



Chauvin

An Opera in Three Acts

ACT ONE

Vocal Score

Music by

Malcolm Hill

Libretto by

John Deethardt Jr.

mj253 music composed 2000

www.malcolm-hill.co.uk

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THE COMPOSER

Malcolm J. Hill is a resident of Bath, England. By the age of 25, he had amassed a total of 25 degrees, diplomas and prizes. He studied in Holland and Sweden, where he is known as a concert improviser, and at the Royal Academy of Music in London, where he taught music aesthetics and post-graduate composition (full time) for 26 years. He left the Royal Academy in 1995 to devote more time to writing and composing, but continued as a part-time supervisor of post-graduate composition and musicology at London University for five years. He now supervises a few post-doctoral students and is musical director of Bath Chamber Opera. He has composed many works, ranging from solo flute to opera, which have been featured by groups such as Double Image and HEOS, and performed in London's South Bank halls. Much of his style is of the "lyrical and non-system" type, and around 80% of his compositions are text-related.

THE LIBRETTIST

John F. Deethardt Jr. is a resident of Highlands Ranch (Littleton) Colorado. He is a 1989 professor emeritus of communication studies at Texas Tech University. His doctorate (1967) and M.A. (1964) studies in communication were at Northwestern University; with a bachelor's degree (1951) and post-graduate work at Indiana University in comparative literature and German. He directed and acted in community and secondary school theatre. He taught eight years in the secondary schools and 26 years at the college and university level. He published articles and book chapters in scholarly publications of communication and futurist associations and the social and behavioural sciences. He believes his libretto has a lyrical quality that readers would find compelling.

COLLABORATION

John Deethardt and Malcolm Hill met on the internet after the outline and much of the first third of the opera's libretto had been written. After several emails and postal transmissions, they started to collaborate on the whole project. When most of the libretto had been produced, they met in Bath for a few days, mostly to discuss stage-actions and nuances of the last act's plot. With this exception, all their communication was via email. This correspondence, detailing how the work progressed using email, is now being edited by John Deethardt as a separate booklet which could accompany performances.

It was agreed from the outset that the musical style would be accessible to the average opera-goer, and that the text would remain in English, with only French names given their European pronunciation. The whole opera would last about 145-150 minutes plus intervals between the three acts. Act Two changes from early morning to mid-day, so the work was organized so that this change could either take place during a vocal ensemble or just by lowering the curtain, omitting the ensemble, and raising the curtain to a brighter-lit stage.

What eventually became the agreed libretto balances a predominantly male-singers first act with a female-singers ending to the opera. Because of the changes of setting and personnel between each act, many of the singers' roles were organized so that non-principal singers could take on a different role in different acts. The opera is through-composed, with each character assigned its own peculiarities; but this does not preclude most soloists being given either a whole aria or at least a partial aria in each act.

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.

REFERENCES:

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- J. Christopher Herold, *Mistress to an Age: A Life of Madame de Staël*. New York: Time-Life Books, 1958.

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.

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.

INTRODUCTORY NOTES ON CHAUVIN

Nicolas Chauvin, the mythical super-patriot, was declared to have been born in Rochefort, France, and reported to have flourished in the late 18th Century and early 19th Century. He was a French soldier under the First Republic (the French Revolution) and the Empire (the Napoleonic armies). He was reported to have been born circa 1780, enlisted in Napoleon's army at age 18, fought in numerous campaigns and wounded 17 times. He showed great courage, and being severely wounded and mutilated, he received from Napoleon a sword (a sabre of honour), a red ribbon, and a pension of 200 francs. He nourished a blind idolatry for his hero, Napoleon. His enthusiasm for the emperor and his professions of militant patriotism won for him the ridicule of his comrades and gave rise to the term, "chauvinism", the eponym for blind and excessive nationalism. The character was developed by Arrago in searching for the etymology of "Chauvinism" for the *Dictionnaire de la Conversation* 1834. Presently, exaggerated and excessive nationalism has become a modern social phenomenon. It exalts consciousness of nationality to the extent of spreading hatred of minorities and other nations. Hannah Arendt in "Imperialism, Nationalism, Chauvinism," *The Review of Politics*, provides an interesting understanding of the concept:

Chauvinism is an almost natural product of the national concept insofar as it springs directly from the old idea of the 'national mission.' . . . (A) nation's mission might be interpreted precisely as bringing its light to other, less fortunate peoples that, for whatever reason, have miraculously been left by history without a national mission. As long as this concept did not develop into the ideology of chauvinism and remained in the rather vague realm of national or even nationalistic pride, it frequently resulted in a high sense of responsibility for the welfare of backward peoples. [p. 457]

Nationalism is associated with militarism, imperialism and racism. Chauvinism may currently be applied to xenophobia, Christian fundamentalism, ethnocentrism, male chauvinism, etc., or for basically any persecution of out-groups by in-groups. If one were culturally astute, one would be politically correct (to equate the two), and, therefore, one would not be a chauvinist. Ultimately, chauvinism is the fanatical attack of the true believer on the government, stirring to life a complacent and even "decadent" society through a leader who knows the process of religiofication to ignite a national virility. Such fanaticism is an important invention, "a miraculous instrument for raising societies and nations from the dead - an instrument of resurrection." (Hoffer). Chauvin was lampooned frequently on the French stage in the 1830s, as in a play by Eugène Scribe, called *Le soldat laboureur* (the citation may have been wrong - and one comprehensive list does not contain that title). His first appearance was in a vaudeville, *La Cocarde Tricolore, Episode de la guerre d'Alger*, by the brothers Cogniard, Charles Théodore and Jean Hippolyte (1831). Chauvin came to typify the cult of military glory that was popular after 1815, among the Veterans of Napoleon's armies. It is probably the effect of the Napoleonic wars on Napoleon's soldiers that contributed significance to the concept of "nationalism" and not anything that Napoleon himself said. Throughout the Nineteenth Century, French chauvinists called for the regeneration of the spirit that had electrified the Napoleonic armies. British chauvinism became "jingoism", and chauvinism and jingoism were matched by "100 percent Americanism". What conjectures follow presume those simple facts from secondary sources, and of some facts of historical chronology for the post-Napoleonic period, amplified by the creation of a multitude of fictions. For example, we have Chauvin being born July 4, 1776, and being conscripted into the Revolutionary army at 17, in 1793, during the Reign of Terror.

The life of Nicolas Chauvin is the source of the eponym "chauvinism" or "chauvinist". Central to the theme is the "appearance" of a second, "spiritual" presence of Nicolas Chauvin, becoming the embodiment of an "ideological" Chauvin (denoted thus: IChauvin). The drama issues from the ideology and the "religiofication" (i.e., unifying a people whose existence is threatened by generating a spirit of self-sacrifice to transform the people, normally democratic, into a militant or revolutionary party) of super-patriotism for the France that was known in the Napoleonic period, beginning with the First Republic, the French Revolution, before the Royalist Restoration. In this conception, chauvinists are one type of people who have adapted to one way of life and who are incapable of adapting to a changed state of affairs. Their adaptation precludes adaptability. Their beliefs are scripted and their brains are wired by charismatic leaders, whose power and authority are based on their mere assertions. They are supported by "true-believers" who too readily accept those ideas. The ideology of the leader and followers is the yardstick by which they measure all things. They are people who have lost their niche and in their rigid denial of a changed state of affairs and facts contrary to their ideas are attempting to cope by re-establishing a state in which their niche is restored to its former concordance with the background, in this case, the military glory under "the little corporal", the spirit of Napoleon's armies. Their characteristic reaction is ideologically reactionary, but not violent, at first. The roots of chauvinism lie in this one mythical person's behaviour, around which coagulated a clot of causes of those times. Our times are seeing the continuation of the struggles of nationalism and the further spread of the phenomenon of cults, along with a rising sensitivity to the conflicts among cultural groups, such as the sexes (sexism, "male chauvinist pig", "female chauvinist sow") and an expansion of the eponym into new fields of battle (national and religious chauvinisms). In fact, a chauvinism for every demographic category, sex, age, race, blood, religion, nationality, etc., probably exists as a phenomenon in contemporary society.

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 I

TIME: Wednesday, June 21, 1815, three days after Waterloo, mid-morning

SETTING: The Élysée Palace, Paris, Emperor Napoleon's throne room. SL is the throne, angled, on four-tiered risers. UC is a balcony and railing, overlooking the courtyard below. A grand entrance arch, curtained in front of large doors, is SR, angled.

ACT II

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. 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.

