



Chauvin

An Opera in Three Acts

ACT TWO

Vocal Score

Music by

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Libretto by

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mj253 music composed 2000

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SYNOPSIS

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

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.

He travels around France, carrying his monomania everywhere. At a theatre in Paris he interrupts a play with his ranting, but he still suffers from irresolution. Finally, his alter-ego subsumes his domestic self. In his new incarnation, he abandons the distraught wife to march into the future without them.

THE STORY

A wounded soldier, Nicolas Chauvin, is discharged from Napoleon's army with high honours. A rogue soldier, Dibroc, is pardoned by Napoleon so that he can assist Chauvin in his return home. From the solicitude of Napoleon toward Chauvin is born, like Athena from the brain of Zeus, fully grown and fully armed, a new Chauvin, IChauvin, representing the thoughtful Chauvin, the incipient ideology of "Chauvinism".

Chauvin, with Dibroc, arrives home with two comrades, Picot and Souvan. Chauvin's wife, Adele, and the two children by Nicolas, Henri and Jeanette, welcome him, but he cannot escape his experience of war in the Napoleonic army, nor his alter ego in IChauvin. Napoleon, fleeing from the advancing Allied armies and those who will restore the monarchy, comes through Rochefort, Chauvin's hometown and birthplace, and happens to stop for a brief respite outside Chauvin's house where Chauvin's wife has a bakery. Chauvin recognizes the furtive Napoleon, but he is not accustomed to seeing this divine emperor in his deposed state. He acts brashly and almost gets the emperor captured by some royalist-terrorists before Napoleon makes his escape. Chauvin concludes he must abandon his wife and children and pursue his transcendental view of reality elsewhere.

He will travel around France carrying his ideology to every corner. Chauvin, a true believer, 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.

ACT ONE A wounded soldier, Nicolas Chauvin of "chauvinism" notoriety, returns to Paris from Waterloo to receive honours from Napoleon, whose charisma engenders a personified alter-ego in Chauvin. A rogue soldier, Dibroc, is pardoned by Napoleon so that he can assist Chauvin in his return home. From the solicitude of Napoleon towards Chauvin is born, like Athena from the brain of Zeus, fully grown and fully armed, a new Chauvin, IChauvin, representing the thoughtful Chauvin, the incipient ideology of "Chauvinism".

ACT TWO Chauvin, with Dibroc, arrives home with two comrades, Picot and Souvan. Chauvin's wife, Adele, and the two children by Nicolas, Henri and Jeanette, welcome him, but he cannot escape his experience of war in the Napoleonic army, nor his alter ego in IChauvin. Napoleon, fleeing from the advancing Allied armies and those who will restore the monarchy, comes through Rochefort, Chauvin's hometown and birthplace, and happens to stop for a brief respite outside Chauvin's house where Chauvin's wife has a bakery. Chauvin recognizes the furtive Napoleon, but he is not accustomed to seeing this divine emperor in his deposed state. He acts brashly and almost gets the emperor captured by some royalist-terrorists before Napoleon makes his escape. Chauvin concludes he must abandon his wife and children and pursue his transcendental view of reality elsewhere.

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 II

TIME: 3rd July, 1815, Monday, before light in the early morning. The moon is low, about to disappear (DC), as the first rays of the sun lighten the sky in the east (UC). At a certain time, noted, during the act, time passes into early afternoon. The curtain may be drawn and the quintet omitted at that point in the middle of the act, or not, at the discretion of the producers.

SETTING: In the environs of Rochefort, France, (Chauvin's birthplace). A square surrounded by the Chauvin home (SR), which is in part a bakery, a stone wall (US), a butcher shop (UL), a dairy store and an inn (DL). Between the butcher shop and the dairy store is a passageway leading off left. SRC is a tree, under which is a bench. The tree has a large trunk, and the leaves and branches hang from the flies so that the shops around the square are not obscured. CS is a well. Mme. Chauvin's bakery has a Dutch door through which she conducts her trade. Just outside the door US of it is a table and chairs where patrons may sit and visit, eat bread and drink. Throughout the scene, veteran soldiers trickle in and congregate around the table. US running right and left of centre is a stone wall. The gate is UC, but it is cut at a right angle to the wall so that the region beyond is masked by the overlapping wall sections.

HISTORICAL NOTE: (From Imbert de Saint-Amand): Monday, July 3. General Beker, always respectful toward the Emperor, told him in the morning that it might be dangerous to delay in this manner [tarrying in Niort], as there was reason to fear the arrival of an English fleet before Rochefort, which would render his Departure for the United States impossible. Napoleon allowed himself to be convinced, and left Niort, but not without regret. A detachment of light cavalry escorted him. Before evening they entered Rochefort. In the town and its environs were a regiment of naval artillery, fifteen hundred National Guards, and nearly three thousand gens d'armes, all of them well disposed toward the Emperor. They protested their devotion to him. He stayed at the Maritime Prefecture and the people gave him just such a welcome as he had received at Niort. Rochefort is one of the towns on whose sanitation Napoleon had expended most money. For many years he had continued the works for drying up the marshes that surround it - the inhabitants of Rochefort were grateful on that account, and not afraid to show it.

CAST IN ACT TWO

PRINCIPALS

Adele, IChauvin, Napoleon, Chauvin, Dibroc.

SUPPORTING CAST

Fopin, Jeanette, Henri, Michelle, Souvan, Old Veteran,
Picot, Joseph, Puiné, Terrorist Leader

CHORUSES of shoppers, veterans, and White Terrorists

Non-singing: Veterans, guards, shoppers,

ROLES not in Act One

Soprano

Mme **Adele** Chauvin, four years younger than Chauvin, married him in 1804, at 28 years; in Act I, 35 years of age; a baker whose shop was purchased with Nicolas' money, obtained through substitute conscription. (Adele represents the realm of the humanistic, natural world, as opposed to the preternatural or supernatural.) Offstage during Act I, on stage most of Acts II and III.

Soprano

Henri and Jeanette Henri, 10, son of Nicolas and Adele, conceived during one of Chauvin's many convalescences, probably around the time when Chauvin was called to stand guard in the cathedral at Napoleon's coronation in 1805. Jeanette, 8, daughter of Nicolas and Adele. Either or both parts could be sung by children, or acted by children and sung offstage by appropriate voices, the child-actors "singing" with their backs to the audience during the longer arias. Each appears in Act II only.

Mezzo

Michelle Couvé, Adele's companion, "Aunt" to Adele's children. In Act II and III.

Tenor

Fouché (I) = **Joseph** (II) = **Caesar** (III) : Lyric Tenor. Joseph Fouché, Duke of Otranto, was Minister of Police in Act One. Joseph in Act Two is one of Napoleon's brothers.

Baritone

Guillaume **Puiné** (II): a citizen Bonapartist who was actually killed by terrorists in the manner described in the second act. [= Baron **Fain** (I) and Pierre **Lafon** (III)]

Bass

Davout (I) = **Terrorist Leader** (II) = **Dolabella** (III) : 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. Louis Davout is Minister of War in Act 1.

ADDITIONAL CAST

Soprano

Mme. Fopin, a shopper in Act II (could easily be a Chorus-member)

Mezzo

Terrorist (II) one of the quintet, here able to sound raucous (elsewhere in the opera, could be a Chorus-member).

Lyric Tenor

Souvan (II): is one of the two veterans who accompany Dibroc and Chauvin to Rochefort. As such, he is in the audience for the play in (III), but only sings as a member of Chauvin's followers during (III). [= Lucien (I)]

Tenor

Terrorist (II) one of the quintet, here able to sound raucous (elsewhere in the opera, could be a Chorus-member).

Baritone

Terrorist (II) one of the quintet, here able to sound raucous (elsewhere in the opera, could be a Chorus-member).

Bass Baritone

Old Veteran (II) [= Caulincourt (I) and Brutus (III)]

Bass

Picot (II) is one of the two companions with whom Chauvin and Dibroc journey to Rochefort. If Picot is in the play's audience and like Souvan sings only as a member of Chauvin's followers, then the First Roman one-line part could be sung by a member of the actor's chorus. [= General Bertrand (I) and First Roman (III)].

CHORUSES in ACT II

CHORUSES OF SHOPPERS, VETERANS, WHITE TERRORISTS

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 TWO

TIME : July 3, 1815, Monday, before light in the early morning.

The moon is low, about to disappear (DC), as the first rays of the sun lighten the sky in the east (UC).

At a certain time, noted, during the act, time passes into early afternoon.

SETTING : In the environs of Rochefort, France (Chauvin's birthplace).

A square, surrounded by the Chauvin home (SR), which is in part a bakery, a stone wall (US), a butcher shop (UL), a dairy store and an inn (DL). Between the butcher shop and the dairy store is a passageway leading off left. SRC is a tree, under which is a bench. The tree has a large trunk, and the leaves and branches hang from the flies so that the shops around the square are not obscured. CS is a well.

Mme. Chauvin's bakery has a Dutch door through which she conducts her trade.

Just outside the door US of it is a table and chairs where patrons may sit and visit, eat bread and drink.

Throughout the scene, veteran soldiers trickle in and congregate around the table.

US running right and left of center is a stone wall. The gate is UC, but it is cut at a right angle to the wall so that the region is masked by the overlapping wall sections.

The Old Veteran is asleep on the bench beneath the tree.

$\text{♩} = 88$

ppp *sempre*

pppp *cresc* *(pp)* *mp* *pppp* *sempre* *dim*

8

CURTAIN

p *ppp* *gliss.* *pp*

[hold pause until curtain-movement finished]

Adele enters through the Dutch door

1 ♩ = 87

legatiss. **p**

Adel

These

pp *dim*

1 ♩ = 87

pp **pp**

Adel

qui - et dawn - ing hours are mine.

