eye. Af - ter a fight, when I feel the

sempre pp *p* *cresc.*

ICCh *mf* *dim.* *mp* *3*

life de - part the man, I calm my - self see - ing a vi - sion of

dim. *p*

796 65 *mf* 293

ICh her. Her beau - ty, her eye, touch, kiss;

800 *p* *cresc. poco a poco*

ICh — and some - thing else that makes a bo - dy come — a - live, —

804 *f* *p*

ICh — re - vive, fill'd. with life and breath and

Poco più mosso

mf

3

ICh



gen - tle - ness.

Some - thing im -

S.



Ar

Ar

A.



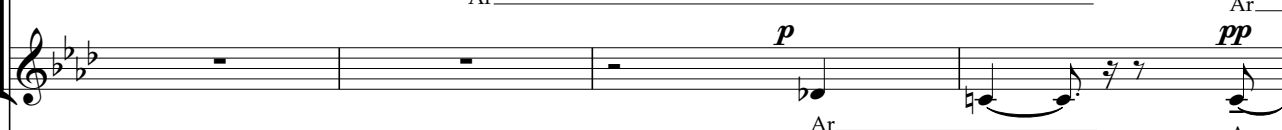
Ar

Ar



Ar

Ar



Ar

Ar

Poco più mosso

*cresc.*

ICh

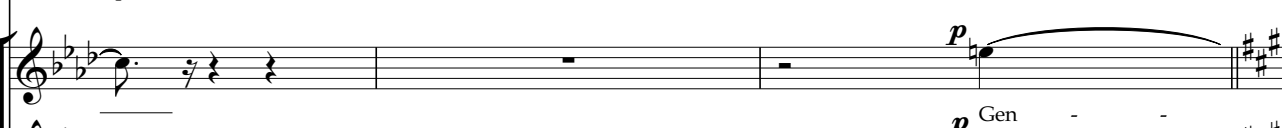


por - tant,

cru - cial,

a - bove all else.

S.



Ar

Ar

A.



Ar

Ar



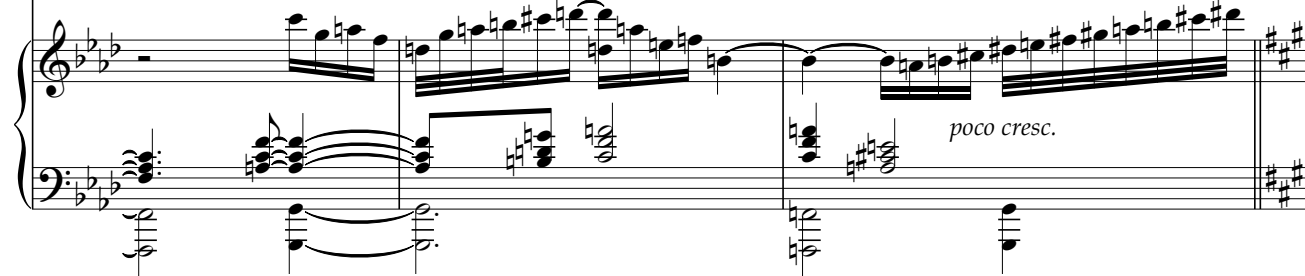
Ar

Ar



Ar

Ar



poco cresc.

"Ar" as in "far"