ACT III

TIME: A Saturday evening, late November, 1816

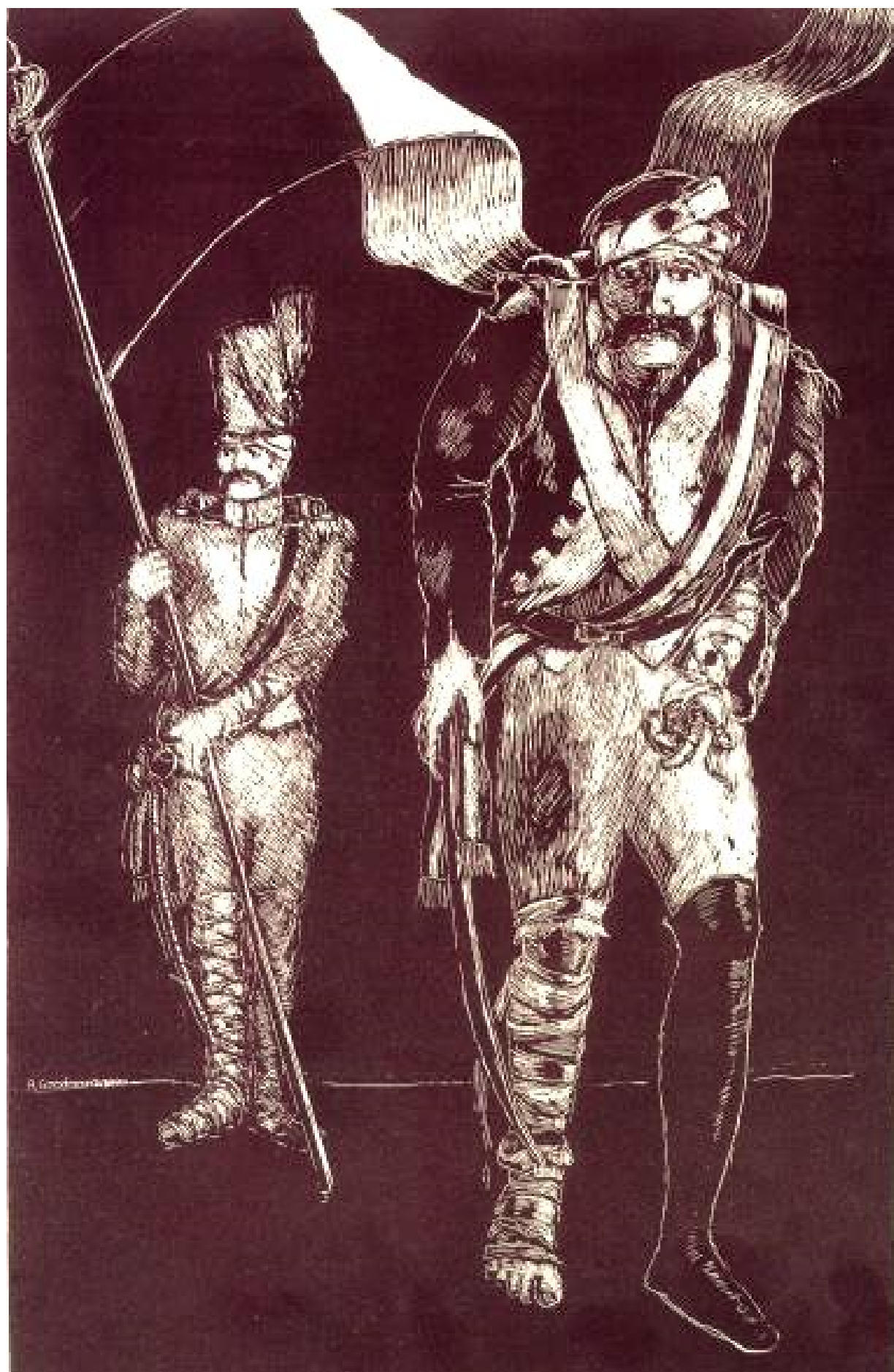
SETTING: This is a theatre-within-a-theatre setting. It could be stylized on three trucks: (1) a stage set; (2) an audience set; and (3) a theatre patron-box set. All references to stages and audiences shall follow these designations: Stage 1 (stage1) is the primary theatre stage on which the opera is 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 César*: Act 3, Scenes 3 through 8, the final scenes. From: *The Works of Voltaire. A Contemporary Version with notes, a Critique & 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 Cæsar 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: Cæsar'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).

[The picture of the wounded Chauvin, with IChauvin behind him, is by Angela Goodman.]



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 PER ACT

ACT I

PRINCIPALS

Adele (sings offstage in Act I), Ichauvin, Napoleon, Chauvin, Dibroc.

SUPPORTING CAST

Lucien, Fouché, Baron Fain, Caulincourt, General Bertrand, Davout,

CHORUSES of Ministers, Courtiers and Generals.

Non-singing: Servants, two condemned soldiers, guards.

ACT II

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,

ACT III

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*.

PRINCIPALS CAST

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.

Countertenor (/Contralto)

Ichauvin; Chauvin's ideological manifestation; Chauvin's fantasy self, whose name becomes the eponym for super patriotism and nationalism; his thoughts. He remains relatively ageless, but could show some slight, increasing maturity, as the ideology grows and takes on a life of its own. (His character represents the supernatural world of the ideological existence of absolute truth.) His part should be sung by a countertenor **if** of the strident and definitely not fluty vocal quality; otherwise should be sung by a contralto. Top E is quite often required.

Tenor

Napoleon Bonaparte (b. Aug. 15, 1769; general at 24, 1793; d. May 5, 1821, at 51), presently, 46. 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.

Baritone

Nicolas Chauvin (the historical person who has become mythical), a soldier (b. July 4, 1776; the author's chosen date); at 17 a substitute conscript for a wealthy person in 1793, now, in Act I, 38 years of age, an oft-wounded veteran of 22 years in service; Acts II and III, 39 years of age. [His character copes with the three influences of Ichauvin (his transcendental self), the Adele of his natural, humanistic, everyday world, and Dibroc, a preternatural force.] In Act III, Chauvin shows a characteristic, though reversed, pose of Napoleon: his left hand is now tucked inside his coat (across his chest) so that it has hold of the flag for retrieval at will - a trick which he has developed.

Buffo Bass

Antonin Dibroc, one of three soldier-prisoners. (He represents preternatural tendencies.)

MAIN SUPPORTING CAST

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.

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 April 22, 1766-July 14, 1817; she lived 51 years, 3 months. In ACT III, 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 (February 21, 1817), lie flat for three months, be moved, and then die July 14, 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 theater 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.

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

Baron **Fain** (I) [Napoleon's secretary] = Guillaume **Puiné** (II) [a citizen Bonapartist who was actually killed by terrorists in the manner described in the second act] = Pierre **Lafon** (III) [tragedian, previously a rival of Talma's, playing the conspirator, Cassius.]

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)

Terrorist (II) one of the quintet, here able to sound raucous (elsewhere in the opera, could 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).

Tenor

Lucien (I) = **Souvan** (II) : Lyric tenor. Lucien was one of Napoleon's brothers. Souvan 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).

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

Caulincourt (I) [long-time friend of Napoleon] = **Old Veteran** (II) = **Brutus** (III)

Bass

General Bertrand (I) = **Picot** (II) [and (III) or = **First Roman** (III)]. Picot 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.

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

ACT I

CHORUS OF MINISTERS, including Joseph **Fouché**, Duke of Otranto, Minister of Police; and Louis **Davout**, Minister of War. The ministers are all taller than Napoleon; in his presence, they stoop down, minimizing their height.

CHORUS OF COURTIERS, including **Caulincourt**, Napoleon's long-time companion; Colonel Planat, Napoleon's aide-de-camp; Marchand, Napoleon's valet; aides and secretaries. Ladies of the court stand in the background. The taller courtiers minimize their height in the presence of the Emperor Napoleon Bonaparte, emphasizing a toadying posture.

CHORUS OF GENERALS, including **Bertrand**, and other officers. The officers make no attempt to "minimize" themselves in the presence of the general, not so much toadying as showing normal respect.

ACT II

CHORUSES OF SHOPPERS, VETERANS, TERRORISTS

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

THE ORCHESTRA

The minimum orchestra needed:

Piccolo

2 Flutes

2 Oboes

2 Clarinets in A (the second doubling Clarinet in E flat)

Bass Clarinet

Bassoon

Contra-bassoon

4 Horns

3 Trumpets

2 Tenor Trombones

Bass Trombone

Tuba in F

Timpani

3 percussion players

Celesta

Harp

A large number of strings

Percussion includes the following:

Glockenspiel [player 1], Xylophone [player 2], Vibraphone [player 3],

2 gongs (pitched C and D if possible),

2 snare drums, tenor drum, bass drum, ratchet,

4 temple blocks, suspended cymbals, crash cymbals,

tam-tam, 2 rifle-shots

CHAUVIN

An Opera in Three Acts

John Deethardt II, Highlands Ranch, Colorado.

Malcolm Hill, Bath, U.K
2000 mj253.

*"... free from history's necessity to adhere to events as they actually happened
but could give the appearance of truth by telling a story that might well have happened."
De Staël*

The Élysée Palace, Paris: Emperor Napoleon's throne room.

SL is the throne, angled, on three-tiered risers. UC is a balcony and railing, overlooking the courtyard below. A grand entrance arch, curtained in front of large doors, is SR angled.

Wednesday, June 21, 1815; three days after Waterloo, mid-morning.

The Ministers stand stage right, opposite the throne. The Generals stand centre stage. The male Courtiers stand DL of the throne, the lady Courtiers are US by the balcony rail. The four factions stand in distinct groups. The chorus of courtiers, men closest to the balcony rail, women behind them and more visible to the audience, is upstage, looking out over the courtyard below, their backs (partially) turned to the audience.

*The timing of the Curtain should be both
after the shock of the initial drum sounds
and early enough to permit the Servant's
pre-chorus actions.*

♩ = 56

♩ = 60

fff *cresc* *fff* *pp* *p*

CURTAIN

A servant opens the large doors SR and the curtains that mask them. He exits to retrieve two flags, brings them in, waving and fluttering on staffs, waving them with an attitude, sets them up on floor-stands near the throne, and walks out the large doors to retrieve Chauvin.

5 $\text{♩} = 66$ *mf*

f *cresc* *mp*

When the servant returns (during the early part of the following chorus) he shows Chauvin in with a haughty and contemptuous gesture. Chauvin moves with great pain, slowly into the room and appears to need assistance, but when the servant makes an ineffectual move to help, Chauvin waves him off. Chauvin's fresh wounds show blood through white bandages, which hang loose from the wounded area, having been haphazardly applied. The Courtiers turn to see him, sniff collectively, and turn back to look at the mob outside. Chauvin stands slightly up and right of the group of male Courtiers.

8 $\text{♩} = 62$ *mp* *cresc* $\text{♩} = 70$ *p* *cresc*

mf *dim* *p* *dim*

12 FULL $\text{♩} = 62$ *f* *f* *f*

S. Im - pen - ding - doom, im

A. Im - pen - ding - doom, im

T. FULL (all Generals, Ministers and Courtiers) *f* Ap - proach - ing doom,

B. FULL (all Generals, Ministers and Courtiers) *f* Ap - proach - ing doom,

1 $\text{♩} = 62$ *dim* *legato* *mp*

Metronome numbers throughout the opera (apart from interludes) are approximately proportional, if all a little on the quick side.