Adel

The cool moist air dis -

p

2

pp **pp**

Adel

pels the heat.

3

3

pp **p**

37 *mp*

Adel

These qui - et dawn - ing hours are

42 *rit poco a poco* *♩ = 86*

Adel

mine. _____

A few Sopranos start to enter and go shopping.

rit poco a poco *♩ = 86*

47 *♩ = 80* *p*

Adel

My pas - tries' si-lent shouts en gage _____ the neigh-bor's nose, _

sim. *♩ = 80*

52 *accel.* *♩ = 94* **4**

Adel

_____ and she is here. _____

accel. *♩ = 94* **4** *mp*

More of the chorus Sopranos and some Contraltos (towns-people going shopping) start to enter

Chorus Contraltos (towns-people going shopping) start to enter

57

S. *mp* The co - ver - let of night is shed when

S. *mp* The co - ver - let of night is shed when



60

S. Sun___ has pulled him - self from bed. The co - ver - let of night is shed when

S. Sun___ has pulled him - self from bed. The co - ver - let of night is shed when

A. *mp* The co - ver - let of night is shed when

A. *mp* The co - ver - let of night is shed when

A veteran comes through the wall entrance
US, and goes to a table outside the bakery.

5

121

63

S. *f*
Sun___ has pulled him - self from bed. In - con - stant Moon a - gain_ de - fers to

S. *f*
Sun___ has pulled him - self from bed. In - con - stant Moon a - gain_ de - fers to

A. *f*
Sun___ has pulled him - self from bed. In - con - stant Moon a - gain_ de - fers to

A. *f*
Sun___ has pulled him - self from bed. In - con - stant Moon a - gain_ de - fers to

5

f *mf*

67

S. *mf*
him who now the stars ob - scures. In - con - stant Moon a - gain_ de - fers, a - gain de -

S. *mf*
him who now the stars ob - scures. In - con - stant Moon a - gain_ de - fers, a - gain de -

A. *mf*
him who now the stars ob - scures. In - con - stant Moon a - gain_ de - fers, a - gain de -

A. *mf*
him who now the stars ob - scures. In - con - stant Moon a - gain_ de - fers, a - gain de -

cresc. *f* *mp*

71

S. *f* *mp*
fers to him who now_ the stars ob - scures. A - rise, a -

S. *f* *mp*
fers to him who now_ the stars ob - scures. A - rise, a -

A. *f* *mp*
fers to him who now_ the stars ob - scures. A - rise, A - rise, a -

A. *f* *mp*
fers to him who now_ the stars ob - scures. A - rise, A - rise, a -

mf

75

S. *mf cresc.* **6**
rise to_ greet_ night's af - ter - life.

S. *mf cresc.*
rise to_ greet_ night's af - ter - life.

A. *mf cresc.*
rise to_ greet_ night's af - ter - life.

A. *mf cresc.*
rise to_ greet_ night's af - ter - life.

f **6**

78

legato mp

S. And we— who shop the staff of life,

legato mp

S. And we— who shop the staff of life,

legato mp

A. And we— who shop the staff of life, our—

legato mp

A. And we— who shop the staff of life, our—

82

mp *3*

S. our wine, our meat, *mf* *cresc.* *f* our cheese and bread, our

mp *3*

S. our wine, our meat, *mf* *cresc.* *f* our cheese and bread, our

mf *cresc.* *f*

A. meat, our cheese and our bread, our cheese and our

mf *cresc.* *f*

A. meat, our cheese and our bread, our cheese and our

87 *mf* *f* 7 *semi-legato mf*

S. bread, _____ our wine _____ and our meat. And we who shop the staff of

S. bread, _____ our wine _____ and our meat. And we who shop the staff of

A. bread, our _____ wine, bread and our meat. And we who shop the staff of

A. bread, our _____ wine, bread and our meat. And we who shop the staff of

mf *f* *semi-legato mf*

mf *f* *semi-legato mf*

mf *f* *semi-legato mf*

mf *f* *semi-legato mf*

f

91 *dim.* *mp* *dim.* *p*

S. life have made the rounds ere dark has fled. A - rise to greet.

S. life have made the rounds ere dark has fled. A - rise to greet.

A. life have made the rounds ere dark has fled. A - rise to greet.

A. life have made the rounds ere dark has fled. A - rise to greet.

dim. *mp* *dim.* *p*

dim. *mp* *dim.* *p*

dim. *mp* *dim.* *p*

dim. *mp* *dim.* *p*

mp *p* *8va*

95

S. night's af - ter - life.

S. night's af - ter - life.

A. night's af - ter - life.

A. night's af - ter - life.

mp *mf* *p*



98

Michelle enters

Adel *mp* 8 Mi - chelle, dear friend.

S. *legato p* In - con - stant

A. *legato p* In - con - stant

8

mf *p*

126

102

Mich

Nice morn - ing, A - dele.

S.

Moon a - gain de - fers to him who now the stars ob scure. The

A.

Moon a - gain de - fers to him who now the stars ob scure. The

≡

106

Mich

See there? The Moon is sink - ing:

S.

co - ver - let of night is shed when Sun has pulled him - self from bed.

A.

co - ver - let of night is shed when Sun has pulled him - self from bed.

Mich



S.



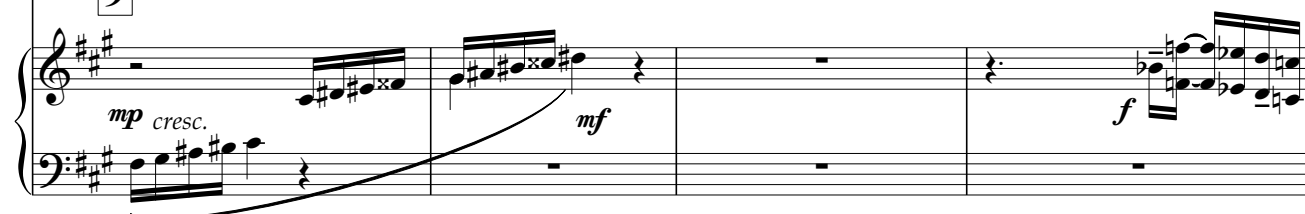
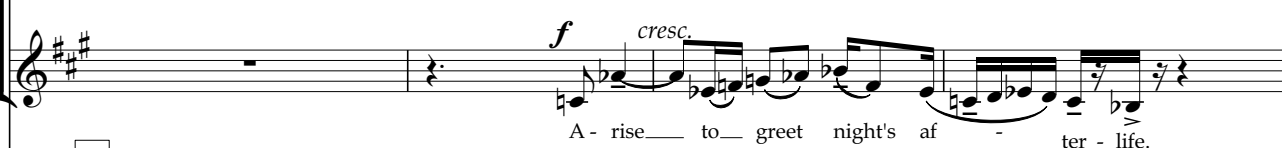
S.



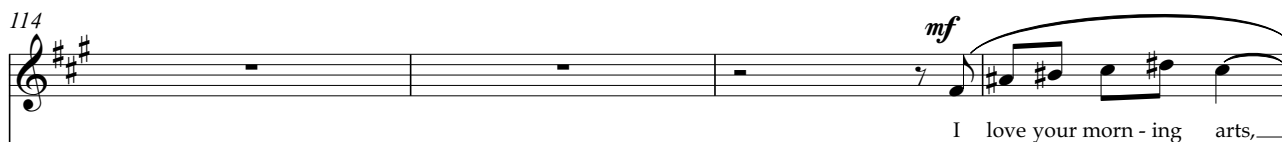
A.



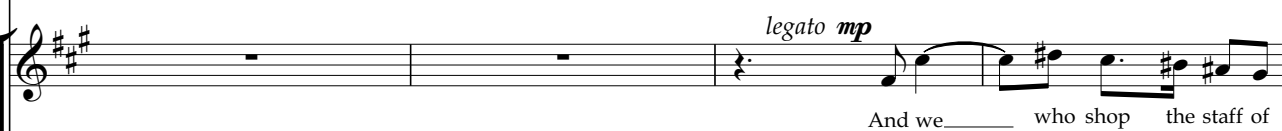
A.



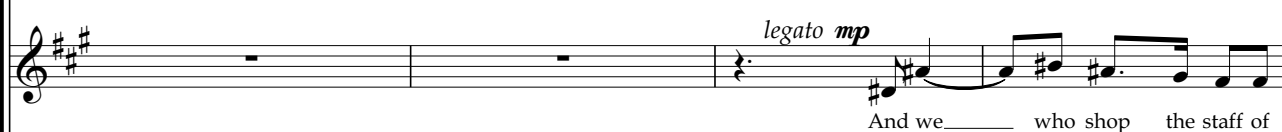
Mich



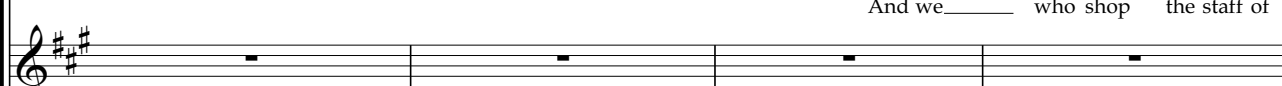
S.