Poco più mosso

295

815

ICH *It is a ting - - - ling*

S. *tle - ness. come a - live;*

A. *tle - ness. come a - live;*

A. *makes a bo - dy come a - live;*

A. *makes a bo - dy come a - live;*

(non cresc.) mp 3

(non cresc.) mp 3

cresc. 3 mp 3

cresc. 3 mp 3

Poco più mosso

mf > mp cresc. 5 6 3

818

ICH *ten - sion, the ex - ci - - - ted e - ner - gy of her bo - dy*

S. *Ooo.*

A. *Ooo.*

A. *Ooo.*

A. *Ooo.*

f 3

mp

mp

p

p

mf 5 3

mp

821

ICh *tar* *get - ting me.*

S. *delicatiss. pp* *Ar* *delicatiss. pp* *a* *ting - ling*

A. *delicatiss. pp* *a* *ting - ling* *delicatiss. pp* *a* *ting - ling*

p *dim.* *dim.*

67

5

3

824

ICh *mp* *3* *The sin - ce - ri - ty*

S. *ting - ling* *and some - thing else* *fill'd* *with life*

e - ner - gy *and some - thing else* *fill'd* *with* *life*

A. *e - ner - gy* *and some - thing else* *fill'd* *with life* *and*

ting - ling *and some - thing else* *fill'd* *with life*

pp *cresc.* *p*

5

3

5

827 *cresc.* *mp*

ICh *3*
 of her de - di - ca - tion to me em - bra - cing me with - out

S. fill'd with life and breath and gen - tle - ness

fill'd with life and breath and gen - tle - ness

A. gen - tle - ness and breath

and gen - tle - ness

p

831 *f dim.* *espress. mp*

ICh arms a - round me, em -

S. *espress. mp* em - bra - cing

espress. mp em - bra - cing

A. *espress. mp* em - bra - cing me, em -

cresc. *mf* *dim.*

5 *6* *3*

*p**mf**cresc.*

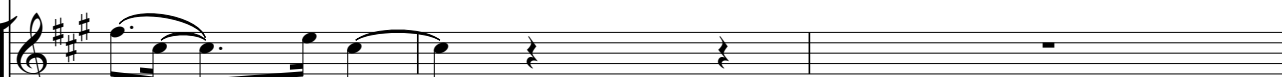
5

ICh

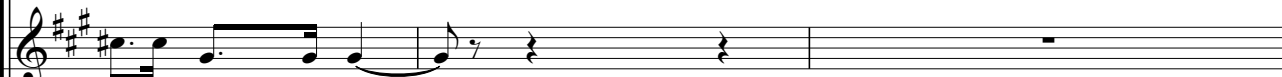


a kiss with - out lips, a touch with - out feel, a

S.

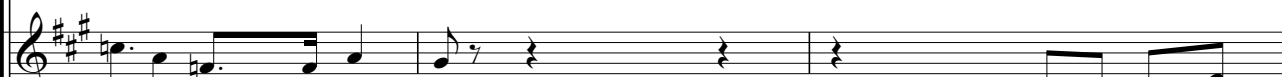


bra - cing me, _____



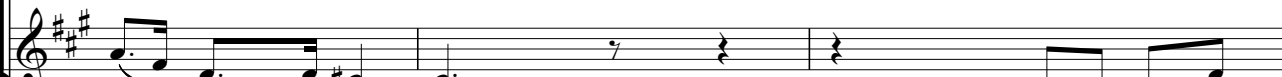
me, em - bra - cing me, _____

A.



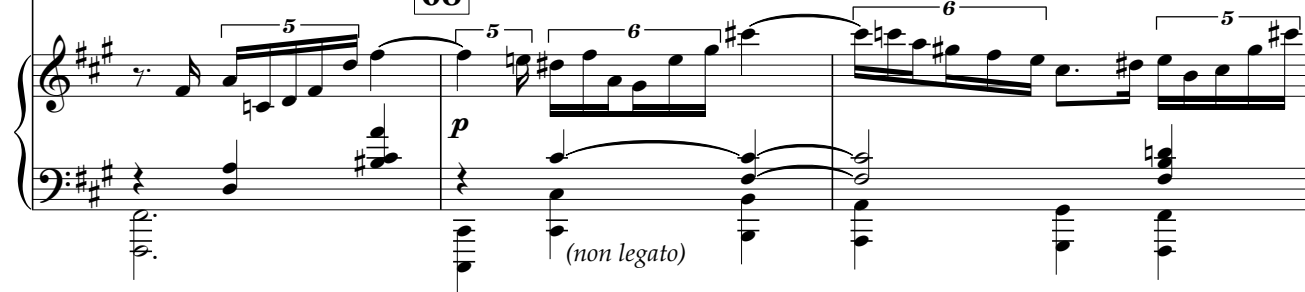
me, em - bra - cing me, _____

with - out arms a -



bra - cing me, _____

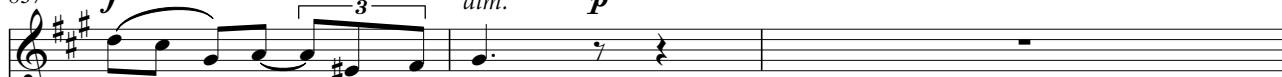
with - out arms a -



(non legato)

*f**dim.**p*

ICh



vi - sion with - out sight,

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

S.



touch _____

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

touch _____

fill'd with life and

cresc.

A.



round me.