15

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

S. *mi - nent mis - for - tune. I have this sense of doom.*

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

A. *mi - nent mis - for - tune. I have this sense of doom.*

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

T. *im - mi - nent mis - for - tune. I have this sense of doom.*

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

B. *im - mi - nent mis - for - tune. I have this sense of doom.*

f *mp*



19 $\text{♩} = 56$ $\text{♩} = 66$ **2**

legato *mp* *mf* *dim.*

S. *I have this sense, I have this clear sense*

A. *legato* *mp* *mf* *dim.*

A. *I have this sense, I have this sense of*

T. *legato* *mp* *mf* *dim.*

T. *I have this sense, I have this clear sense*

B. *legato* *mp* *mf* *dim.*

B. *I have this sense, I have this sense of*

$\text{♩} = 56$ $\text{♩} = 66$ **2**

pp *mf* *mp*

23 *mp* *cresc.* *f* *mf* *sempre*

S. *mp* *cresc.* *f* *mf* *sempre*
 — of im - mi - nent doom that dead - ens thoughts of all — but loom - ing pre - sent. —

A. *mp* *cresc.* *f* *mf* *sempre*
 im - mi - nent doom that dead - ens thoughts of all — but loom - ing pre - sent. —

T. *mp* *cresc.* *f* *mf* *sempre*
 — of im - mi - nent doom that dead - ens thoughts of all — but loom - ing pre - sent. —

B. *mp* *cresc.* *f* *mf* *sempre*
 im - mi - nent doom that dead - ens thoughts of all — but loom - ing pre - sent. —



28 **3** Chorus of Ministers sing amongst themselves, not to the other choruses.

S. *f* *MINISTERS*
 —

A. *f* *MINISTERS*
 —

T. *f* *MINISTERS*
 Le jour de gloi - re est ad - ju - gé. Our e - ne - mies have all — po - wer.

B. *f* *MINISTERS*
 — Le jour de gloi - re est ad - ju - gé. Our e - ne - mies have all — po - wer.

f *MINISTERS*
 Le jour de gloi - re est ad - ju - gé. Our e - ne - mies have all — po - wer.

f *MINISTERS*
 — Le jour de gloi - re est ad - ju - gé. Our e - ne - mies have all — po - wer.

3

32

S.

A.

T.

B.

— Our si - tu - a - tion here is grave. La gloi - re no lon - ger rules the day.

— Our si - tu - a - tion here is grave. La gloi - re no lon - ger rules the day.

— Our si - tu - a - tion here is grave. La gloi - re no lon - ger rules the day.

— Our si - tu - a - tion here is grave. La gloi - re no lon - ger rules the day.

35

S.

A.

save_ the ci - ty from vic - to - ri - ous foes.

save the ci - ty from vic - to - ri - ous foes.

save the ci - ty from vic - to - ri - ous foes.

save_ the ci - ty from vic - to - ri - ous foes.

4 = 58

4 = 58

38 *ff* *(sempre ff)*

S. A - tro - - - - cious how the rab - ble rave.

A. A - tro - - - - cious how the rab - ble rave.

A. A - tro - - - - cious

T. *MINISTERS and COURTIER* *ff* *(sempre ff)*

T. A - tro - - - - cious how the rab - ble rave.

B. *MINISTERS and COURTIER* *ff* *(sempre ff)*

B. A - tro - - - - cious

f

40

S. _____

A. _____

T. _____

B. *f* *GENERALS* _____

f *GENERALS* _____

Dread - ful dis - or - - - - der! _____ It _____

f *dim.* *mf* _____

5 3 5 5



42

T. _____

B. _____

was hor - - - - - ror. It was cha - os!

was hor - - - - - ror. It was cha - os!

was hor - - - - - ror. It was cha - os!

5 5 5 5 3 5 5 5 5 5 5 5

f *mf* _____

5 5

45

T.

p **MINISTERS** *mf* **5**

Cha - os_ La Gloi - re no long - er

p **MINISTERS** *mf*

Cha - os_ La Gloi - re no long - er

B.

MINISTERS *mf*

La Gloi - re no long - er

MINISTERS *mf*

La Gloi - re no long - er

Piano

mp *p* *mf* **5**

48

T.

f **GENERALS** *cresc.*

rules the day. Their glo - ry is a tri - umph_ e - ven

f **GENERALS** *cresc.*

rules the day. Their glo - ry is a tri - umph_ e - ven

B.

f **GENERALS** *cresc.*

rules the day. Their glo - ry is a tri - umph_ e - ven

f **GENERALS** *cresc.*

rules the day. Their glo - ry is a tri - umph_ e - ven

Piano

f *cresc.* *cresc.*

51 *Announcing to all:* $\text{♩} = 76$ *f* *mp*

Fain The Em - - - pe - ror - ar - rived at eight. He's had.

T. *ff* in de - feat.

B. *ff* in de - feat.

ff dim. mf p

$\text{♩} = 76$ *

54 *dim.* *p* $\text{♩} = 62$

Fain two hours of sleep. He will be here soon.

T. *GENERALS f* We turned and fled the

B. *GENERALS f* We turned and fled the

$\text{♩} = 62$ *dim sfp*

Throughout the opera, where a soloist is accompanied just by a held chord, rhythm can be ad libitum

57 *cresc.*

T. Prus - - sian wave, and brought to ar - my

B. *cresc.* Prus - - sian wave, and brought to ar - my



59

S. *FULL fff* ³ How des - prate

M-S. *FULL fff* ³ How des - prate

A. *FULL fff* ³ How des - prate

T. *ff* lives a close. *FULL fff* ³ How des - prate

B. *ff* lives a close. *FULL fff* ³ How des - prate

cresc *ff*

62

(Within the chorus of Generals)

mf *dim.* *mp*

Caul

Blü - cher and the al - lied ar - mies march on Pa - ris as we

S.

dim molto

our con - di - tion grows.

M-S.

dim molto

our con - di - tion grows.

A.

dim molto

our con - di - tion grows.

T.

dim molto

our con - di - tion grows.

B.

dim molto

our con - di - tion grows.

mp

7

Napoleon appears, war-weary, in the doorway, and slips in behind the Ministers without being seen by members of the choruses.

65

Caul speak.

S. *fff* *(sempre fff)*
How des - prate our con - di - tion grows.

M-S. *fff* *(sempre fff)*
How des - prate our con - di - tion grows.

A. *fff* *(sempre fff)*
How des - prate our con - di - tion grows.

MINISTERS and COURTIERS
T. *fff* *(sempre fff)*
How des - prate our con - di - tion grows.

GENERALS
T. *fff* *ff* *cresc.*
How des - prate our con - di - tion grows. "La gloi - re, La gloi - re", the

MINISTERS and COURTIERS
B. *fff* *(sempre fff)*
How des - prate our con - di - tion grows.

GENERALS
B. *fff* *ff* *cresc.*
How des - prate our con - di - tion grows. "La gloi - re, La gloi - re", the

7

ff

8

69
S. *fff*
"La gloi - re, — La gloi - re", — the rab - ble shout —

A. *fff*
"La gloi - re, — La gloi - re", — the rab - ble shout —

MINISTERS and
COURTIERS *fff*
"La gloi - re, — La gloi - re", — the rab - ble shout —

T. *fff*
GENERALS
ar - my cries. — "La gloi - re" for France. — A state. of war is —

MINISTERS and
COURTIERS *fff*
"La gloi - re, — La gloi - re", — the rab - ble shout —

B. *fff*
GENERALS
ar - my cries. — "La gloi - re" for France. — A state. of war is —

8

8

mf

Caul — The

S. — They say "La gloi - re" will_ cause the_ Al - lies rout.

M-S. — They say "La gloi - re" will_ cause the_ Al - lies rout.

A. — They say "La gloi - re" will_ cause the_ Al - lies rout.

MINISTERS and
COURTIERS

T. — The Old Guard has died, but not sur - ren - dered. —

GENERALS

8 yet in force. — The Old Guard has died, but not sur - ren - dered. —

MINISTERS and
COURTIERS

B. — The Old Guard has died, but not sur - ren - dered. —

GENERALS

8 yet in force. — The Old Guard has died, but not sur - ren - dered. —

♩ = 68

p sub.

79 **9** $\text{♩} = 60$

Caul *mp* *3* *5* *3* *3* *3* *3* *3* *3*

Cham - ber of Rep - re - sen - ta - tives will con - clude to - day. De - fi - ance is im - prac - ti - cal.

9 $\text{♩} = 60$

pp

82 **Slower** $\text{♩} = 52$

Fou *mp* *5* *5* *gliss.* *3* *sub. ff*

The Em - - - - - pe - ror_ should... must

Slower $\text{♩} = 52$

mp *dim.* *sfz*

85 **accel. molto** **10** $\text{♩} = 90$

Fou *f* *cresc.* *gliss.* *gliss.*

ab - di - cate! All,

accel. molto **10** $\text{♩} = 90$

f *cresc.* *ff* *mf* *(mp)*

cresc. *f* *f*

Napoleon, having heard enough, enters slowly, showing signs of lingering exhaustion. He wears his green uniform. All turn to him as he passes by.

89

Nap

mf cresc.

ex - cept

Dav

all is lost!

p

Napoleon waits during a chorus of celebration of his presence and a voicing of their concerns is raised. His secretary, Baron Fain, arranges some of the Emperor's state papers on a table at the side of the throne. Eventually, Napoleon slumps on the throne, Fain hands him the agenda-papers which he peruses.

11

♩. = 72

92

Nap

dim.

hon - or!

S.

Not too enthusiastically: *f* sempre

His great - ness led us

M-S.

Not too enthusiastically: *f* sempre

His great - ness led us

A.

Not too enthusiastically: *f* sempre

His great - ness led us

T.

FULL

Not too enthusiastically: *f* sempre

His great - ness led us

B.

FULL

Not too enthusiastically: *f* sempre

His great - ness led us

11

♩. = 72

f

95 17

S. *mf* on - to ground_ where fo - reign_ clods en - dure. *mf* He

M-S. *mf* on - to ground_ where fo - reign_ clods en - dure. *mf* He

A. *mf* on - to ground_ where fo - reign_ clods en - dure. *mf* He

T. *mf* on - to ground_ where fo - reign_ clods en - dure. *mf* He

B. *mf* on - to ground_ where fo - reign_ clods en - dure. *mf* He

f *mf* $\text{♩} = 80$

98 $\text{♩} = 80$

S. *dim.* *mp* brought French light_ where brutes a - bound, and or - ga - nized the poor.

M-S. *dim.* *mp* brought French light_ where brutes a - bound, and or - ga - nized the poor.

A. *dim.* *mp* brought French light_ where brutes a - bound, and or - ga - nized the poor.

T. *dim.* *mp* brought French light_ where brutes a - bound, and or - ga - nized the poor. *p* GENERALS His ar - mies

B. *dim.* *mp* brought French light_ where brutes a - bound, and or - ga - nized the poor. *p* GENERALS His ar - mies

p $\text{♩} = 80$

102 GENERALS

cresc.