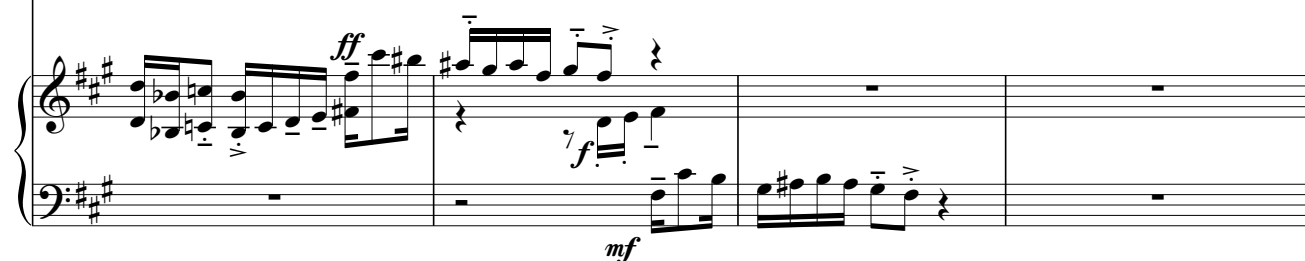
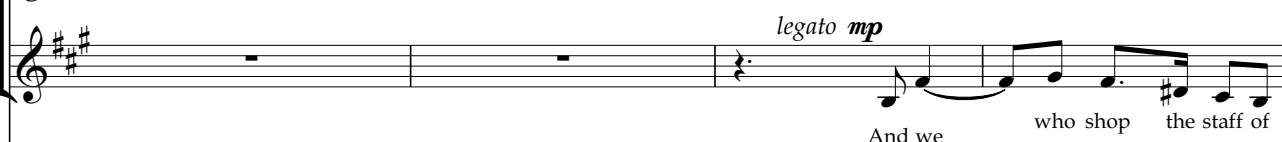
S.



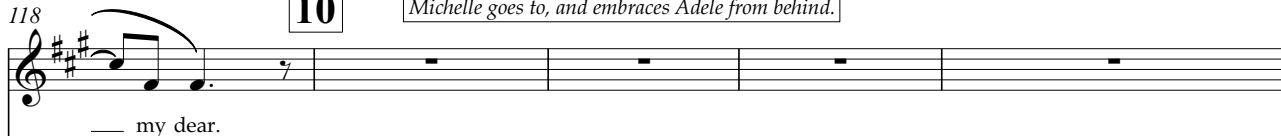
A.



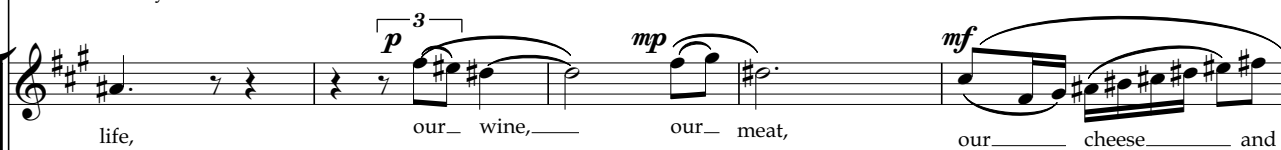
A.



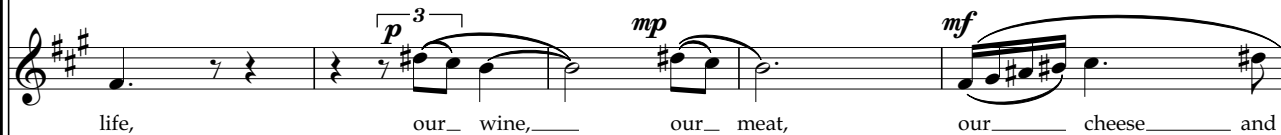
Mich



S.



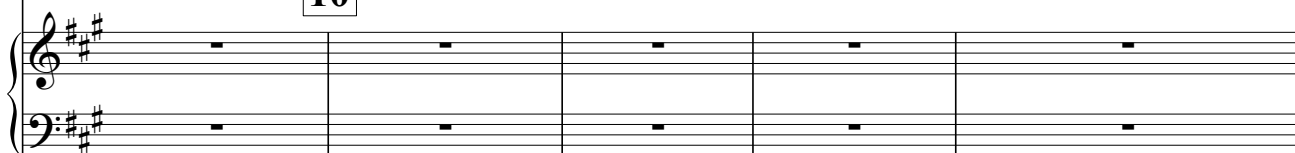
S.



A.

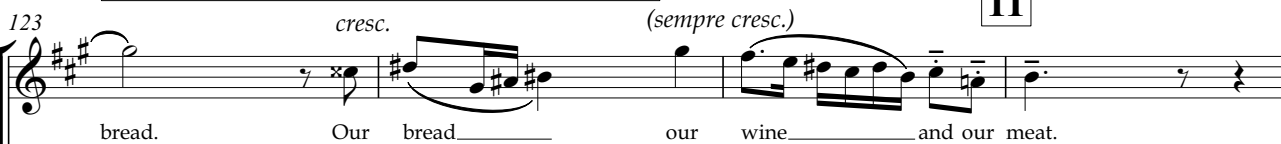


A.

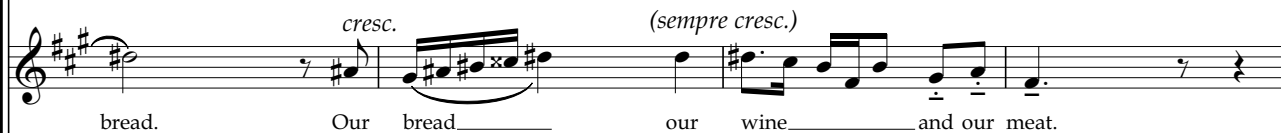


Michelle, seeing Fopin, breaks quickly from her embrace of Adele

S.



S.



A.



A.



127 *mf* 129

Fop

Good-day, Ma - damme Chau - vin

130

Fop

Con - si - der - ing the chang - - - ing times, will_

133 *cresc.*

Fop

_ we see your hus - band a - ny time_ soon?

136 *f* *rit cresc.*

Adel

Why yes, in all the times_ that you've asked. I'd no - thing new 'til_

Adele hustles off the two shoppers with their bread.
But they stay close by, moving a bit to the butcher's
shop across the way, but continuing to be interested
in what Adele is doing. Other shoppers join them.

140 **12** a tempo

Adel

now. Hen - ri!

12 a tempo

mf *p*

Adele goes to the Dutch door, to sit
under the tree. Henri and Jeanette
come to her, DR.
She gathers them to her.

143

Adel

Jea - nette!

mp

146

pp

tr

mp

150 **13**

Adel

I've masked__ my__

13 *p*

p

155 *cresc.* $\text{♩} = 84$ ***f*** 131

Adel feel - ings and_ my_ thoughts,_ but now I think I'm free to

Adele pulls a handkerchief from her apron pocket. Michelle serves customers for a while, but comes out and listens to Adele.

160 $\text{♩} = 80$ ***ff*** 3

Adel tell: _____ Pa - pa Chau - vin is com - ing home.

165 $\text{♩} = 84$ ***mp*** 14

Adel You know, con - scrip - tion took him

171

Adel _____ off to war._____ He_____ went to serve_____ the_____ Em - pe - ror,



191

ff

gliss.

gliss.

dim. molto

196 17 *mp* 133

Hnri

I have watched for him in

17 *pp*

201

Hnri

all those rag - ged sol - diers go - - - ing by.

207 *p* *mp* 18 ♩ = 80

Hnri

He will be like them, I know.

18 ♩ = 80 *mf*

212 *mp*

Adel

A sol - dier came through here to say what

Adele rises and steps forward. Dibroc enters US during the following, looks around, checks out the shops, eyes one of the women shoppers, mimes asking another directions and information, then goes back out to fetch the others in his party.

134 217 *rit.* *mf* $\text{♩} = 62$ *mf*

Adel fa - ther Ni - co las said. He has been hurt, but will rest for a short

rit. *pp* *mf* *mp* *mp* *p*

mf *mf* *mf* *mp*

19 222 *rit.* *p*

Adel time so that he'll have strength for the jour - ney home ve - ry soon.

19 *pp* *pp* *pp* *pp*

mp *mp* *mp* *pp*

227 $\text{♩} = 74$ *p* *ppp* *ppp* *ppp* *ppp*

Jntt If he looks like the o - thers, we will heal him as we

$\text{♩} = 74$ *pp* *ppp* *pp* *ppp* *pp*

pp *pp*

231 20 Adele goes to Jeanette and pats her soothingly.

Jntt al - ways do, will we not, Mo - ther?

20 *pp* *ppp* *mf* *f cresc*

236 *mf* *mp* *cresc.* 135

Adel He is hurt real bad by what's hap - pened with the last bat - tle and with

ffp *pp* *(p)*

241 **21** *meno mosso* ♩ = 64

Adel the Em - pe - ror. He's been gi - ven some great hon - ors. *meno mosso* ♩ = 64

mp

Adele dabs a tear and goes inside to resume work, followed by Michelle and the children, all oblivious to what follows outside.

246 *mp* ♩ = 52

Adel And he hugs us all.

p *pp*

Picot and Souvan walk on either side of Chauvin, partially supporting him. They enter with Dibroc UC through the wall. They are all veterans with remnants of battle-worn uniforms. Chauvin's left arm is impaired, only the least bit functional. His left leg is bandaged at the thigh and at the calf with a small patch of dried blood showing through and running down the knee from a cracked scab. He wears the red sash draped to his right side; the saber hangs on the right side from his waist.

22 ♩ = 62

251 *ppp*

♩ = 80

mp

Pic

Here's a square to ease fa-

♩ = 80



260

♩ = 62

Souvan helps Chauvin
to the bench under
the tree.