Gen - tle - ness

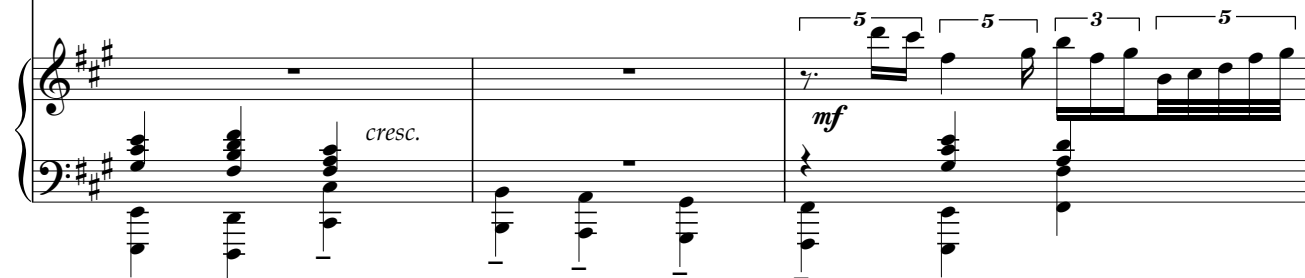
fill'd with



round me.

Gen - tle - ness and breath

fill'd with

*cresc.**mf*

840 299

S.

gen - tle - ness _____ ex - ci - ted e - ner - gy of

A.

gen - tle - ness _____ ex - ci - ted e - ner - gy of her

gen - tle - ness _____ ex - ci - ted e - ner - gy

gen - tle - ness _____ ex - ci - ted e - ner - gy

f *cresc.* *f* *cresc.* *f* *cresc.*

843

S.

her bo - dy, — tar - - - get - ting _____

A.

bo - dy, — tar - - - get - ting on

of her bo - dy, — tar - get - ting on me, tar - -

of her bo - dy, — tar - get - ting on me, tar - -

ff *poco dim.* *ff* *poco dim.* *ff* *poco dim.*

*cresc. molto**f* *3*
a fan-ta-sy drain-ing

ICh

S.

A.

f dim.
me, on
me, on
- get - ting
get - ting

f dim.
me.
me.
on me.
on me.

p cresc. molto
Ar
p cresc. molto
Ar
p cresc. molto
Ar

f *dim.* *mf* *(non legato)* *f* *5*

849 poco meno mosso

ICh

S.

A.

hate, an-ger, lust for death.

Ar em-bra-cing
Ar em-bra-cing
Ar em-bra-cing
Ar em-bra-cing

sfp *f* *sfp* *f* *sfp* *f* *sfp* *f*

poco meno mosso

ff *f* *ff* *cresc. molto*

852 (molto espress.) **fff** $\text{♩} = 76$ 301

ICh

Im - pe - rial La - dy France, _____

S.

me, a fan - ta - sy drain - ing hate. _____

A.

me, a fan - ta - sy drain - ing hate. _____

me, a fan - ta - sy drain - ing hate. _____

me, a fan - ta - sy drain - ing hate. _____

ff **ff** **f cresc.**

ff **ff** **f cresc.**



70 856 **ecstatic ff**

ICh

Your sa - vaged corpse shall be re -

70

8va

mf **mf** **non legato**

ICb

vived a - gain, *legatiss. p*

S. *legatiss. p* Oh

A. *legatiss. p* Oh

ICb

as you re - - - sur -

S. *dim.*

A. *dim.*

A. *legatiss. p* Oh

860

ICh

rec - - ted my

S.

A.

dim.



861

ICh

mu - ti - la - ted soul so

S.

mp *cresc.* 3

Or

mp *cresc.* 3

Or

mp *cresc.* 3

Or

"Or" as in "for"

Ich of - - - - ten, as you re - sur -

S. Or

A.

dim. *3* *(mp)* *3* *(p)*

dim. *3* *(mp)* *3* *(p)*

dim. *3* *(mp)* *3* *(p)*

7 *7* *7* *7*



863

Ich rec - ted my soul so of - - - ten. To

S.

dim. molto *3* *5*

7 *7* *7* *7*

864 *cresc.*

ICh La - - - - -

S. *(p)*

cresc.

865

ICh - - - dy France! - - -

ff

866 *fff*

ICh Im - pe - rial La - dy

867 *ffff*

ICh France!

(sempre ff)

71

During the following, IChauvin, Dibroc, Souvan, Picot and all the veterans stream down off stage2 onto stage1, to the back of the audience2 section UR. They then move out onto the DS of stage1 and march off DL with all the men of Audience2, after the cheering at m.901.

♩ = 122

869

ff always detached

Dib

71

♩ = 122

"French_ blood a trea - sure so au - gust, and hoar - ded with such jea - lous care

fff



873

ICh

ff

to crush op - res - sion's strength un - just with all the force of right ro -

Dib

to crush op - res - sion's strength un - just with all the force of right ro -

T1 Audience and Veterans

T.

f

to crush op - res - sion's strength un - just with all the force of right ro -

Audience and Veterans

B.

f

to crush op - res - sion's strength un - just with all the force of right ro -

f

ICH bust and bring us back our ho - nor fair.