T. were for - ev - er_ feared.____ They died____ and did____ not, did____ not

cresc.

generals were for - ev - er_ feared.____ They died____ and did____ not, did____ not

p *cresc.*

B. They died____ and did____ not, did____ not

cresc.

generals were for - ev - er_ feared.____ They died____ and did____ not, did____ not

106

mf *cresc.* *f*

S. His con - quests brought us na - tio - nal fame____ and wealth____

mf *cresc.* *f*

M-S. His con - quests brought us na - tio - nal fame____ and wealth____

mf *cresc.* *f*

A. His con - quests brought us na - tio - nal fame____ and wealth____

mf *cresc.* *f*

T. ced. His con - quests brought us na - tio - nal fame____ and wealth____

mf *cresc.* *f*

generals and courtiers ced. His con - quests brought us na - tio - nal fame____ and wealth____

mf *cresc.* *f*

generals and courtiers ced. His con - quests brought us na - tio - nal fame____ and wealth____

mf *cresc.* *f*

B. ced. His con - quests brought us na - tio - nal fame____ and wealth____

mf *cresc.* *f*

generals and courtiers ced. His con - quests brought us na - tio - nal fame____ and wealth____

mp

All watch and wait, but Napoleon does nothing. Members of each chorus look at other members of their own group questioningly, then the new choral arrangement.

13

109 *dim.* *(p)*

S. from vul - gar lands.

M-S. *dim.* *(p)*
from vul - gar lands.

A. *dim.* *(p)*
from vul - gar lands.

T. *dim.* *(p)*
from vul - gar lands.

B. *dim.* *(p)*
from vul - gar lands.

13

pp



113

♩. = 82

With more enthusiasm:

118 *FULL* *f* *mf*

T. O Em - pe - ror, light of our lives, O Em - pe - ror, light of all our lives,

With more enthusiasm:
FULL *f* *mf*

O Em - pe - ror, light of our lives, O Em - pe - ror, light of all our lives,

With more enthusiasm:
FULL *f* *mf*

B. O Em - pe - ror, light of our lives, O Em - pe - ror, light of all our lives,

With more enthusiasm:
FULL *f* *mf*

O Em - pe - ror, light of our lives, O Em - pe - ror, light of all our lives,

♩. = 82

mf *mp*

122 **14** *mp* *mf* *sempre*

T. our ship of state has found this un - cer - tain shore. The fire you lit from sparks with - in your

mp *mf* *sempre*

our ship of state has found this un - cer - tain shore. The fire you lit from sparks with - in your

mp *mf* *sempre*

B. our ship of state has found this un - cer - tain shore. The fire you lit from sparks with - in your

mp *mf* *sempre*

our ship of state has found this un - cer - tain shore. The fire you lit from sparks with - in your

14 *mf*

126

mf *poco cresc.*

T. soul_____ will burn_ in French - men's keen de - sire_____ to

mf *poco cresc.*

B. soul_____ will burn_ in French - men's keen de - sire_____ to

f *mf* *poco cresc.*

mf

129

rall **15** $\text{♩} = 66$

S. *mp* A patch of

A. *mp* A patch of

mp A patch of peace_____

T. reach_ a na - tion - al goal._____ of peace. *p*

p

B. reach_ a na - tion - al goal._____ of peace. *p*

p

reach_ a na - tion - al goal._____ of peace. *p*

rall **15** $\text{♩} = 66$

p cresc *mp*

133

p

S. peace will mend_____ the torn_ and blood - ied Na - tion's cloth, the na - tion's cloth and

A. will mend_____ the torn_ and blood - ied Na - tion's cloth, the na - tion's cloth and

_____ will mend_____ the torn_ and blood - ied Na - tion's cloth, the na - tion's cloth and



136

cresc. *mp*

S. hun - gry chil - dren yet_ un - born_ and hun - gry chil - dren yet un - born will sup_ on

cresc. *mp*

A. hun - gry chil - dren yet_ un - born_ and hun - gry chil - dren yet un - born will sup_ on

cresc. *mp*

hun - gry chil - dren yet_ un - born_ and hun - gry chil - dren yet un - born will sup_ on

16

♩. = 72

139

mp *mf* *f*

S. free - dom's broth. Our fate__ is in your migh - ty hands, our

mp *mf*

A. free - dom's broth. Our fate__ is in your migh - ty hands, our

mp *mf*

A. free - dom's broth. Our fate__ is in your migh - ty hands, our

FULL f

T. Our fate__ is in your migh - ty hands.__

FULL mf

T. Our fate__ is in your migh - ty hands.__

FULL mf

B. Our fate__ is in your migh - ty hands.__

FULL mf

B. Our fate__ is in your migh - ty hands.__

16

♩. = 72

139

mp *mf* *f*

S. free - dom's broth. Our fate__ is in your migh - ty hands, our

mp *mf*

A. free - dom's broth. Our fate__ is in your migh - ty hands, our

mp *mf*

A. free - dom's broth. Our fate__ is in your migh - ty hands, our

FULL f

T. Our fate__ is in your migh - ty hands.__

FULL mf

T. Our fate__ is in your migh - ty hands.__

FULL mf

B. Our fate__ is in your migh - ty hands.__

FULL mf

B. Our fate__ is in your migh - ty hands.__

142

mf *f*

S. fate _____ is in your migh - ty hands. Our _____

A. fate _____ is in your migh - ty hands. Our _____

T. *mf* *f* Our _____ fate _____ is in your

B. *f* Our fate is in _____ your hands.

Our fate is in your hands,

145

cresc. *fff*

S. fate is in your mighty hands, our fate

cresc *fff*

S. fate is in your mighty hands, our fate

cresc *ff*

A. fate is in your mighty hands, our fate

cresc *ff*

A. fate is in your mighty hands, our fate

mf *cresc*

T. hands, our fate is in your hands.

cresc

T. hands, our fate is in your hands.

cresc

B. Our fate is in your mighty hands.

cresc

B. is in your mighty hands.

cresc

— is in your mighty hands.

17 Fast

♩ = 100

148

Luc

mf

I urge you, Ma - jes - ty,

S.

is _____ in your_ migh - ty_ hands.

is _____ in your_ migh - ty_ hands.

mp

♩ = 100

152

Luc

mp

to re - sume the war._____ You hear the peo - ple's dis - tant roar._____

p

18 Slower

♩ = 80

157

Luc

f

They cry _____ for _____ arms...

Nap

ff *mf*

E - nough, my bro - ther Lu - cien!

p

18 Slower

♩ = 80

19

161 *mp* *dim.* *rall* $\text{♩} = 72$

Nap ♩ 8 We wea - - - ry of it all!

rall $\text{♩} = 72$ *p*

166 *mp*

Nap ♩ 8 Our tis - sues own the skills of war which seize up - on our

171

Nap ♩ 8 need to take the ham - mer caked_ with gore, and pound all things that_

176 **20**

Nap ♩ 8 bleed.

20

181 *espress. mp*

Nap

Our tis - sues own the skills of war, which seize up - on our

186

Nap

need to take the ham - mer caked with gore, and pound all things that bleed.

21

191

196 *p*

Nap

A - las to in - un - date this land with blood no lon -

dim

201 **rit.** **22** $\text{♩} = 64$ **accel.** $\text{♩} = 70$ *mf*

Nap *ger rules our heart.* *The ham - mer's*

rit. **22** $\text{♩} = 64$ **accel.** $\text{♩} = 70$ *cresc.* *mf*

206 $\text{♩} = 81$ *cresc.* *f*

Nap *law is blood.* *We set a - part our mar -*

$\text{♩} = 81$ *mp* *mf*

211 **23** $\text{♩} = 72$ *mf*

Nap *tial skills.* *We sa - cri - fice our -*

23 $\text{♩} = 72$ *dim* *mp* *mf*

217 *cresc.* *f sempre* **24** *f* *3*

Nap *self for France.* *We yield to what our*

24 *3*

221 *rit.* ♩ = 65

Nap

foes de - mand, re - nounc - ing our mar - tial stance.

legato *cresc.* *rit.* ♩ = 65

f *mp*



226

Nap

Sur - ren - der - ing com - mand.

25 ♩ = ♩ *mp*

25 ♩ = ♩

mp *f* *p* *mp*



230 ♩ = 74

Faster ♩ = 72

f

Luc

You still have time to

Startled that Napoleon is considering abdication

Caul

My Em - per - ror!

Faster ♩ = 72

f *mf*

233 $\text{♩} = 66$ Fouché pops his knee with his hand in glee. Aside: *mf*

Fou *mf* My —

Luc *dim.* form — an — ar — my. —

Nap *sfz* No! —

$\text{♩} = 66$
mp *cresc.* *mf*

26

235 *cresc.* *rit.* $\text{♩} = 60$

Fou role will now be thus en - hanced; let Bo - na-parte be damned!

Nap *mf* And

26 $\text{♩} = 60$
mf *dim.* *p* *rit.* *f* *legato* *mf*

238 *rit.*

Nap now we must re - view these crimes true — sol - diers would for - go. —

rit.

Napoleon waves his hand, beckoning to the General to bring forth the next order of business, the delivery of three prisoners to the court through the doors SR.

The men are muscled into a line in front of the throne. He beckons Fain to come to him. He whispers in Fain's ear. Fain goes to the ladies of the court and spreads his arms as if shoosing a flock of sheep into the pasture.

241 $\text{♩} = 56$ *mp*

Fain

Ma - jes - ty, — these three — con - demned men

$\text{♩} = 56$
non legato
mf *dim.* *mp*

244 *rit.* **27** *a tempo*

Fain

— have been sent up — for your re - view. —

rit. **27** *a tempo*
legato

247 *mp*

Nap

Mes - dammes, — if you please, for - go — this

mp

The women are herded out.
They stand outside the door
DR where they can still be seen.

Slower

Napoleon descends to walk in front
of the three, facing each in turn.