Pic

tigue, a bench, deep well, and sha - - dy tree.

♩ = 62



23

♩ = 76

The snoozing Old Veteran wakes with a start,
but recognizes Chauvin as one of his own. He
inspects the bandage on Chauvin's leg.Chauvin shakes
his head.

Sou

264

mf 3

You should not go a - no - ther league. The blood's still flow - ing much too free.

OVet

23

♩ = 76

f Shot?



267

mf

♩ = 92

Can - non shot, and ba - yo - net, but I got him go - ing down he struck me.

Chau

137

271 **accel.** *mf* *f* *They both chuckle.* **24** **Slower** ♩ = 64

Chau His last words, "French bas - tard!"

OVet *mf* *mp* *legato*

Stew in your own jui - ces for a time. Give it a rest.

accel. **24** **Slower** ♩ = 64

pp

275 *Suddenly:* *f* *Chauvin nods.* **poco più mosso** ♩ = 86

OVet here. It' ll heal. Wa - ter - loo?

Dib *To the Old Veteran:* *mp*

We've come from a week's

poco più mosso ♩ = 86

279 *f* *with irony:* *3*

Dib rest in Pa - ris! He knows the Em - pe - ror! Our mag - ni - fi - cent

The Old Veteran takes note of Chauvin's decorations, the saber, and the sash.

138

282

meno mosso

più mosso

Chau

*mp**p*

Twen - ty two years;

my birth - day to - mor - row

OVet

How long were you in?

Dib

Ge - ne - ral!



285

accel.

Sou

Old sol - dier.

Real - ly old.

Sur - vi - vor.

No won - der the Em - pe - ror

Chau

Ju - ly fourth.



289

25

♩ = 144

Souvan and the Old Veteran admire Chauvin's saber.

Sou

knows you; and you got the sa - ber!

rit 25 ♩ = 144



295

mf

Sou

Ce - re - mo - nies

call _____

their

names. _____

299

Sou

Ho - - - - - nors re - cog - nize__ their deeds.

Chauvin slips a coin to the
Old Veteran, who exits to
the inn during the following.

26

303

Sou

Me - dals il - lus - trate their

26

mp

309

Sou

breed. His - - - to - ry hides

mf

27

316

Sou

__ their pri - vate fames. __

27

mf *mp* *f* *mf*

Sou

mf

Watched___ them face the fire_____ and_ fall. watched_ the hand grope___

mp

Sou

28

mp *cresc.*

___ for the tear. Saw the_ eyes first twist___

28

mf *mp*

Sou

f

___ then stare. Saw death leave a knot - ted

Sou

f

srawl. Fa - ces hap - py

29

cresc. *f* *ff* *mf*

348 *dim.* **30** 141

Sou *hos - - tile, dead.*

dim. **30** *p* *pp*

353 *p*

Sou *Fa - ces bloo - dy, burned and raw.*

31

359 *mp* *cresc.* *(sempre cresc.)*

Sou *Fa - ces where the rough birds claw.*

31 *mp* *mp* *mf* *mf* *f*

364 *mf* *molto cresc.*

Sou *Fa - ces filled with mor - tal dread.*

mf *ppp*

142 32

370 *pp*

Sou *I lost ma - ny young friends.*

Chau *This_ is my_*

Pic *mp* *dim.* *We'll be home, soon.*

32 *dim*

Chauvin looks around the square.

375 *p* *dim.* *house.*

Chau

Pic *p* *It's peace - ful here.*

dim

33 *p legato*

While Picot sings, Adele hears a voice outside on the square and goes out to hear, focusing on Picot. She does not see Chauvin, who is sitting under the tree where she cannot see him from where she stands. Picot sees her and begins to address his latter words to her.

381 *p legato*

Pic *A home is peace, a place of rest, but when in*

pp *p*

386

143

Pic

heads be - reft of mo - ther's breast, that yard and house roam free, a drift - ter's

mp

mp

34

390

Pic

home's the near - est tree. But dark - er still the sol - dier's

p

mp *dim.* *p* *mp*

34

395

Pic

house A yearn - ing dwells on my - ste - ry A yearn - ing dwells on

mf *f*

mf *mf*

3

398

Pic

my - ste - ry of lives de - prived of tru - ant spouse what

p *mp* *p*

p subito *mp* *dim.*

Pic crime de - mands their pe - nal - ty.

Dib Interrupting Picot, Dibroc focuses on Adele. *mf* 3 More

35 ♩ = 112

p *pp* *p*

Michelle comes out and goes DL.

406 *non legato*

Dib in - ti - mate than house and yard I make my home a

mf 3 3 3 3 *mp* 3 3 3 3 *p*

408 *mp*

Dib wo - man's arms, Her soft - ness

pp 3 3 3 3 3 3 3 3 *mp* *legatiss.*

410 145

Dib

cush - - ions all that's hard.

sempre staccato

36

412

Dib

And shields me, and

36 *mf* *cresc* *f* *p* *sempre staccato* *fp*

414

Dib

shields me from the bat - tle's harms.

cresc. *mf*

Dibroc embraces Adele around the waist and twirls her in a dance step that is not entirely innocent. Picot and Souvan retreat US.

♩ = 110

8va

416

ff

fff

Adele pulls away, embarrassed,
and ends up DL near Michelle.

Adele turns away from Dibroc,
and recognizes Chauvin from
her position standing DL,
with a small shriek. Chauvin
opens his arms to Adele.

Slower

The pace of 420-423
to be chosen to fit
with the action

37

(♩ = 54)

418

cresc.

cresc.

p subito

p

3

Adele rushes to Chauvin, half whispering and half vocalizing "Nicolas!", but her knee bumps his wounded leg (422), he cries out in pain. He staggers back (423) and sinks to the bench under the tree. He stares at the ground in front of him and rocks to and fro (424), suffering with the shock waves, gripping his leg. Souvan, Picot and Dibroc go together US to the table by the bakery when they see Adele rush to Chauvin. Adele, shaking with emotion, walks up to Chauvin and sinks to her knees at his left side on the ground. She lays her head lightly on his thigh and gently strokes his left leg below the bandaged area. He is soothed and limply raises his lame left hand to stroke her hair. She looks up at Chauvin, rises up on her knees and touches his temple. Then she rises to her feet, walks in front of him to his other side and slowly sits on the bench beside him and puts her arm around his shoulders, her right hand on his right shoulder, and her head on his shoulder, mouthing "Nicolas!" He continues to stare at the ground, both hands on the bench supporting his upper body, the rocking ceasing as the pain subsides. Then Adele's right hand goes from his shoulder to his right thigh. Slowly she raises her head, looks at him and moves her hand to the inside of the thigh and then up to the crotch area. He freezes (427), looks at her, not pulling away, understanding her question.

(Still slower, ad lib.

♩ = 80)

leg bumped

(♩ = 52)

(♩ = 76)

pp

sfz

mf dim

ppp sub.

mp

molto legato

mp

3

425

p

dim molto

mf

dim

mp

mp

mf

427 $\text{♩} = 64$

Chauvin looks at the ground in front of him and slowly begins to shake his head in answer. Adele momentarily lays her head on his shoulder, but then she rises, walks slowly away for three steps.

38 ff 5

Adel

Dimmed

dim $\text{♩} = 64$ *mp* *ppp* 38 *f*

dim *sffz* *dim* *mf* *f* *f* *cresc*

he freezes

431

Adel

was I! Damned was I!

p *sempre* 3 *ff* *dim* *(mf)* *f* *ff*

436 (becoming insanely angered with him) *fff* $\text{♩} = 68$

Adel

Damned!

$\text{♩} = 68$ *sf* *mf* *f* *mf* *ff* *(mf)*

440

Adele directs pity to herself. She does not address Chauvin in particular

Adel

39

dim

f

p

f

Damned was

443

Adel

mf cresc.

p

I the day I gave the treasure of my heart's

447

Adel

mf

mp

safe to a soldier! I gloried in

452

Adel

40

mf

p

pp

him. A - dieu! A - dieu

457 $\text{♩} = 72$ *dim* 149 *mp* 3

Adel _____ to such ple - sen - tries. _____ A - dieu! I

462 *cresc. molto*

Adel need _____ to weep _____ and cleanse with tears what may turn

465 **41** *poco più mosso* $\text{♩} = 76$ *mp* They

Adel mean. _____

41 *poco più mosso* $\text{♩} = 76$ *f* *mf* *mp*

469

Adel stand _____ be - hind my eyes and press to leave. I vow I ne - ver once put tears in - to _____ the dough.

Very gradually pulling herself out of the self-interest mire. This takes until m.502, if with set-backs.

Adel

mf

But now I must ad - just the re - ci - pe for salt and li - quid.

42

Adel

f

Leak - - ky eyes, - - strea - - ky cheek,

mf

cresc.

42

Adel

mf

mute mes - sen - gers of what they do not say.

dim. *mp*

f

43

Adel

mp

Damned

mf *mp* *dim* *p*

494

151

Adel

was I, Damned was I!

f *gliss.*

dim

499

44

Adel

A - dieu to such ple - sen - tries, un - less it's

mp *cresc*

44 *cresc*

504

Adele experiences the genuine regrets she has for them both.

Adel

no soft and warm en - twi - ning love, no

fff *dim.* *f* *fff* *dim.* *f*

508

Adel

hot and hu - mid ex - er - tions of pas - sion, no cool whis - per - ing bree - ses of

f *mf* *cresc.*

dim. *mp*

9

523

Adel

pud - dled eyes those things va - nished in - to some - thing wrong with this

cresc. *mf*

3 3 3 3

526 *dim* *p* *più mosso* $\text{♩} = 88$ *ff* *f* 153

Adel fal - ter - ing man. Damned! Damned!

dim *sub.* *ff* *f*

più mosso $\text{♩} = 88$

530 *mf* $\text{♩} = 64$ 47

Adel Damned was_ I!