Dib bust and bring us back our ho - nor fair.

T. bust and bring us back our ho - nor fair. French blood a

T1 Audience and Veterans

B. bust and bring us back our ho - nor fair. French blood a

Audience and Veterans

bust and bring us back our ho - nor fair. French blood a

72

mf *mf cresc.* *f* *mf* *ff*

ICH On - - - ward!

Dib On - - - ward!

T1 Audience and Veterans

T. trea-sure so au-gust and hoard - ed with such jea-lous care to crush op-

T2 Audience and Veterans

Audience and Veterans

B. trea-sure so au-gust and hoard - ed with such jea-lous care to crush op-

Audience and Veterans

trea-sure so au-gust and hoard - ed with such jea-lous care to crush op-

snare drum

p

ICb

On - - - ward, ve - te - rans all!

Dib

On - - - ward, ve - te - rans all!

T.

pres - sion's strength un - just with all the force of

B.

pres - sion's strength un - just with all the force of

pres - sion's strength un - just with all the force of

5 5 3



All the men in audience2 conspicuously leave the audience2 and traipse off behind the parade of IChauvin's following.

ICb

Dib

T.

right ro - bust and bring us back our ho - - - nor

B.

right ro - bust and bring us back our ho - - - nor

right ro bust and bring us back our ho - - - nor

right ro bust and bring us back our ho - - - nor

mp cresc. f ff p

5

894

ICh

Dib

T.

B.

ff

3

309

On - ward!

On - ward,

fair!

Bring us back our ho - nor fair!

73



898

ICh

Dib

T.

B.

ff

3

Cheering:

ve - te - rans all!

Bring us back our ho - nor fair!

(sempre f)

73

All the men exit, followed last by any English soldiers who were present. The remainder of audience², all women, sits silently, turning back to watch the actors on stage² and awaiting events.

902 ♩ = 116

ICb

Dib

T.

B.

♩ = 116

fff *p* *ff* *mf*

pp sempre

The players, Antony/Talma, Cassius/Lafon, Dolabella and the rest remain on stage², looking at loose ends. Talma moves DCS on stage², stands straight, cheats body left, raises his arm straight out toward the place where everyone exited, and raises his eyes toward that place. There is a wait before he sings anything, as if searching for the proper words. Then inspiration comes.

904

(accel. poco a poco)

pp sempre

905

p

906

Tal/A

74

mf

* Cry_ ha-voc! And let_ slip the dogs of war!_____

74

p

pp

pp

molto

After some distant shouts down the street, Talma's arm falls slack to his side, as his head drops. then he looks up to Lafon to say something. Lafon, now at Talma's left side, raises his right arm straight out to Talma's left shoulder and Talma puts his left hand on Lafon's right shoulder. Lafon raises his left arm straight out left, as if to point the way offstage UL.

911

Laf/C

Slower

$\text{♩} = 108$

mf

mp

As Fal - staff asks: * "Can ho - nor take a -

Slower

$\text{♩} = 108$

p

mf

p

fff

p sub.

molto

fff

pp sub.

916

Tal/A

75

Slower

$\text{♩} = 132$

No! What is ho - - nor?

Laf/C

way the grief of a wound?" A word.

75

Slower

$\text{♩} = 132$

Talma and Lafon wheel around and go UL of stage2, hands still at arm's length on shoulders as they stroll.

922

Tal/A *p cresc*

Laf/C *p cresc* Air! *p cresc*

Dol *p* *gliss.* *3* air

B. *p* First Roman air

ppp *3*

927

Adel *legato espress. p* Oh_

Tal/A *p* air *f* the word turns into a laugh *Exit*

Laf/C *p* air *p* air *f* ai(r) the word turns into a laugh *Exit*

Dol *p* *gliss.* air *f* ai(r) the word turns into a laugh *Exit*

T. *f* Actors the word turns into a laugh *Exit*

B. *f* Actors ai(r) the word turns into a laugh *Exit*

mf *3* *p*

76 $\text{♩} = 72$

934 ♩ = 76 313

Adel *Oh*

dim

p *mf* *p* *f*

3 *3* *3* *3*

941

Adel *Oh*

p *mf* *molto*

3 *3* *3* *3*

* Women of Audience2 *sempre mp* *3*

S. Her

A. Her

77

mf *3* *3* *3*

dim *p* *mf*

946

Adel *Oh* I am de - so - la - ted!

f *fff*

3 *3* *3* *3*

S. vi - sage twists with grief in her de - ser - - tion.

A. vi - sage twists with grief in her de - ser - - tion.

As a quasi Greek Chorus, with clear diction, but impassively maintaining a level tone; m.945-1225.
As such, very different to the character of m.808-853. The female Chorus split into three equally balanced parts.