249 **rall** $\text{♩} = 52$ **Slower** $\text{♩} = 46$

Nap $\text{loathe} - \text{some scene.}$

rall $\text{♩} = 52$ **Slower** $\text{♩} = 46$

mf *mf* *mp*

**molto
rall**

$\text{♩} = 46$

252 **mf** *Indicating the first man:*

Bert $\text{This per} - \text{son} __ \text{be} - \text{trayed} \quad \text{you} \quad \text{at} __ \text{the last bat} - \text{tle} - \text{field}$

**molto
rall** $\text{♩} = 46$

mp subito *pp*

28

254 **mf** *A pronunciation:* **f**

Nap $\text{You were an in} - \text{stru} - \text{ment of our war to de} - \text{fend} __ \text{France} __$

Bert $\text{to the op} - \text{pos} - \text{ing ge} - \text{ne} - \text{ral.}$

28

257 *(sempre f)* *Angrily:* *mf*

Nap *a - gainst her e - ne - mies... Your bu - ri - el shall be ob - scured and your name cursed.*



259 *f norm.*

Nap *All French sol - diers weep for this dis - hon - or.*

Bert *This de - ser - ter a -*

29 *Bertrand and Napoleon move to the second man as the first is taken to the door.*

29 *cresc. mf*



262 *cresc.*

Bert *ban - doned his com - rades be - fore the fight, and at - tacked wo - men and loot - ed*

cresc.

265

Napoleon turns away from the soldier to make his pronouncement to all the others:

30

mp legato

Nap

Bert

hou - ses.

The wing - space of our

cresc.

dim molto

30

dim molto

legato

mp

268

Nap

be - ing e - ven now, and ev - er - more e - clip - ses all. The gol - den ea - gle's

mp

mp

271

Nap

sha - dow shield - ed all the con - quored lands. We French, mas - ters of the art of ad -

f

f

274

Nap

mi - ni - stra - tion, turned the cha - os of life a - mong peo - ples groan - ing un - der

mp

mp

cresc.

276 **rall** *dim.* $\text{♩} = 100$ *mp* *mf* **accel.**

Nap *8* pro - fli - gate po - ten - tates, in - to pro - duc - tive or - der, for the

rall $\text{♩} = 100$ *sub. f* *dim.* *mp* **accel.**

31 278 $\text{♩} = 50$

Nap *8* pal - try sum of a few lives in their los - ing bat - tle.

31 $\text{♩} = 50$

281 *Napoleon turns back to the soldier. Sung as in m.258:* *mf*

Nap *8* Your bo - dy and the me - mo - ry of you will be o - bli - te - ra - ted

283 *Bertrand moves to the third man, Dibroc.* *Napoleon notices Chauvin struggling to remain upright. He beckons to Caulaincourt.*

Nap *8* and your ash - es will have no grave, but be dis - hon - ored with the fate of a

32

Napoleon whispers in
Caulaincourt's ear.Meanwhile, the second man
is taken to a spot beside the
first, at the door.Caulaincourt has a servant
fetch a chair for Chauvin.

286

♩ = 80

Nap

dog.

Bert

Indicating Dibroc:

f

3

3

This man_ has_ a long re - cord of ser - vice.

32

♩ = 80

*f**f**mf**mf**sim.**mp*

sonore

289

Bert

But he wea - ried ear - ly in_ this last bat - tle_ and stood a - side.

He_

33

Napoleon looks into Dibroc's
eyes, intensely and briefly.Napoleon walks away toward
the throne and up the steps.
He turns and sits.

291

Bert

too was con - demned_ by the ge - ne - rals.

33

*legatiss.**mf**mf**sim.**sf**mf**cresc.**f*

294 $\text{♩} = 100$

Nap 8

f

In - stead of fil - ling an ig - no - mi - nious

$\text{♩} = 100$ 5

dim. *mf*



Napoleon points to Dibroc.

295 8

grave, we have a - no - ther use for you. Re - move and dis - pose of those two at once.

f *dim.*

3 3 3



297 $\text{♩} = 110$

Nap 8

ff

Their judge - ment is

$\text{♩} = 110$ *f*

ff

298 ♩ = 64 *

Napoleon beckons Baron Fain to bring the next business.

Nap

sealed.

♩ = 64 *

fff

fff

34 ♩ = 60

Baron Fain brings to a table, UC, papers, a sash, and a gleaming saber, before his announcement. Meanwhile, the guard detail seizes the two condemned men and marches them out. The two cry out in anguish the moment they are roughly taken in hand to their fate. After the guard detail passes, the women of the court re-enter and stand at the great doors.

299

5 6 6 5

300 Baron Fain hands Napoleon a paper.

Fain

ff

Cor - po - ral Ni -

mf

303 Napoleon turns his attention to Chauvin, who starts to rise with difficulty.

35 ♩ = 168

Addressing the court:

Nap

cresc.

Fain

- co - las Chau - vin!

35 ♩ = 168

p

f dim pp

f dim pp

mf dim. pp

sempre p

This

The speed to be chosen for all orchestral interludes should be chosen to allow for all stage-actions to be performed.

308

Nap

man is not what you see here, a crum - pled heap of

mp dim ppp p dim ppp mp dim p dim

During the following, Chauvin limps over to present himself at the foot of the throne, head lowered. He stands with great difficulty, but tries to assume his full height. The choruses press to the center somewhat, and all center their attention with great respect and curiosity on this figure.

36 ♩ = 83

312

Nap

flesh,

mp dim mf dim f dim p

36 ♩ = 83

pp subito

317

Nap

This man we hold dear, for the

p pp

324

Nap

deeds for - ev - er in our me - mo - ry.

329 **37** *mp*

Nap *dim.* *p*

We see his spi - rit form__ rise__ high__ a -

335 *♩ = 96* *p*

Nap *♩ = 96*

bove__ the mass. We__ hold in__ re - ve - rance he - roes whose

342 **38** animated *♩ = 168*

Nap *3*

wounds__ beg gra - ti - tude__

38 animated *♩ = 168*

p sempre

mf dim *mf dim*

348 *mf*

Nap *3* *3*

Faith - ful ser - vant of France, we un - der - took ma - ny__ cam - paigns, know - ing you were

mp *mp* *sim.*

353 **39**

Nap *there.* For your de - vo - tion to our cause

39 *mp*

358

Nap You shall re - ceive these to - kens: this sash is our

cresc. *mp* *cresc.*

362 **40**

Nap min - - gled blood, our sa - ber is -

mf

40 *mf* *f* *mp*

Napoleon drapes the sash from Chauvin's left shoulder to his right hip.

366 *f* *ff*

Nap our most pre - cious em - blem, and its like shall be your badge, and our pro - tec - tion.

f *mf*

41 poco più mosso

Napoleon fastens the belt around
Chauvin with the saber and sheath
dangling at Chauvin's right side.

370 $\text{♩} = 92$

Nap mp

41 poco più mosso $\text{♩} = 92$

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

This

375

Nap

pa - per is a debt to you of our

42

Outside is heard a general crowd
tumult. Dibroc's head turns quickly
upstage, but he is held in place.

The Generals stay in place, but
turn upstage, not entirely
deserting Napoleon and Chauvin.

378

Nap *mf*

trea - su - ry and a - wards you bet - ter time...

42 *mf* *cresc*

snare drums *f* *cresc*

Meanwhile, the Courtiers and their
women and Ministers move UC to
the balcony overlooking the yard below;
their heads turn in unison from looking
UL to UR, all following a line of march
proceeding below. The Ministers and
Generals move UC behind the Courtiers.

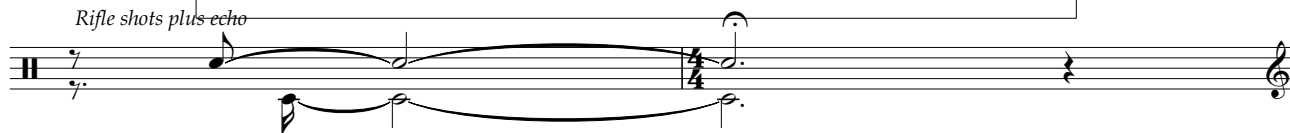
Napoleon, giving
the movements
US a short, casual
glance, returns to
fix on Chauvin.

Chauvin looks up into Napoleon's face and
collapses, from the pain and the emotion, to
a humble kneel, later moving to the steps
from the posture he can no longer hold. His
favoured left leg goes straight out behind
him on the steps below and his body twists
around to the right to look up.

382

At this moment, when two rifle cracks are heard, and Chauvin looks into Napoleon's eyes, a figure (a whole and energetic spirit form, resplendent in full dress uniform, with a blood red sash draped over one side from the shoulder, and a shining sabre hanging at his right side) arises out of the darkness into the light, from behind the four-tiered dais on which the throne is positioned. This is the birth of IChauvin, whom no-one on stage sees except Chauvin, and he at first dimly. IChauvin is, and does, what Chauvin is thinking. Meanwhile the offstage crowd cheers and the choruses recoil in small ways.

Rifle shots plus echo



During this interlude, Napoleon moves down to hold up Chauvin's head. IChauvin moves sedately to a point behind Napoleon, forming a three-point tableau, a classic triangle. IChauvin then moves near to Chauvin's place, as Napoleon's eyes rise, as if to see Chauvin rising; now Napoleon casts his eyes in the direction of IChauvin and not Chauvin, who remains prone and unnoticed. Chauvin's head is raised to look at the two figures of his veneration. Napoleon raises an out-stretched arm and aims his hand at IChauvin, as if to infuse the figure with an electric burst of life. But the gesture is also seen as being over the head of the prone Chauvin. Napoleon must indicate to the audience that the figure of IChauvin is not actually seen. The choruses return slowly, after the rifle-shots, solemnly to their previous places; they do not see IChauvin.

43

$\text{♩} = 56$

tempo as at opening chorus (m.13)

44 $\text{♩} = 100$

(Internal monologue)

mp

393

Nap

44 $\text{♩} = 100$

This

398

Nap

ve - te - ran_____ whom we hold dear,_____ this he - ro_ of all the

403

Nap

ar - mies we have e - ver com - man - ded, this i - dea of a French - man is

408

Nap

hon - ored a - bove all. Our fi - nal touch, with the

45

mp *cresc.*

413

Nap

gran - deur of im - pe - rial France, and the Grande Ar - mée, which no mere king can

dim. *cresc.*

418

Nap

ev - er rule. We de - sire this i - deal

46

Suddenly much slower ♩ = 70 ♩ = 90

mp *mf* *mf*

(senza dim.)

423

Nap

man of France to keep a - live the spi - rit of our age.

cresc. *gliss.*

cresc.