47 $\text{♩} = 64$

mf *cresc* *ff* *p* *pp*

536 *mp* *p* *pp* *dim*

Adel And yet: The cow has not run dry; The buck - et_ in the well does not hit

dim *pp*

541

Adel bot - tom; The hen still clucks; The flour bar - rel con - tin - ues hea - vy full;

48

546 *f* *accel.* *rit* *a tempo* *pp*

Adel The chil - dren still have sev - ral ge - ne - ra - tions of shoes__ to come! Poor man!

48

f *mp* *accel.* *rit* *a tempo* *f* *mp* *pp*

5 5 5 5

Adele calls to her children, who enter with some trepidation as they see the condition of their father. They stand at a distance from him, down left near Michelle. Chauvin regards Henri and Jeanette briefly and beckons to them.

The children rush to him, but when he sees the on-rush may bring on a second surge of bump and pain, he gestures to ward off their fast "attack". They recoil, taking his gesture for rejection, and retreat towards the Dutch door, but do not go in. Chauvin gives a guttural cry of frustration at being misunderstood, while Adele goes to the children to whisper to them and to coax them toward their father, moving them down towards Chauvin.

551 *mf* *3*

Adel Hen - ri!__ Jea - nette!

p *3* *3*

49

555 *p cresc* *mf* *p* *3* *5*

The durations of fermatas m.551-558 determined by stage-action.

Chauvin gathers them to him for a hug. They
stay away from his bandages. They feel better.

155

558

Adel

They must speak to you.

Chau

Come to me.

mf *mp* *p* *ppp*

50 Jeanette pulls away from
him several paces to sing.

562

Jntt

Fa - ther! One rai - ny day in ear - ly spring, I

mp *p*

50 ♩ = 56 *legato*

567

Jntt

leaned u - pon our win - dow sill, to watch the stor - my wea - ther clear, and lis - ten to the

pp *ppp*

156

572

51

Jntt

world be still. —

To let the cool air in the room, I o - pened

51

577

Jntt

up the win - dow wide.

Then sud - den - ly a storm of birds came

cresc.

582

Jntt

round the house and flew in - side our bush be - low.

52

52

*dim.**mp*

586

Jntt

They shrieked in vain, and then, like fire - works, flew a -

*p**mp**pp**p**pp**p*

591 157

Jntt *p*

way. But one flew at the win - dow glass and fell, and there he lay...

dim.

596 53

Jntt *mf* *mp*

I picked him up, and felt his heart beat fast, but hurt,

53 *mp* *mf* *mp* *p*

601

Jntt *mf*

and al - most dead I stroked him for the long - est time, un - til he

cresc. *mf* *mp*

54 Slightly slower

606 $\text{♩} = 53$ *mp*

Jntt

woke, stood up, and fled. Like you, dear fa - ther, here and

54 Slightly slower $\text{♩} = 53$

mf *dim molto* *p*

611

Jntt

gone. Some - where you find a quar - rel place. I see you bro - ken

p

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

Jeanette goes back to him, to his begging arms, he shaking his head. Then Henri pulls away from him to address his father.

55

rall

Jntt

bleed - ing red. Will this time be our last em - brace?

mp cresc. *3* *3* *5* *5* *p* *p* *mp* *p*

55 *rall*

621

♩ = 72

Hnri

Fa - ther, —

mf *pp* *dim* *ppp* *p* *mf*

625

non legato *f*

Hnri

I lay a - wake at night to see a field of bat - tle,

p *cresc* *mp* *p* *(p)*

628 159

Hnri

smoke and noise. *f* Be proud to feel our corps es - prit be

sfz *mf* *mp*

631 56 *mp*

Hnri

one a - mong my fa - ther's boys. Then

56 *pp* *p*

634 *mf*

Hnri

___ I'd see the shots strike near, I'd see ___ a friend fall at my feet, I

mf

637 *mp*

Hnri

sud - den - ly could feel cold. fear, and sensed the sor - row

mp

Hnri

of de - feat. A

cresc. *dim.*

57

Hnri

friend and I go out at night, in - to that field a - cross the road. We like to walk in bright moon - light, those

mf *mp*

Hnri

sha - dow e - ne - mies to goad. We'd

f *dim.* *mp*

Hnri

taunt the bulls to charge at us. They'd snuff and snort, sound ve - ry mean, their

651

Hnri *f* *dim.*

threats were short but fu - ri - ous. Our bra - ve - ry soon be - came rou - tine.

58

mf *mp* *dim* *p* *pp*

654

Hnri *mf* *ff*

Our fa - thers, be - ing fight - ing men, we knew we too might go to war. Can

mp *mf*

Henri goes back to Chauvin, who nods encouragingly.
Chauvin hugs them again, tears in his eyes. He looks DR.

657

Hnri

prac - ticed cou - rage in a pen help us to serve the Em - pe - ror?

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

ICHauvin enters DR as Chauvin looks at him.
There is no physical entrance there where
ICHauvin "materialises".

Being the private thoughts of Chauvin, ICHauvin ascends the
platform. But the ghostly words of Napoleon, refrains from the
first act, are heard as ICHauvin draws and holds aloft his saber.
On first hearing the voice, Chauvin releases the children,
putting them aside. Gradually, as Napoleon's words reach
out to him through ICHauvin, Chauvin appears charmed
away from his children.

660

ff *dim* *mp*

162

663 **accel.**

♩ = 82

ICh

mp *cresc.*

"This man we hold dear..."

accel. *dim.* *p*

♩ = 82

ICh

669 *mf* *cresc.* *f*

we see his spi - rit rise high a - bove the rest..."

cresc. *mf*

60

ICh

675 *mf*

"Faith - ful ser - vant of France..."

p *mp* *pp* *mp* *pp* *sim.*

60

ICh

681 *mf* *cresc.* *ff*

"This kind of French - man hon - ored a - bove all..." "to

mp (non dim.) *mf* *cresc.* *f*

61

Chauvin rises. The children follow and try to seize his hands, but he puts them off unconsciously, and then consciously, firmly.

163

♩ = 76

686 rit.

ICh keep a - live the spi - rit of the reign..."

mf *cresc. molto* *fff* *f*

rit. ♩ = 76

f

691 *mf* 62

ICh "a - mong men and ar - mies"

dim *mp* 62

698 *mp* *cresc.* 3 *f* *cresc.* 3 3 3

ICh re - turn'd to all he a - chieved... re - turned to the glo - ry of..."

Chau *espress. f*

What

p *mp* *cresc.*

63

Chauvin hobbles around during this aria. The veterans, including Dibroc, Picot and Souvan, at the rear by the table begin to take notice and some come forward toward the developing argument.

704 *sempre legato*

Chau shall I do? My be - lov - ed

63

f

mp

708

Chau wife whom I have not seen in two _____ years, —

63

712

Chau — youth,

64

mf

dim

715

Chau beau - ty, — e - ner - gy, — pas - - - sion, —

64

mf

f

Chau *mp*
soft - nes.

Chau *espress. f*
I have age, mu - ti -

65

Chau
la - - - tion, great fa -

Chau
tigue, cold - ness.

66

ppp
mp *legato*

166 732 *mf* *cresc.* *f*

Chau

The fe - ver of war with its star - shine of the Em - pe - ror,

legato *mf*

736

Chau

and the glo - ries of

739

Chau

vic - to - ry here and the bit - ter - ness of de - feat in

dim.

67

743

Chau

here.

67 *p*

pp *pp*

747

mp

167

Chau

Age — is the war that time — makes a -

751

Chau

gainst ev - 'ry - bo - - dy, but the bat - tles

754

cresc.

Chau

I have — fought have am - pu - ta - ted ex - pec - ted

68

758

*(ff)**f*

Chau

years, rinsed co - lor from — my

Chau

hair, staunched the flow of blood to my cheek, _____

Chau

_____ hob - bled my gait, _____

Chau

frigh - tened my chil - dren, and drawn_

69

Chau

_____ the pi - ty of my wife. _____ I'm un - fit for

771

(darker:) *mp* 3

p legato 3

dim *mp*

Michelle, Fopin and some other women have come closer to a place behind Adele.

777 **poco più mosso** ♩ = 94 **f** **70** (non legato) 169

Adel My wild and va - grant

Chau liv - ing here,

poco più mosso ♩ = 94 **70** **mp**

dim. **ppp**

782

Adel bird of prey, at nest a do - - cile,

sim.

784

Adel lame and bit - ter hawk.

mf

170

786

Adel *mf*

And I, the wife - - what.

sim.

788

Adel *cresc.*

life if _____ mate's a - stray? - be - come the ea - sy

790

Adel

mark _____ of vil - lage _____ talk.

71

792

Adel *f*

With _____ time, _____ that stick - y dough was kneed - ed

794 171

Adel *smooth.* *ff* ³ Your_ fa - mous_ wounds cre -

796 *mf*

Adel a - ted hon - ored bread, I've slept a - lone with - out

798 72 *f*

Adel strong_ arms_ to soothe and

800 ³

Adel wrap in warmth_ this_ hun - ger - ing wife a -

172 802

Adel *mp* *cresc.*

- bed. Our babes en - dure un - fa - thered re - - pri -

804

Adel *f* *dim.*

mands, like sun be - cloud - - ed,

806 *mf* *legato*

Adel

sweet Mi - chelle en - dures.