Adele

fff *pp* *pp sempre* *p*

I am lost!

ff *pp* *pp sempre* *p*

ff *pp* *pp sempre* *p*

78

mp

[Generally less expressive than Adele.]

Mich

He will re - turn! A - dele, I be - lieve

sempre legato

pp *mp*

78

79

Mich

it must hap - pen. When they tire of the mo - no - to - ny of their

sempre p

Oh, Oh let her

sempre p

Oh, Oh let her

sempre p

Oh, Oh let her

79

965

Mich pas - sion, rea - son will re - turn. You__ will be the bet - ter choice, you'll see,

S. seek sweet rea - son's con - so - la - - - - - tion.

A. seek sweet rea - son's con - so - la - - - - - tion.

971

Adel *espress. mp* **80** *mf* I__ have felt the shock, the hor - ror,

Mich __ he will re - turn.

S. (S. II only) *sempre pp* She__ will not hear.

A. *sempre pp* She__ will not hear.

80

316

976

Adel *f* *dim.* *mp* *f*

the cha - os of his _____ world all im - plan - ted _____ in his _____ mind. Why_ for -



Adel

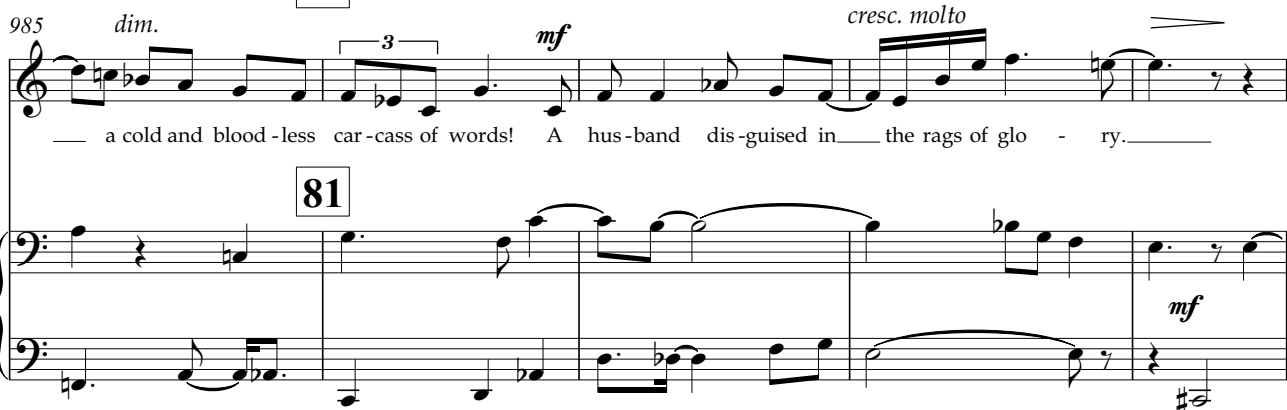
sake_ me, go off all draped in flags and tunes? That ha - ted im - age he be - came, _____



81

Adel *dim.* *mf* *cresc. molto*

_____ a cold and blood - less car - cass of words! A hus - band dis - guised in _____ the rags of glo - ry. _____



81

Adel *mf* *ff*

Now he says, "Seek_ glo - ry, _____ the an - swer to all ques - tions." Oh_



995

Adel *fff* false_ cold_ flame! He has gone *mf* for e-ver, ne - ver to re - turn.

82

1001 ♩ = 82

A spotlight comes up on Mme. de Staël.
She sees her retinue, still standing at the
front of her box. She rises to address them.

S. *sempre p non legato* Who does not know that

A. *sempre p non legato* The ca - vern e - choes wo - man's ou - ter - most woe.

A. *sempre p non legato* She wan - ders in the dark - ened care of sul - len sulk, and

82

♩ = 82

mp

1005 *senza accel or rall*

S. choice is rea - son's fruit? The ca - vern e - choes wo - men's ou - ter - most

A. Then pas - sion worms its way in - to the jui - cy

A. fol - lows where it will. With - out op - tion.

senza accel or rall

mp

♩ = 66

As m.424. To her retinue:

MdeS 1009 *quasi mf*

1015 *f*

Adel

My man's blood is black from the poi - son in his head.

non legato

mf

cresc.