==

Napoleon returns again to fix on Chauvin. Napoleon rises, eyes fixed on higher space above Chauvin, but his hand can trace the rise of the ideology personified in IChauvin, who moves DL where he mounts a stairs or a ramp, as invisible as this can possibly be, to a spot-lighted platform that sits above the orchestra and the audience. It is as if he were suspended in space. The monologue continues, but with a heightened sense of speaking to a larger audience.

427

Nap

We see his spi - rit ris - - ing a -

mf legato *cresc. poco a*

ff *cresc.* *dim molto* *cresc.*

47

434

Nap

mong the men of our ar - mies. We see

poco *48 rit a tempo f*

mf *dim.* *48 rit a tempo mf f*

442

Nap

ci - ti - zens em - brac - ing him. *mf* We see a re - turn to__

dim.

449

Nap

all we have a - chieved. **49** *f cresc.* We see a France re - turned to the glo - ry of our

49

456

Nap

reign. **50** *mf* That man shall guide this fa - mous sol - dier home, as terms of this par - don.

50

cresc. *ff* *mp*

Indicating Dibroc:

462

Nap

Re - lease him. *f* See to your charge im - me - diat - ly, fel - low! *mf*

mf *f* *mp* *ff* *ffp*

The guard detail unhands Dibroc, who is unbelievably free.

51

Napoleon slaps his left hand on the throne arm, and grasps it tightly for a moment, looking at it hard.

467 *mf*

Nap

Dis - perse we all to our pri - vate du - ties

51

fff

At the same time, Chauvin's excessive pain has replaced the lofty other; he cannot sustain for long the one he longs to be again. Dibroc goes to Chauvin.

470

cresc.

fff

ff

ff

Napoleon descends and leaves without a look back, followed by the Generals, Ministers, Courtiers and Servants. Only Chauvin, IChauvin, Dibroc and Fouché are to remain on stage.

472

cresc

474

52

476

fff

478



480

With a subservient eye to Fouché:

mp *3* *3*

Dib You must take your ease a while be - fore

8^{va}

Dibroc helps Chauvin to his feet. He goes to Fouché, speaks to him quietly and puts his hand out. Fouché looks at Chauvin, then Dibroc, and brings out money and hands it to Dibroc, who curtsies in appreciation. Fouché, satisfied, leaves. During IChauvin's quotations from Napoleon, Chauvin sees the figure of IChauvin, turns away, then back, then away, then back again. He is reacting not so much to the figure as to the thought personified by the figure. The effect is a double-meaning action that he is unbelieving about what has transpired with Napoleon and that the figure represents a future action now taking shape in his mind. Dibroc is puzzled and looks around, but not ever at IChauvin. Chauvin points out the figure - what happened at the throne with Napoleon - to Dibroc. Dibroc looks, sees nothing and shrugs. They turn to go, but Chauvin turns back and breaks away from Dibroc. He squints as if through a fog at the figure, he looks at Dibroc, who shrugs again. Chauvin confronts his spirit.

53

484

rit $\text{♩} = 68$ $\text{♩} = 42$ *p*

ICh "This

Dib home.

rit $\text{♩} = 68$ $\text{♩} = 42$ *p*

mp *3* *dim.* *p*

493 $\text{♩} = 44$

ICH *mp*

man is one_ whom I hold dear, - for the deeds for - ev - er in our me - mo - ry.

$\text{♩} = 44$

mp



54 $\text{♩} = 46$

ICH *p* *cresc.*

We see his spi - rit form rise_ high_ a - bove the mass.

54 $\text{♩} = 46$

p *mp*



505 *mp* *cresc.* *mf*

ICH We hold in_ re - ve - rance he - roes_ whose wounds_ beg

mp

55

♩ = 116

509

ICh

gra - ti - tude."

Chau

The mi - ra - cle of his real pre - sence

55

♩ = 116

dim

mf

p

mf

p

mf



514

Chau

stirs me e - ven now he's gone. He gave me you, or I to you.

p

mp

p

mp

mf

mf

mf



Dibroc thinks that he himself is meant.

Dibroc goes to Chauvin and supports him as Chauvin begins to reel. Dibroc steadies Chauvin.

517

mf

♩ = 159

Dib

Yes, I am here to do as com - man - ded, and be com - man - ded by the hon - ored one.

3

3

3

3

3

3

♩ = 159

sf

mf

56

Dibroc leaves Chauvin,
ostensibly to fetch a chair
from front of stage.

520

Aside:

f

Dib

56

I serve on - ly to be bet - ter served.

523

Dib

f**mf**

I slave, _____

I slave, _____

I slave, _____

526

Dib

*cresc.***f**

on - ly that I, _____ that I may en - slave,

that I

57

528

Dib

legato **mf**

may en - slave.

Who_ shall be

58

534

mp *legato*

Dib

dog? When you have

58

ff *legato* *mp* *p*

535

538

Dib

res - ted these in - fir - mi - ties of war. We will go home.

mp

mf

mp

p

pp

543 $\text{♩} = 96$ **rall** **59** $\text{♩} = 88$ **OFFSTAGE mp**

Adel $\text{The air... of kit - chen}$

Chauvin *mp* *mf* *mp* *Chauvin sits upright and sings in a light voice:* $\text{Home. A - dele?... My ear... con - tains her song of bread.}$

Dib

dim molto **p** **legato**

548

Adel $\text{che - mis - try de - parts my house a fra - grant ghost... to haunt the}$

551 **rall** **a tempo mf** **60**

Adel $\text{lo - cal peas - an - try. With bread so sweet - ly, yeast - ly dosed, my}$

rall **a tempo** **60**

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

554

Adel

cu - li - na - ry skills per - suade the weak to fill my

556

Adel

door. con - vinced of my true de - i - ty,

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

61

559

Adel

with arms out - stretched for one loaf more.

mp *rall*

61

p *rall*

561

Adel

With arms out - stretched for one more loaf.

♩ = 82 *plus p* *rit poco a poco*

♩ = 82 *pp* *rit poco a poco* *mp* *dim.* *p*

Chauvin holds out his hand to a glimmer of her fading image, and gets up (following the image).

Dibroc goes to the foot of the stairs leading up to the throne. Then, he ascends the stairs with a mock-regal air. He regards the throne, arms wide-spread.

564 ♩. = 56

Chau *mp* And once a - gain ——— see my A - dele. —

Dib *mp* We'll rest a - while, to get you well.

♩. = 56

dim

The following business is co-ordinated with, and takes place during the Chauvin/ICHauvin duet, in a manner that does not "upstage" the two singers. At "Surround", Dibroc abruptly crouches down to sniff the chair-arms where the royal and imperial hands rested. He arises. He strokes the high, velvet back where the majestic head may have rested. He looks for a hair and picks something that looks like it may be one. Abruptly, Dibroc crouches down again to sniff the seat to catch the vanishing scent of the Emperor's bottom, by wafting the air into his nose by waving his hand over the fabric. He rises. He makes a face. He sits with exaggerated grace and wiggles his bottom in place. He throws a leg over one arm and lolls south. He changes legs and lolls north. Then abruptly he throws one leg over the other leg and stares straight out, mock-brooding, chin on hand, holding this pose for a while. He listens to the Chauvin side of the duet.

568 **62** ♩. = 63

Chau *f* The va - pours of my rot - - - ting

62 ♩. = 63

mf *mp*

3

572 *mf*

Chau wound sur - round my fe - - - vered brain with shades.

mf

3

Chauvin points at IChauvin, who is bathed in soft, blue light, raised above DL

63

575

Chau *mf* That shade with my a - wards, with my a - wards fes - tooned shall

63

Piano accompaniment for measure 63, featuring chords and melodic lines in both staves.

64

Knowing things he does not articulate, Chauvin rises from the chair to these thoughts:

578

ICh *mf* The stench of

Chau *mp* (sempre *mp*) thrive, while this old sol - dier fades.

64

Piano accompaniment for measures 64 and 65, including dynamics *mf dim.*, *p*, and *mp*.

582

ICh *f* roy - al ar - ro - gance dis - charged the ve - te - rans from the corps, and now in job - less

Referring to his leg:

Chau *f* This

Piano accompaniment for measures 66 and 67, including dynamics *cresc.* and *f*.

585 **rall poco a poco** $\text{♩} = 58$ *senza cresc.* **3**

ICh
cir - cum - stance, the towns - folk shove___ them out___ the door.

Chau
use - less stick might___ am - pu - tate___ my i - ron will to wrack_____ the rule___

rall poco a poco $\text{♩} = 58$ *dim.*



587 $\text{♩} = 66$ *f* *dim.*

Chau
___ of a - ny - one___ they___ e - le - vate___ I loathe___ the wreck that I've be -

$\text{♩} = 66$ *mp* *f* *sf dim.* *mf* *dim.*



65 591

Chau
come. but___ see the way I used to be, this ghost___ this ghost___

65 *dim.*

596

Chau

from my de - li - - - ri - um.

(sans nuance) *p* *dim.* *pp* *dim.* 5

66 Fast

♩ = 88 non legato

600

ff *dim.* *mf* *f*

602

ICh

Spitefully *ff*

Af - flic - tion

dim. *dim.* *sim.*

604

ICh

deep and pain - ful for -

606

ICh

get them! Flee from

608

ICh

flesh - and - blood self! Lose de - feats!

cresc. **f**

67

610

ICh

For - get them, re - ject them! Not a farm - er,

ff **f**

cresc. **fp cresc**

613

ICh

not a house - hold - er, not a hus - - - band,

mf

616 68

ICH *fa - ther!*

68

ff subito

ff

618 *f*

ICH *We are lar - ger than all of them, as*

mf

620 *cresc.* *ff*

ICH *large as France it - self. For*

cresc. *dim.* *cresc.*

cresc.

622 *mf*

ICH *glo - ries yet to be, we are the*

dim. *mf*

624 *cresc.*

ICH *Em* - - - pe - ror's lieu - te - - nant.

cresc. *dim.*

69 *Dibroc looks closely at the arms of the throne.*

626 *f*

ICH His i - dea of Chau - vin *ff* will

69

628

ICH heal all af - flic - tions, for all, for

cresc.

Dibroc raises his right leg above the DS arm, and (on the second ♩ beat of m. 632) smashes his foot down upon the arm.

poco più mosso

631 *accel.* ♩. = 92

ICH ev - er.

accel. *poco più mosso* ♩. = 92 *fff*

Dibroc raises high the relic arm in triumph, then he trips down to centre stage to Chauvin's right side holding the arm high.