808

Adel *mp*

But stea - dy work - ing con - quers

73

811 173

Adel *mf*

all de - mands. I have the friends the

pppp

813

Adel

staff of life pro - cures.

815

Adel *non legato f ff*

Such stuff will not give eyes a

mf subito *sim.*

817

Adel *f ff*

dis - tant gaze. Such stuff will not rob me

819 *cresc.*

Adel

— of plea - - - sant days.

Chau

legato ff dim.

74

ff

821 *f*

Chau

— hear a voice you wo - men ne - - ver

f

823 *f* *cresc.*

Chau

hear, en - ti - cing me to act in world af -

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

825

Chau

fairs. Your_ kind_____ can

f *cresc.* 3

f subito 3 3 3 3 3 3

827

Chau

ne - ver know_ a man's ca-reer. Men_____ act_ up -

ff 3

mp cresc *f* 3 3

830

Chau

-on a stage_____ of lar - ger cares._____ I'm un -

cresc. 3 75 *p* 3

f 3 3 75 *p* 3 3

833

Chau

fit! I'm un - fit!

f cresc. *p subito* 3 3 3 3

lightly, detached p 3 3 3 3

176

835

Chau

mf *cresc. poco a poco*

I am ab - - -

6 6 6 6

cresc.

Chau

836

- - - di - ca - ting my rule of this

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Chau

838 *f* *dim.* *cresc. molto*

house and

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

(mf) *cresc.*

Chau

839 *fff* *sempre*

you.

6 6 6 6

f *dim.*

sf

76 poco più mosso

177

840 *heavily detached ff*

Adel

And what of your ba - bies

Chau

76 poco più mosso

mf

841

Adel

— who are loy - al to you and

842

Adel

need — your rule?

cresc.

cresc.

844

ff *dim.* *mf* *dim. molto*

77 Fast

♩. = 88

846

pp *ff* *mf*



848

ICh

non legato *ff*

A blood - less

non legato *ff*



850

ICh

war in ev - ry vil - lage in

f

f

852 *cresc.* *fff* *ff* 179

ICh all of France, a

sim.

78

854 *f*

ICh blood - less war, on ev - ry road,

78

856 *mf* *mf* *cresc.*

ICh at ev - ry turn, from now to

858 *ff* *f* 3

ICh vic - to - ry; by ev - ry man who held a

180

861

79

ICh

bay - on - et and mus - ket.

ff subito

864

ff

ICh

a - gainst the e - ne - mies, the

866

ICh

e - ne - mies of this na - tion.

868

f

ICh

To re - turn this land, to re -

mf subito

870 *cresc.*

ICh turn _____ this land, _____

cresc. poco a poco

872 *f cresc.* **80** *ff*

ICh this _____ land to _____ the glo - - - ries

80

874 *cresc.*

ICh of _____ the _____ em - pire, this

cresc.

876 *sempre cresc.* *accel.* **poco più mosso** ♩ = 92

ICh land, to the glo - ries of the em pire.

accel. **poco più mosso** ♩ = 92

f cresc. *ff* *f*

Chau

f

I

dim. *mf*

Chau

881 *rit* $\text{♩} = 72$

have a high - er du - ty.

dim molto *pp* *pp*

81

Adel

884 $\text{♩} = 66$ *mf* *rit*

You are cold, as cold as the

81 $\text{♩} = 66$ *p* *rit*

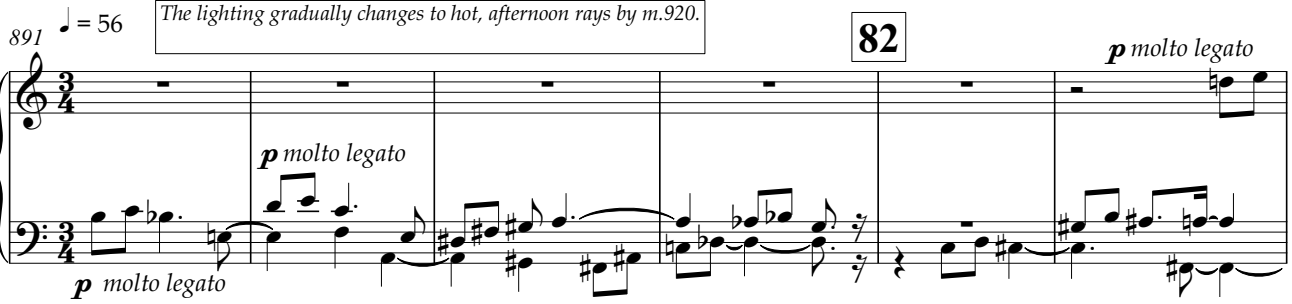
Adel

887 $\text{♩} = 63$ grave. $\text{♩} = 63$ *ppp* *pp* *pp*

3 *3*

CURTAIN
if cutting
to m.936

891 $\text{♩} = 56$ The lighting gradually changes to hot, afternoon rays by m.920. 82 *p molto legato*



By now, Souvan and Picot are sitting
at a table by the wall up right, eating
and talking, quietly animated,
surrounded by other veterans.

897



902 83 *legatiss. p*

Adel He's numb__ to the

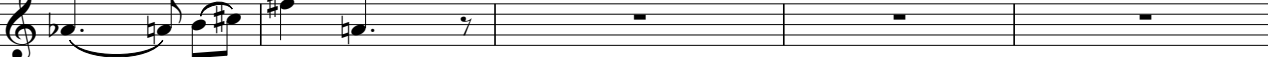
Mich *legatiss. p* He's numb__ to the

83

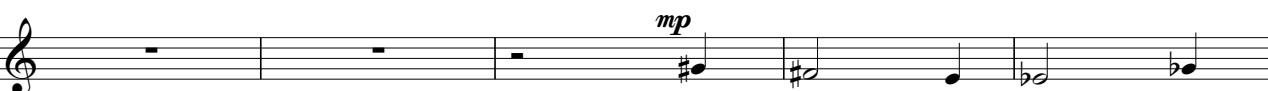


A cloaked man, Napoleon's brother, Joseph, enters UC and strolls around, inspecting the butcher's shop, the inn, the well, the bakery, and the men at table who in turn inspect him.

906

Adel  needs_____ of___ oth - ers.

Mich  needs_____ of___ oth - ers.

Ich  *mp* So far a - way be -

Chau  *mp* So far a - way be -

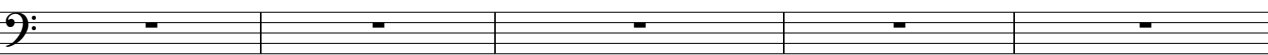
Dibroc needs to have in hand here a tricolor cockaded hat and a monarchist white-cockaded hat, as the symbols of the two regimes, the one going out and the one coming in. He will play with each alternately. [The color white was emblematic of the monarchy, and red the color of the Revolution. There were times of "red horror" (the "Reign of terror") and of "white terror", prosecuted by the royalists in 1815. Napoleon's use of the word "Terrorist" m.1224) comes from that time.]

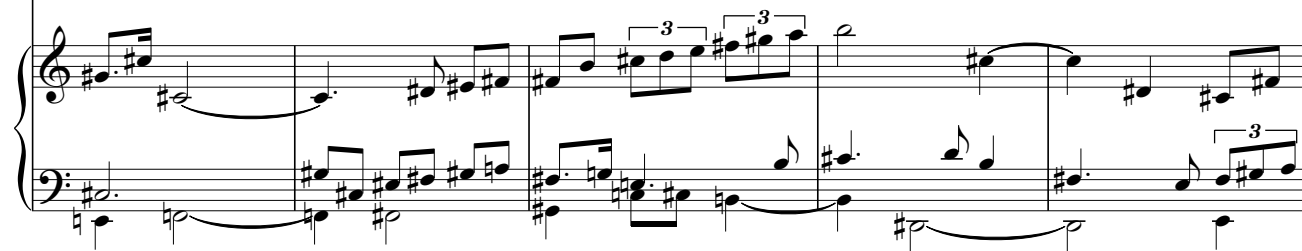
Dib 

S.  *legatiss. p* The blood of our dead sons would fill___ ev-ry wine bot - tle in

A.  *legatiss. p* The blood of our dead sons would fill___ ev-ry wine bot - tle in

T. 

B. 



911

Adel *mp* *dim*
He's numb_____ to the needs_____ of oth - ers.

Mich *mp* *dim*
He's numb_____ to the needs_____ of oth - ers.

ICh *mp*
yond_ French_ soil. We_____ found the_ soul_____ of

Chau *mp*
yond_ French_ soil. We_____ found the_ soul of

S. France.

A. France.

T. *legatiss. p* *cresc.*
We_____ found the soul of France. We found the

B. *legatiss. p* *cresc.*
We_____ found the soul of France. We found the

Piano accompaniment for the final section of the page.

915

mp Why is - n't he wea - ry of slo - gans? *mf*

mp Why is - n't he wea - ry of slo - gans? *mf*

mp France. A sin - gle faith, au -

mp France. A sin - gle faith, au -

mf We raised the col - ors of Em - pire, *mf* the co - lours of

mp "To him who has a ge - ni - us for glo - ry." "Men act up - on a stage_____

mp "To him who has a ge - ni - us for glo - ry." "Men act up - on a stage_____

mp "To him who has a ge - ni - us for glo - ry." "Men act up - on a stage_____

mp *p* *cresc.* *mp* soul_____ of France,_____ we found the soul_____ of France._____

mp *p* *cresc.* *mp* soul_____ of France,_____ we found the soul_____ of France._____

6

Joseph goes to the arch and beckons
those outside to come in.