84

1018 *quasi mf*

MdeS

Ah, mon - sieur does not bleed, the bleed - ing has stopped. He _____ is now

84

fp

mf dim.

1020

MdeS

blood - less. He is now _____ but an ab - strac - tion. What you be - lieve can _____ kill you.

f

cresc.

f dim.

1023

MdeS

What Bo - na - parte be - lieved, killed _____ this na - tion. His old - sol - dier - be - lie - vers

mf

mp

320

1026

MdeS

will_ re- vive_ his re - gi - ments and then re - gi - ment their minds_ with his sa - cred i - mage.

f dim. mf



85

1029 ♩. = 55

MdeS

Sounding much like m.402
(forgetting her frailty)

f

Chau - vin_____ is the se - men of Na -

85 ♩. = 55 (non legato)

mf



1032

MdeS

po - le - on._____ These 'Chau - vin - ists' tru - ly be - lieve_____ and



1035

MdeS

true be - liev - ers are_ fa - na - tics, with_ a ma - la - dy of_ the

cresc.

1038 86 $\text{♩} = 66$ *As m.515.* ***f*** 321

MdeS soul, a crazed

1040

MdeS sense of French in - fa - li - bi - li - ty,

1041

MdeS that will raise this na - tion from the dead

(sempre non legato)

1042 *cresc.* ***ff***

MdeS and give it so much to live for.

Mme. de Staël goes to Adele and puts a motherly arm around her. Adele pulls away vigorously. Mme. de Staël takes the rejection in her stride, backs off, tottering somewhat from her infirmities, and turns US to be embraced and steadied by her entourage, which has descended to the rear of stage.

87

Slower *mf*

1045

Adel

There_ has been a death_ in this fa-mi-ly by_ a wea-pon_ all the worlds_ at_ war_

87

Slower *legato*

p

1050

Adel

—could not in-vent. The fa-ther has died_ by his own brain-child. Smo-thered by a fic-tion.

p *pp* *p*

1055

Adel

Stran-gled by a be-lief_ Dis-mem-bered_ by a dream.

mf *mp* *dim.*

88

323

1060

♩ = 96

* *espress.**mp**cresc*

Mich

88

♩ = 96

Now he

Mich

1064

f

loves

the

gods

of

war.

Mich

1068

mf

His ghost

hangs

hea - vy

in this

act - ing place.

89

1072

Mich

89

From m.1060 through to m.1214, Michelle at last demonstrates an expressive vocal quality.

324 1076

Adel

*mf*Adele closes her eyes and
puts her fingers to her temple.

I've seen in here the

1076 1077 1078 1079

mp *pp* *p*

Adel

1080

mp

ma - ny ways his life - less - bo - dy - falls. My

1080 1081 1082 1083

mp

90

1084

Adel

dim.

mind can't lift him up from wound or death.

1084 1085 1086 1087

mp *p*

Adel

1088

mf

My wit won't wash the scum or fear from his con

1088 1089 1090 1091

p *mp*

1092 91 ff f cresc 325

Adel tort - - - ed brow. He walked cou - ra - geous lanes to-ward

p *cresc.* *dim.* *f* *mp* *mf*

1098

Adel dead - ly steel, en - dured with for - ti - tude on - rush - ing shot and shell and

mp *ff* *mp*

1103 *mp* *cresc*

Adel of - ten fell. But healed with time to brave that hell a -

dim.

92 1108 *f* (sempre express.)

Adel gain. To brave that hell

Mich (sempre express.) *f* *mp* *mf*

Can - not you break the chains of

92 *cresc.* *f* *mf* *mp* *f*

1112 *dim.*

Adel a - gain.

Mich *cresc.* wretch - ed - ness and e - merge from the dark - ened cave of wo - men's

cresc. (*sempre cresc.*)

93

1116 *f*

Adel I am wretch - ed from

Mich *fff* woe, see a new source of light? (*senza dim.*)

93 *dim.* *f*

mf *f*

Indicating her throat
heart and gut.