634

Chau

f *rit* *mf*

You ass! _____ You lou - tish

dim. *ff* *dim.* *f* *dim*

rit

70 ♩. = 72

636

Chau

p

ass! _____ What have you done?

70 ♩. = 72

pp *pp*

pp

638 ♩. = 66

Chau

mf *rit*

You have des - troyed His Ma - - - jes - ty's -

p *cresc.* *rit* *dim.*

641 ♩. = 63

Chau

ppp *pp*

seat!

ppp *cresc*

Chauvin gets up from the chair and fumbles to fill his "naked hand" with a weapon.

Chauvin steps forward and withdraws his ghostly saber to punish Dibroc.

Chauvin reads this suggestion of appropriate action. He feels for the saber dangling at his right side, but he cannot unsheathe it with his lame left arm, so he tries with his right hand. In all this fumbling he is stopped by Dibroc.

71

645 $\text{♩} = 96$

Dib

mf

Rest_____ ea - sy,_____ fel - low.____

71

 $\text{♩} = 96$

650

72

Dib

cresc.

Think_____ of this:_____

72

655

non legato

Dib

That chair just now has___ no heir,___

660

Dib

but it will pro - ba - bly soon hold___ a king - ly butt._____

73

665

Dib *f*

Its cur - rent state _____ of

669

Dib *mf* *ff*

shock - ing _____ dis - re - pair: _____ shock - ing! _____ shock - ing! _____

673

74

Dib *f*

Oc - cais - ioned _____ by some ig - no - ra - mus nut.

74

678

Dib *mf*

Its cur - rent state _____ of dis - re - pair

682

Dib

ex - tracts re - venge for the man you re - vere,

75

687

Dib

and gives my folks at home a roy - al sou - ve - nir.

75

cresc.

692

Dib

That chair just now has

76

mf

696

Dib

no heir. Its cur - rent state of shock - ing dis - re -

p

mf

700

Dib

pair _____ ex - acts re -

mf cresc. *ff* *mf*

704

Dib

venge _____ for the man _____ you re - vere, _____ and gives my folks at

77

709

Dib

home _____ a roy - - al sou - ve - nir, a roy - - al

cresc. *cresc.*

713

Dib

sou - ve - nir, a roy - - al sou - ve - nir.

ff

78

78

ff

ff

Dibroc shakes the broken
relic on high.

Ichauvin is assuaged and sheathes his saber. Chauvin follows suit, with difficulty, and assisted by Dibroc.

718

Dib

mp *p*

Let us leave now, for home.

8va

f

724

79

Ichauvin points out a vision, a flashback recalling Chauvin's trauma in battle.

mf *pp*

729

Ich

mf *cresc.*

Look! An ar - my of

dim *ppp*

733

Ich

cresc *f*

pa - tri - ots, — loy - al to the glo - - - - ry of his

cresc *mp*

80

737

ICh

ser - vice. —

mp

Blood - soaked ban - da - ges — ar -

80 *sempre mp*

741

ICh

— — — — — gue their case.

81

745

ICh

quasi dolce *mf* *gradually change to spitefully by m.750* *cresc*

The beau - ti - ful flo - wer of — their march — — — — is

81 *cresc. poco a poco*

749

ICh

guid - ed by the thorns — — — af - fixed to the ri - fles. —

Chauvin is charmed by IChauvin's ideas and moves to the front CS.

82

♩. = 130

753 *f* *grandiose*

ICh

82

♩. = 130

We see the splen - dours yet to come in

pp

Piano accompaniment for measures 753-757. The right hand features chords and arpeggiated figures, while the left hand plays a steady eighth-note accompaniment. Dynamics include *f* and *mf*.

758

83

ICh

ser - vice to His Ma - jes - ty. Re - turn - ing

mf

Chau

We see the splen - dours yet to come in

83

Piano accompaniment for measures 758-762. The right hand continues with arpeggiated figures, and the left hand maintains the eighth-note accompaniment. Dynamics include *mp* and *p*.

763

ICh

his im - pe - ri - um to Old Guard so - li - da - ri - ty. —

Chau

ser - vice to His Ma - jes - ty to so - li - da - ri - ty. —

Piano accompaniment for measures 763-769. The right hand features arpeggiated figures with an 8va marking. Dynamics include *pp* and *mf*.

Dibroc stands near Chauvin, staring at Chauvin's half of the fantasy before getting into it.

770 (8)

84

Piano accompaniment for measures 770-773. The right hand features arpeggiated figures with an 8va marking. Dynamics include *dim.*, *mf*, and *cresc.*

777

dim. *mp* *dim molto* *rall*



85

782 ♩ = 96

ICh

p There!

85

♩ = 96

pp *tr* *ppp*



784

ICh

See — stand - ing on the rise?

Chau

We stand — on the rise — wait - ing —

mp *ppp* *3* *molto dim* *3*

[If the walls are white, during the fantasy a film of the battle-preparations and conflict could be back-projected]

788 $\text{♩} = 64$

IC *p* Our guard in blue in fine ar - ray.

Chau *mf* Thou - sands stand - ing tight right of me half a league. Thou - sands half a league tight left,

$\text{♩} = 64$

pp

791

Chauvin mimes the action in the following, Dibroch no longer incorporating any comic action.

IC *f* Bright day!

Chau *mf* as far as the eye wants to see. *f* Bright day!

pp

86

795

Chau *p* Night rains stopped!

fp *mp* *pp*

86

799

Chau

rains—stopped. Wait - ing!_

pp

3 5 3 3 3 3

87

802

Chau

A click - and - rat - tle qui - et set - tles

87

ppp

p dim molto

pp

3 3 3 3 3

805

Chau

in. Breath - ing hea - vy now!_ This wait is fa - - - tal!

p *mf* *pp*

pp

f 5

$\text{♩} = 61$

$\text{♩} = 61$

Dibroc joins in the mime,
following Chauvin's lead.

809

ICH

mp

But the ground may dry!

Chau

mp

But the ground may dry!

88

p dim

p cresc.



812

ICH

mf

A league op - po - site the de - mons ar - rive in blue,



815

ICH

mf

mp

the Prus - sians not the En - glish red!

pp

mp dim molto

89

817 $\text{♩} = 62$

ICH p 3 3

And the glint ap - pears... with sounds too faint.

Chau p dim molto pp p dim p Out

89

dim pp p dim p

3 5 5 3 5 3

820 mf p mf 3 3

Chau there! East! They're up there A - cross the rain - soaked turf in vale be

fp dim mf p

5

823 $\text{♩} = 66$ mp $cresc$ rit $\text{♩} = 52$ $\text{♩} = 66$ 3 5

Chau low, where a dark form ri - ses, and we wait.

pp rit $\text{♩} = 52$ $\text{♩} = 66$ pp sempre

828 **Fast** $\text{♩} = 92$ *mf* **Slow** $\text{♩} = 54$ *ff* *p*

Chau A shout ech - oes. "Arms at rea - dy!" — To wait at rea - dy hours! —

Fast $\text{♩} = 92$ **Slow** $\text{♩} = 54$ *pp* *sempre*

832 **90** *mf*

Chau I - ron pick - ets

90

836 *mp*

Chau — all to - ge - ther, firm, hard, re - so - lute. Let me

dim molto *mp*

840 **91** *cresc.* *mf* *mp*

Chau feel your i - ron arm a - gainst mine, and stay there, com - rade.

91

844

Chau

f In the run

dim molto

mf cresc

ffp

cresc.

847

Chau

f *dim.*

don't go do - ing some - thing fun - ny and fall.

f *dim.* *mf*

p subito

850

Chau

p *3* *3* *ff* *3*

Arms at rea - dy___ for hours.___ Keep your pro - tect - ing

pp

853

Chau

dim molto *mf* *f*

arm___ there. The shout. "Fix_ bay - on - ets!"

92 $\text{♩} = 68$

92 $\text{♩} = 68$

f *p* *p*

3 *3* *3* *3* *3*

857

Ich

An a - gree - ment to fight. For - ward!

Chau

For - ward!

p subito

mf

f

ff

The cadences begin, accompanying the battle-events mirrored by Chauvin, IChauvin and Dibroc. Dibroc will pick up on the refrains he hears from Chauvin, while continuing to hold the relic arm which he uses as a weapon.

859

93 A little faster
♩ = 104

I Ch

Ad- vance! _____

Chau

Ad- vance! _____

93 A little faster
♩ = 104

snare drum *ff* *f*

mf *ff* *mp* 5

861 *ff*

Chau

Find _____ the _____ step. _____

mf

mf

dim

mf

dim

864

They mime the following march into battle.

94

ICh

mp *p*

They're there O God

Chau

mp *f*

They're there O God. They're there O God. They're

T.

OFFSTAGE *p*

They're there

OFFSTAGE *p*

They're there

B.

OFFSTAGE *p*

They're there

OFFSTAGE *p*

They're there

94

pp

Dibroc falls in step
with Chauvin.

867

ICh

mp They're com - ing *p* O God *mp* We're

Chau

mf com - ing *(mf)* O God. They're com - ing, O God. They're com - ing O God

Dib

mf They're com - ing O God.

T.

p $\leq \gt$ O God *p* They're com - ing, O God,

B.

p $\leq \gt$ O God *p* They're com - ing, O God,

p $\leq \gt$ O God *p* They're com - ing, O God,

p $\leq \gt$ O God *p* They're com - ing, O God,

p

870

ICh

go - ing O God to

Chau

mp O God. We're go - ing, *mf* O God to kill, O God.

Dib

O God, to

T.

non legato mp We're go - ing O God, *mp* we're go - ing, O God, *mf* to kill, *mp* O —

B.

non legato mp We're go - ing O God, *mp* we're go - ing, O God, *mf* to kill, *mp* O —

non legato mp We're go - ing O God, *mp* we're go - ing, O God, *mf* to kill, *mp* O —

dim

Chauvin half-sits again.

873

ICh *mf* *f* *f*

kill, O God, to kill, to kill the

Chau *mf* *f* *f*

O God, to kill, to kill the

Dib *mf* *f*

kill, O God, to kill,

T. *mp* *mp*

God, to kill, O God, to kill, O God.

B. *mp* *mp*

God, to kill, O God, to kill, O God.

God, to kill, O God, to kill, O God.