918

espress. mf

Adel blind to the sym - bols

(less expressive than Adele) mf

Mich Blind to the sym - bols.

mp *mf*

ICh then - tic and sin - cere, The mis - sion of e - ter - nal France, to

mp *mf*

Chau then - tic and sin - cere, The mis - sion of e - ter - nal France, to

mp

Dib mo - narch - y. Drink to the co - lours

S. — of lar - ger cares!"

A. — of lar - ger cares!"

mp

T. 8 — Our race, our lan - guage, — our blood in

mp

B. — Our race, our lan - guage, — our blood in

A military escort and some officers enter without any military formality, but on guard, taking up positions around the area.

Dibroc, wearing the tricolor-cockaded hat and grasping his relic of the throne, joins Souvan and Picot.

921 *(mf)*

Adel And des - per - ate_ for a qui - - - et life? an or -

Mich *(mf)* And des - perate_ for a qui -

Ich do - mi - nate, rule, ex - ploit, sup - press, is good_ for

Chau do - mi - nate, rule, ex - ploit, sup - press, is good for France.

Dib of your choice!

mp cresc. *f dim.*

S. would fill ev - ry wine bot - tle in France.

mp cresc. *f dim.*

Mezzos disperse to shops around the square.

A. would fill ev - ry wine bot - tle in France.

T. so - li - da - ri - ty

B. so - li - da - ri - ty

85

Adele, Michelle and Chauvin
exit to home. IChauvin exits.

924

Adel *- di - na - ry life?*

Mich *- et life?*

ICh *France. _____*

S. *p* *dim.* *3* *3*
The blood of our dead sons would fill _____ ev - ry wine

A. *p* *dim.* *3* *3*
The blood of our dead sons would fill _____ ev - ry wine

T. *pp*
We found the soul of

B. *pp*
We found the soul of

85

pp

Napoleon enters, a large cloak over his green uniform and a floppy hat to protect his anonymity. He is prematurely aged, corpulent, a pallor in his face accompanied by drowsiness not only from his travels. He looks around, and goes to the well. He motions for a servant to crank up some water, and indicates to another to get him food from the bakery and butcher. After drinking, he leans upon the well-rim on the SR and looks down into the well, contemplating his fate. Adele, meanwhile, comes to the Dutch door and serves the servant.

929 *(pp) dim.*

S. bot - tle in France.

A. *(pp) dim.*
bot - tle in France.

T. *ppp*
France, our blood in so - li - da -

B. *ppp*
France, our blood in so - li - da -

dim.



933 *dim.*

T. - ri - ty.

B. *dim.*
- ri - ty.

pppp sempre

86

937 $\text{♩} = 50$ CURTAIN if
employing cut.Adele comes to
serve the Servant

944

Chauvin comes out
(and goes to the well) $\text{♩} = 56$ When Chauvin gets to the well,
he rests, mirroring Napoleon.

950 $\text{♩} = 51$

87

Chauvin starts drawing water.

956

Chauvin looks into Napoleon's
eyes, and puts his water down.

Chauvin bows, with difficulty.

accel.

mp

Chau

Ma - jes - ty!

88

Napoleon puts fingers to lips, then goes and
sits on bench under tree. Chauvin rises with
difficulty and stands back respectfully. $\text{♩} = 62$ Chauvin enters,
and immediately
goes to Chauvin.

Napoleon takes a
swig of his drink.

967

mf *p*

Nap You are... We know you... your a -



972

89 $\text{♩} = 66$ *mp*

ICh Ni - co - las Chau - vin, mon

Nap dorn - ments mark you well.

Chau *f* Ni - co - las Chau - vin, mon

89 $\text{♩} = 66$



975

mf *mf*

ICh Gé - ne - ral. Re - cent - ly of the Grande Ar - my__ at

Chau Gé - ne - ral. Re - cent - ly of the Grande Ar - my__ at

fff *dim.* *(mf)* *mf*

977

ICh

Wa - ter - loo__ and still at your ser - vice, Ma - jes - ty.

Nap

You are__ well worn in our

Chau

Wa - ter - loo__ and still at your ser - vice, Ma - jes - ty.

mp *mf* *pp* *p* *pp*

980

Nap

ser - vice. In spite of what you see a - round you, our si - tu - a - tion is__ de - li - cate.

mp *pp* *p* *dim*

$\text{♩} = 62$

90

983

ICh

The mi - ra - cle of your real pre - sence, my__ Em - per - or, com - mands my deep - est

Chau

The mi - ra - cle of your real pre - sence, my__ Em - per - or, com - mands my deep - est

mp *legato* *mp* *pp*

90

988

ICh sense of du - ty.

Nap Jo - seph, bro - ther,

Chau sense of du - ty.

♩ = 74

mf *mp*

p

91

993

Josph We saw two fri - gates

Nap what's an - chored in the dis - tant har - bor?

91

mf *mp*

995

Josph but the Bri - tish are blo - cad - ing the mouth. I would dis - guise my - self as

mp

sf *p*

998 92 *mf*

Josph 8 you, hav - ing some re - sem - blance. so that_ you might seek the_

92

1002 *cresc.* *mp*

Josph 8 new_ world's_ shores to prac - tice your_ ge - o - gra - phic

pp

1006

Josph 8 sci - ence.

Nap *p* *p legato*

No. We_ will not for - ment a - ny ci -

mp *dim* *p*

1010 93

Nap 8 vil_ strife to stem_ the roy - al tide.

93

Napoleon and Joseph
move to the back, leaving
Chauvin alone.

Chauvin starts to move
forward to stage front.

1016 $\text{♩} = 68$

mf *pp* *p*

3

1022 *allargando* **94** $\text{♩} = 66$ *mp* *legatiss., espress.*

Chau *Aside:* My _____ mates _____

allargando *ppp* *p* *mp* *sim.*

1028 *p*

Chau _____ and _____ I We _____ were trained to think as one, _____

ppp *pp*

95 *mp* (*sempre legatiss.*)

1034 *mp* like bricks and blood - y mor - tar form - ing _____ thick _____ and _____

95

96

1039

Chau

flin - ty walls to house — our — pride.

96

mf

f

1044

Chau

My — mates — and — I were trained to

f

1049

Chau

think — as — one, like — bricks — and blood - y mor - tar form - ing thick and

97

1053

Chau

flin - ty walls to house our pride.

97

cresc.

ff

fff

cresc.

f

cresc.

cresc.

Chau

fff

Un - beat - a - ble! — Un - yield - ing!

dim.

98

mf

Chau

f *dim.* *mf*

For - mi - da - ble! The

98

dim *p*

Chau

brick I — am grows lar - ger than the u - ni - ty — I knew. —

Chau

p *cresc.*

Now I am e - le - va - ted to some high - er pur - pose.

99

pp subito *cresc.* *mf* *f*

cresc. *ff* *cresc* *fff* *molto* *sub. p* *dim*

Guillaume Puiné enters from the passage stage left, at a running walk. He looks around desperately, sees the inn, and hurries inside. Napoleon's company moves to stage right, expectant of what is to follow, huddling around Napoleon, who has arisen and stuck himself inconspicuously in the midst of his people. Soon, two women (S. & A.) and three men (T. & Bar. plus their Leader B.) (white terrorists/royalists) hurry out from the passage between the butcher's shop and the inn. They inspect each person in Napoleon's retinue as well as all others standing in their distinct groups. The terrorists carry heavy sticks which they wave like weapons as they variously sing, shouting to the sky above and the buildings all around.

100

1081 ♩ = 72

ppp

1082

p sempre *dim*

1083

dim *molto* *ppp* *p* *ff* *mf sempre*

1085

pp *f* *dim* *mf* *cresc* *f*

1086 *ff cresc.* *fff* *mp cresc.* *p* *molto*

1087 *fff* *p* *f* *dim* *mp dim.*

101 TERRORISTS

♩ = 49

1088

♩ = 60

S. *fff* *gliss.* *gliss.*
Gui - llaume Pui - né!

A. *ff* *gliss.* *gliss.*
Gui - llaume Pui - né!

T. *f* *gliss.* *gliss.*
Gui - llaume Pui - né!

Bar. *f* *gliss.* *gliss.*
Gui - llaume Pui - né!

TERRORIST LEADER

B. *mf* *gliss.* *gliss.*
Gui - llaume Pui - né!

101

♩ = 49

♩ = 60

mp *p* *gliss.* *gliss.* *ff*

accel.

S. *fff* gliss. gliss. Gui - llaume Pui - né!

A. *ff* gliss. gliss. Gui - llaume Pui - né!

T. *f* gliss. gliss. Gui - llaume Pui - né!

Bar. *f* gliss. gliss. Gui - llaume Pui - né!

B. *mf* gliss. gliss. Gui - llaume Pui - né!

dim molto *accel.* *f* *sfp*

♩ = 72

S. *fff* 3 *ff* This is your day, Gui - llaume! You

A. *ff* 3 *ff* This is your day, Gui - llaume! You

T. *f* 3 *ff* This is your day, Gui - llaume! You

Bar. *ff* 3 Your last, you

B. *ff* 3 Your last, you

ppp cresc *cresc* *ff* *p* *f* 3

1093

S. *ff* *cresc.*
e - vil Bo - na - par - tist! Your limbs to the

A. *ff*
e - vil Bo - na - par - tist!

T. *ff*
e - vil Bo - na - par - tist!

Bar. *ff*
e - vil Bo - na - par - tist!