1122 *ff*

Adel his con - ceit. I felt in here the fear and u - gli - ness

ff *cresc.* *ff*

1127 94 327

Adel *mf*

he faced. No my - thi - cal fi - gure chained to a

dim. *mf*

94

1132

Adel *dim.*

rock en - dured more ea - gle tor - tures than that man

dim. *p* *pp*

1137

Adel *accel.* *marc. f* $\text{♩} = 108$

But for what such no - ble cou - rage? Ren - der - ing to man -

accel. *mf* $\text{♩} = 108$

1141

Adel *(sempre f)* *mp legato* $\text{♩} = 108$

kind the high - est ser - vice in re - sis - tence to op - pres - sion? Bring - ing light in - to the

p *ppp* *p*

95

Adel

world? Cham - pion - ing hu - man li - ber - ty for which a re - vo -

p *cresc*

ppp *cresc*



Adel

lu - tion was fought? No! I am a - ban - doned

f *ff*

dim. *p* *mp* *f*

96 96



Adel

for con - ceit.

mp *molto cresc. e espress.*

Mich

You are not a - ban - doned; you are

p *pp sempre*

mp

$\text{♩} = 84$ $\text{♩} = 84$

1165

legato e espress. mf

Adel *Wo - men mourn*

Mich *ff* *mf* *li - be - ra - ted. It's a new life, A - dele! See Mi -*

MdeS *f* *No!*

S. *S. I and ½ S. II* *sempre mp* *You are freed, you are freed.*

A. *A and ½ S II* *sempre mp* *You are freed, you are freed.*

f *dim.* *mf*

1169

Adel *los - ses shame - less - ly I*

Mich *chelle who knows all the liv - ing need*

MdeS *mf (vocally like m.515)* *There was no glo - ry in all his sa - cri - fi - ces. No glo - ry in such*

S. *sempre p* *You are re -*

A. *sempre p* *You are re -*

mf cresc.

330

1172

Adel see these hands. In the bones of these

Mich to know except a man. No great

MdeS tor - ture to con - quer! to op - press! For what?

S. -leased. *sempre p* You are re - leased

S. -leased. *sempre p* You are re - leased from thank -

A. leased. *sempre p* You are re - leased from thank -

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

98

Adel hands there is no na - tion.

Mich loss, we have friend - ship, so - ci - e - ty,

MdeS His was not mag - na - ni - mous en - dur - ance. His Ge - ne - ral

S. from thank - less ties.

S. less ties.

A. less ties. Li - ber - ty,

mp cresc.

98

1178 331

Adel *f* *mf less legato* Bones. They are

Mich com - merce, in - de - pen - dence. See Ma - dame who

MdeS *f* *cresc.* swal - lowed the i - deals of re - vo - lu - tion and vo - mit - ed the sour -

S. So - ro -

A. E - qua - li - ty, So - ro -

E - qua - li - ty, So - ro -

f mp f mf

1181 Mme.de Staël exits

Adel *cresc.* *3* an - cient. They will go on

Mich *an 3* thought like a man and felt like a wo - man. She re - con - ciled op - po - sites.

MdeS - ness of wars of sub - ju - ga - tion.

S. *sempre p* ri - ty. Li -

sempre p ri - ty. Li -

A. *sempre p* ri - ty. Li -

mp cresc. mf

Adel

thou - - - sands of years.

Mich

mf — with en - thu - si - a - sm. do - ing great harm to fa - na - tics *mf* With in - dus - try, we can do it all.

S.

- ber - ty, E - qua - li - ty, So - ro - ri - ty.

- ber - ty, E - qua - li - ty, So - ro - ri - ty.

A.

- ber - ty, E - qua - li - ty, So - ro - ri - ty.

mp *p*



♩ = 76

Wearing a haunted look:

99

♩ = 70

Adel

We can do no - thing. My flag was the a -

p *pp*

ppp *legato* *pp*

♩ = 76 ♩ = 70



Adel

ro - ma of bread. My drum was the chil - dren at play.

pp *ppp* *cresc.*

100

1202

*p**mp*

333

Adel

My___ march was___ shop - ping day.

My bat - tle was the

S.

sempre p

Our

sempre p

Our

sempre p

Our

100

p

1206

*mf**poco cresc*

Adel

dai - ly la - bor. My pa - rade was the en - trance of___ fa - mi - ly,___ and my

S.

ci - ti - zens' pa - tri - o - ti - sm___ stirs the glo - - ry,___ stirs___ the

ci - ti - zens' pa - tri - o - ti - sm___ stirs the glo - - ry,___ stirs___ the

A.

ci - ti - zens' pa - tri - o - ti - sm___ stirs the glo - - ry,___ stirs___ the

mf

Michelle goes to put her arms around Adele

101 ♩ = 84

1210 *(f)* *fff*

Adel glo - ry was the ce - le - bra - tion of re - u - ni - on. I do not want to be touched!

Mich A - dele...

S. glo - ry of our lives at home.

A. glo - ry of our lives at home.

101 ♩ = 84

mp *sfz*



1215 ♩ = 78

Adel I can - not be com - for - ted!