B. *ff*
e - vil Bo - na - par - tist!

mp *dim* *p* *dim* *p*

1094

S. *gliss.* *ff*
fish in the bay! You

A. *mf* *3*
Af - ter we've ten - der - ized you

T. *mf* *3*
Af - ter we've ten - der - ized you

Bar. *mf* *3*
Af - ter we've ten - der - ized you

B. *ff* *5*
You

p *f* *mp*

1095

S. *mur - der - er of roy - - - - al beau - ty!* *f*

A. *and of ev - ry -* *f*

T. *and of ev - ry -* *f*

Bar. *and of ev - ry -* *f*

B. *mur - der - er of roy - - - - al beau - ty!* *f*

ppp *mp* *pp sempre* *ppp*

5 *3*

tr

1097

S. *A knife* *fff*

A. *thing that's_ ho - ly in the old or - der of Chris - tian* *3*

T. *thing that's_ ho - ly in the old or - der of Chris - tian* *3*

Bar. *thing that's_ ho - ly in the old or - der of Chris - tian* *3*

B. *Pui - né in the old or - der of Chris - tian* *ff*

cresc *p dim* *ppp*

dim *pp*

♩ = 66

1099

S. to his crotch!

A. life!

T. life!

Bar. life!

B. life!

♩ = 66

fff *8va* *mf cresc*

fff *dim* *mf*

More Terrorists enter and join the five, creating a chorus of SSATBarB, including the Terrorist Leader (B).

(8)

1100

fff *mf*

ff *cresc* *fff*

mf

(8)

1101

dim *p* *sfz* *fff* *cresc*

p

(8)

1102

f *cresc* *ff* *cresc*

(8)

1103

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

ALL THE TERRORISTS

1104 ♩ = 88

S. *ff* *cresc.* *fff* Ja - co - bins must die! And so shall they all of his

A. *ff* *cresc.* *fff* Ja - co - bins must die! The out - law is gone.

T. *ff* *cresc.* *fff* Ja - co - bins must die! The u - sur - per is gone.

Bar. *ff* *cresc.* *fff* Ja - co - bins must die! The u - sur - per is gone.

B. *ff* *cresc.* *fff* Ja - co - bins must die! The out - law is gone.

The (Bass) Leader of this band of
Terrorists, steps out from the mob.

103

1108

ff

S.

kind! Ja - co - bins must die! We shall re - pel the past. We shall re -

A.

Ja - co - bins must die! We shall re - pel the past. We shall re -

T.

ff

Ja - co - bins must die! We shall re - pel the past. We shall re -

Bar.

ff

Ja - co - bins must die! We shall re - pel the past. We shall re -

B.

ff

Ja - co - bins must die! We shall re - pel the past. We shall re -

103

mf cresc. fff

1112 *cresc.*

S. pel_____ the_____ past!

A. *cresc.* pel_____ the_____ past!

T. *cresc.* pel_____ the_____ past!

Bar. *cresc.* pel_____ the_____ past!

B. *cresc.* pel_____ the_____ past!



*The Terrorist Leader raises a large club above Guillaume's head.
The club has the white flag of the royal color attached to it.*

*Sung while the club is
poised above his head:*

$\text{♩} = 68$

1114

Puiné *ff* *3* Vive_____ l'Em - pe - reur!

$\text{♩} = 68$

fff *cresc*

104

1116 ♩ = 96

The club is brought down
but misses his head when
Puiné flinches. His
shoulder is crunched,
and he cries out.

He falls. Another of the mob steps
out with a club and finishes Guillaume.

The mob sets to beating
the dying man with sticks.

Puiné

104

♩ = 96

1119

The women dance with ecstatic
gyrations around what has become
the corpse. Some drag him off
through the passage, while others sing.

1122

105

1124

105

TLead *fff* *>* Vive — le

S. Bo - ney Bo - ney pa - pa. We rub your nose in - to your own ca - ca!

A. Bo - ney Bo - ney pa - pa. We rub your nose in - to your own ca - ca!

cresc *ff* *dim*

1130

TLead *mf cresc* 3 5

Roi, Lou - is Dix huit. What — we have here are the re - vo - lu - tion - ry

pp cresc

1134

TLead 3 3

pigs — to be slaugh - tered.

106 Those who dragged the body off return with Puiné's head held high on a pike, dripping blood. There is a celebration. Then they move back to confront the "revolutionary pigs".

106 (measured)

sfz 3 3

1137

fff cresc *ff cresc* *ff cresc*

Napoleon moves out to protect his
entourage, after his officers and his guard
attempted to make a move at the terrorists.

211

1139

TLead *ff*
The_ sharks will feast to - night!

S. *fff*
The_ sharks will feast to - night

A. *fff*
The_ sharks will feast to - night

T. *fff*
The_ sharks will feast to - night

B. *fff*
The_ sharks will feast to - night

Terrorist Baritones and other Basses

p *f* *p sub.*

107

His friends part to
let him move forward.

1142

Nap *ff*
Stand a - part Are you the cow - ard who struck down that de - fence - less

S. *fff*
The_ sharks will feast to - night The_ sharks_ will_ feast_

A. *fff*
The_ sharks will feast to - night The sharks_ will

T. *fff*
The_ sharks will feast to - night The sharks_ will

B. *fff*
The_ sharks will feast to - night The sharks_ will

107

mf dim *p*

The man who struck Puiné pushes forward to confront Napoleon. Some more veterans enter the square from up centre.

1145

Nap

man?

TLead

ff *sfp* *gliss.* *gliss.*

Him and ma - ny more Bo - na - part - ists

S.

to - night!

A.

feast, will feast to - night!

T.

8 feast to - night!

B.

feast to - night!

1148

TLead

f *ff* *fff*

be - fore him. Who ques - tions our pa - tri - o - tic acts to - day?

108 ♩ = 76

108 ♩ = 76

legato *p*

1152

Nap

rall *♩ = 68* *legato e espress. cresc* *p* *5*

Pa - tri - o - ti - sm is born of

rall *♩ = 68*

Dibroc, Picot, Souvan and the veterans join Chauvin.

109

1157 *(mf)* *f*

Nap re - vo - lu - tion - ry lan - guage. Pa - trio - ti - sm was _____

109 *f dim* *mf*

1159

Nap born of re - vo - lu - tion - ry lan - guage.

1161

Nap In your mouths and in your acts

1164

Nap the word does not work.

110

110

Nap

ff

You are not

Nap

part of the glo - - - - - ry of

Nap

na - tion we cre - a - - - - ted.

Chau

ff

Your

Chauvin moves in front of Napoleon and bows to him.

Chau

f

ma - - - - - jes - ty!

Chauvin turns to confront the Terrorist Leader.

These

fff

111

1179

1179

Chau

tra - tors and mur - der - ers will

111

p

f

cresc

f

mf



1181 **ff** **Faster**
♩ = 76

Chau
die here, now.

TLead
What "Ma - jes - ty"?

Faster
♩ = 76

mf *dim*



Slower
♩ = 56

1183 *sf* *f* *ff* *gliss.* *gliss.*

TLead Bo - na - par - tists! We will have your heads. ♩ = 68

Slower
♩ = 56

(8) *mf* *dim* *pp* *cresc. molto*

f *pp cresc*

He hefts his club as if to swing it in a roundhouse right-to-left blow to Napoleon's head.

At the point of the mob leader's beginning the swing, Dibroc, holding his relic of the imperial throne and wearing a hat with white, royalist cockade, steps in front of Napoleon and Chauvin. Both Chauvins draw their sabers, 1Chauvin drawing slightly ahead of Chauvin, but everyone is looking at the latter.

112

1186

Dib

What is sig - ni - fied

112

ff *dim* *mp*

ff



He swirls his white-plumed hat, puts it on his own head, and puts the tricolor cockade on the terroriat leader's head.

1189

Dib

— by — this? You want to claim the throne of

f

ppp

pppp 3

pp *sempre*



1192 ♩ = 96

Dib

France? Well — here it is!

mf *ff*

8va

ff

♩ = 96

The White Terrorist Leader throws off the hated hat and begins to swing his club at Dibroc's head. Dibroc intercepts the club coming around with the throne arm held two-handed like a staff, and knocks the terrorist's club down. With a swift and skillful, one-arm overhead arc-swing of the throne-arm, he slices at the left leg of the mob leader, wounding him. Chauvin stands over the mob leader, and almost instantly, automatically, acting to impale him fatally in the heart, an old soldier's response; but he uncharacteristically inhibits that movement by looking at Napoleon for an order. Napoleon withdraws to the front of his group after recognizing Chauvin, and with a thumbs-down hand gesture and a wan smile, turns his back and goes to the exit UC, but not out.

1195

113

1198 ♩ = 76 *mp* *cresc* *dim* *f* Napoleon hesitates and looks around significantly.

Nap

We... Bo -

113

♩ = 76 *sub. ppp* *cresc* *mf*

1202

Nap

na - par - tists are not

1205

Nap

gods, but we, some of whom you see

1208

Nap

here, are the most mag - ni - fi - cent war - riors of all time;

ppp *mp* *mf*

1212

Nap

Our e - ne - mies have hon - ored us with their

114

1215

Nap

a - ble fight, but you

To the terrorists: *f* *ff*

1218

Nap

are not our e - ne - mies, who had a mea - sure of our re - spect,

1226

Nap

8

beasts of our con - tempt.

1228

Nap

8

You wretch - es are not French.

Senza rall

Joseph dips his sword tip in the blood of Puin 's head above him on the pike, poises the sword over the terrorist leader's heart, and thrusts. The leader dies.

Stage
lights
off.

CURTAIN

1231

Nap

8

Be gone!

Senza rall

cresc molto