S. *non legato sempre mp* We must ho - nor those sol - diers who

A. *non legato sempre p* We must ho - nor

A. *non legato sempre mf* We must ho - nor those sol - diers who *dim*

♩ = 78

sfz *mf*

Adel



But damn the

S.



— died in the ser - vice.

And we must re - spect the li - ving ve - te - rans

A.



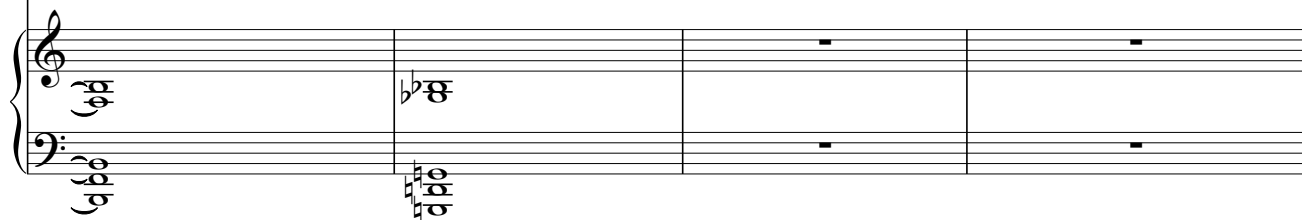
those who died in the ser - vice.

And we must re - spect the li - ving ve - te - rans



died in the ser - vice.

And we must re - spect the li - ving ve - te - rans



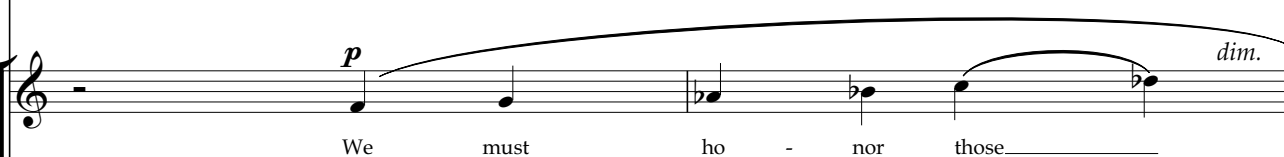
Adel



e - vil kings_ and the Em - pe - rors_ re - gard - ing wor - ship!

And ge - ne - rals and mi - ni - sters

S.



We must ho - nor those

rans.

We must ho -

A.



we must ho - nor

those sol - - -



Adel

on ad - ven - tures of con - ceit that go a - gainst ev - ry - thing we should live by.

S.

sol - diers who died.

nor those who died.

A.

diers who died.

102 ♩ = 70

mf

Adel

Damn the wretch - es! Damn them all!

ff *cresc.* *p* *mf*

Mich

And what will you tell your chil - dren?

legato, espress. *mp* *mf* *mf* *mf*

S.

Tell them the truth of

Tell them the truth of

A.

Tell them the truth of

1231 *non legato* **f**

Adel He fought con - ceit - ed wars through mud and blood.

S. Ni - co - las Chau - vin. **f cresc** Tell

Ni - co - las Chau - vin. **f cresc** Tell

A. Ni - co - las Chau - vin. **f cresc** Tell

f

1233 $\text{♩} = 66$

S. them where Ni - co - las Chau - vin is now. **f**

them where Ni - co - las Chau - vin is now. **f**

A. them where Ni - co - las Chau - vin is now. **f**

$\text{♩} = 66$

103 Addressing the women in Audience2:

1235 *legato, molto espress.* **f** *dim.* **mf**

Adel You wo - men are the guar - di - ans of the na - tion's

103 **mf** **mf** **f**

cresc.

Adel

wombs. If you find those wild - ing man - eat - ers se - duc -

*non legato, ff marc.**dim.**cresc.*

Adel

-tive. Na - po - leon's se - men will en - ter your bel - lies, and you will

*ff**f*

104

Adel

give birth to a na - tion of su - per pa - tri - ots who will

Adel

whore for war to the end of mi - li - ta - ry glo - ry, an ex - tre - mi - ty of

1261

Adel

peace. His na - tion did - n't teach him

p

1264

Adel

106

106

molto ff

molto f

fff

fff

5

15^{ma} + 8^{va} 5

Angrily to all:

1268

Adel

fff

He is with his mis - tress... He

9

1271

Adel

cresc.

107

107

is with his mis - tress, fight - ing blood - y wars.

ff

3

3

1274 ***ff*** molto espress. *cresc.*

Adel Out there some - where out there some -

1278

Adel - - - where Dans le noire.

1282 ***ff***

Adel Le noire.

1284 ***ffff*** **CURTAIN**

Adel Noire!