God, to kill, O God, to kill, O God.

95

876

ICH

mf *dim* *f*

Prus - sians, O God to kill the

Chau

mf *dim* *mf* *mp* *dim* *f*

Prus - sians, O God to kill the Prus - sians, O God, to kill the

Dib

mf *mp* *dim* *f*

to kill the Prus - sians, O God, to kill the

T.

legato *p*

O — God they're there,

B.

legato *mp*

They're there, O God, they're there O God, they're there O

legato *mp*

They're there, O God, they're there O God, they're there O

95

876

P.

legato *mp*

They're there, O God, they're there O God, they're there O

879

ICh

Prus - sians, O yes! O yes! O

Chau

Prus - sians O yes! O yes! O

Dib

Prus - sians, O yes! O

T.

cresc. *mf* *cresc.*

O God they're there, O God, O

B.

cresc. *mf* *cresc.*

O God they're there, O God, O

sub.f

God, they're there, O God, O yes! O

sub.f

God, they're there, O God, O yes! O

Piano

f

5

881

ICH

yes! *mf* There's are there. *f* The reds are there.

Chau

yes! *mp* The reds are there. *mf* There's are there. *mf* To

Dib

yes! *dim* *mp* The reds are there. *f*

T.

yes! *f* The reds are there. *pp* To kill, _____

B.

yes! *f* The reds are there. *pp* To kill, _____

yes! *pp* The reds are there.

yes! *pp* The reds are there.

p

884

ICh *p* to kill, *mf* O yes! to

Chau kill the Scots and Eng - lish Yes! *mp* Yes! *mf* to

Dib *mp* To kill the Scots and Eng - lish Yes! *mf* to

T. *mf* *non legato p* O yes! To kill, O yes!

B. *p* to kill, O yes!

p to kill, O yes!

tr *tr* *tr* *ff*

96 **Faster**

♩ = 126

887

ICh

kill the Scots and Eng - lish, Yes!

Chau

kill the Scots and Eng - lish, Yes! To

Dib

kill the Scots and Eng - lish, Yes!

T.

mf cresc. they're there, O God. *(ff)* *molto non legato f* To

mf cresc. they're there, O God. *(ff)* *molto non legato f* To kill the

B.

non legato mf cresc. they're there, O God. *(ff)* *molto non legato f* To kill the

non legato mf cresc. they're there, O God. *(ff)* *molto non legato f* To kill the

96 **Faster**

♩ = 126

tr *ff* *tr*

mp cresc *f cresc* *ff dim*

890

ICh

Chau

Dib

T.

B.

kill or fall. kill or fall, live or die.

kill or fall,

kill the Eng - lish, to kill or fall, to live or

Scots and Eng - lish, yes, to kill or fall, to live or

Scots and Eng - lish, yes, to kill or fall, to live or

Scots and Eng - lish, yes, to kill or fall, to live or

dim *tr* (*f*) *f*

8va

3 3

893

ICh

ff kill or fall, _____ *f* live or die. _____

Chau

f live or die, *ff* kill or fall, _____ *f* live or die. _____

Dib

f To live or die, _____ *f* live or die. _____

T.

f die, to kill the Scots, *mf cresc.* to kill or fall or die. *f*

cresc. die, to kill or fall, to kill or fall or die. *f*

B.

f die, to kill the fall, to kill the Eng - lish.

mf cresc. die, to kill the fall, to kill or fall or die. *f*

tr

(8)

tr

3

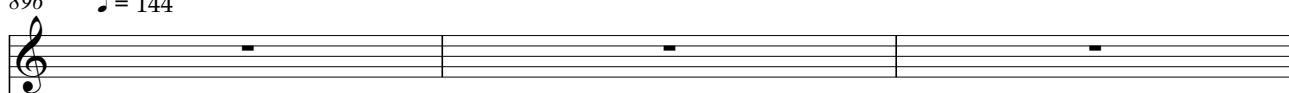
97

Faster

♩ = 144

896

ICh

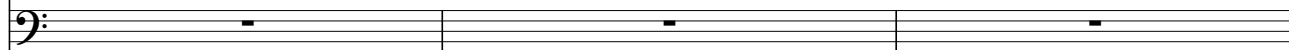


Chau



Kill 'emall! yes! yes!

Dib



T.



Kill 'em all! yes! yes! kill 'em all,



Kill 'em all! yes! yes! kill 'em all,

B.



Kill 'em all! yes! yes! yes! kill 'em all,



Kill 'em all! yes! yes! yes! kill 'em all,

97

Faster

♩ = 144



899 *f* *ff*

ICh Kill 'em all! kill 'em all, yes! yes!

Chau Kill 'em all, yes! yes! kill 'em all, yes! yes!

Dib yes! yes! kill 'em all, yes! yes!

T. yes! yes! kill 'em all, yes! yes! yes! yes! kill 'em all, yes!

B. yes! yes! kill 'em all, yes! yes! yes! yes! kill 'em all, yes!

cresc *f* *tr*

98

Faster still

♩ = 160

902

ICh

kill 'em all, yes! yes! yes! kill 'em,

Chau

kill 'em all, yes! yes! yes! Kill 'em, kill 'em,

Dib

kill 'em all, kill 'em all, yes! yes! yes! Kill 'em, _____

T.

mp cresc yes! yes! yes! yes! yes! yes! yes! yes! *detached mp cresc* Kill 'em, kill 'em, kill! kill!

mp cresc yes! yes! yes! yes! yes! yes! yes! yes! *detached mp cresc* Kill 'em, kill 'em, kill! kill!

B.

mp cresc yes! yes! yes! yes! yes! yes! yes! yes! *detached mf cresc* Kill 'em, kill 'em, kill 'em, kill 'em,

mp cresc yes! yes! yes! yes! yes! yes! yes! yes! *detached mf cresc* Kill 'em, kill 'em, kill 'em, kill 'em,

98

Faster still

♩ = 160

cresc *tr* *fff* *ff* *f* *fff*

906

ICH

— kill 'em, kill 'em, kill 'em.____ *fff* Kill 'em, kill 'em.____

Chau

— kill 'em, kill 'em, kill 'em.____ *fff* Kill 'em, kill 'em, kill 'em,

Dib

kill 'em,____ kill 'em, kill 'em.____ *fff* Kill 'em, kill 'em, kill 'em,

T.

(f) cresc kill, kill, kill, kill. *ff* Kill 'em,

(f) cresc kill, kill, kill, kill. *mf* Kill, kill. *f* Kill 'em,

B.

(f) cresc kill 'em, kill 'em, kill 'em, kill 'em. *ff* Kill 'em, *mf* kill, kill, *f* kill 'em.

(f) cresc kill 'em, kill 'em, kill 'em, kill 'em. *ff* Kill 'em, *mf* kill, kill, *f* kill 'em.

ff *f*

3 3 3 tr *3 3*

*Chauvin's fantasy shifts
to his whole life-affairs
passing before his eyes.*

99

♩ = 92

909 (♩ = 80)

IC h

Chau

Dib

T.

B.

kill 'em. _____ Dear wife, my be - lov - èd A - dele. _____

kill 'em.

ff Kill.

ff *dim* **f** Kill, kill.

ff *dim* **f** **mf** **mp** **p** **pp** Kill, kill, kill, kill, kill, kill.

ff *dim* **f** **mf** **mp** **p** **pp** Kill, kill, kill, kill, kill, kill.

99

♩ = 92

(♩ = 80)

dim molto **mf** **mp** **pp**



OFFSTAGE

913

Adel

Chau

Ah _____

Dear wife, _____ A - dele, my be - lov - èd

Adel

Chau

lov - er, mo - ther, wife, A - dele. Dear

Ah

S.

OFFSTAGE

legato

p

OFFSTAGE

legato

p

Dear Ni - - - co - las,

A.

OFFSTAGE

legato

p

Dear Ni - - - co - las,

OFFSTAGE

legato

p

Dear Ni - - - co - las,

Dear Ni - - - co - las,

Adel

Chau

mf

Jea - nette, Jea -

wife, my be - lov - èd lov - er. Jea - nette, Jea - nette,

S.

fa - ther, gone, gone on the march,

A.

fa - ther, gone, gone on the march,

fa - ther, gone, gone on the march,

fa - ther, gone, gone on the march,

100

919

Adel
nette, lit - tle spa - row, Hen - ri, son,

Chau
lit - tle, lit - tle spa - row, Hen - ri, son, Hen -

S.
far from our

A.
far from our

far from our

100

Adel
son Hen - ri, lit - tle crow. *dim.*

Chau
ri, Hen - ri, lit - tle crow. *dim.*

S.
fields, our home. Gone on the

A.
fields, our home. Gone on the march, the

fields, our home. Gone on the march, the

923 *mp*

Adel *mp* Dear Ni - co - las, my be - lov - ed lov - er.

Chau *mp* Ma - mon, Pap - pa by the well - tree.

S. march. *p* Far_

A. march. *p* Far_

Far_

925 *mp* *cresc.* *dim.* *accel.*

Adel Sweet man_ and boy, we love_ you.

ICH *sff* *Interrupting Chauvin's reverie:* Kill'em! kill'em! kill'em!

Chau *simply mp* There was a fly_ in my co - coa.

S. *cresc* from_ our fields_ our homes.

A. *cresc* from_ our fields_ our homes.

from_ our fields_ our homes.

from_ our fields_ our homes.

from_ our fields_ our homes.

accel. *dim.*

101 Fast
♩ = 96

927

marcato ***ff***

ICh Kill! kill! kill! kill! kill! kill!

marcato ***ff***

Chau Kill! kill! kill! kill!

marcato ***ff***

Dib Kill! kill!

ff OFFSTAGE Kill! _____

ff OFFSTAGE Kill! _____

ff OFFSTAGE Kill! _____

ff OFFSTAGE Kill! _____

101 Fast
♩ = 96

8va ***sfff***

ff ***sfff***

929

ICh

kill! kill! *ff* Kill

Chau

kill! kill! *ff* Kill

Dib

kill! kill! *ff* Kill

T.

f *cresc* *(ff)* *f* *cresc*
kill! Kill! kill! kill!

B.

f *cresc* *(ff)* *f* *cresc*
kill! Kill! kill! kill!

f *cresc* *(ff)* *f* *cresc*
kill! Kill! kill! kill!

loco

931

cresc

Ich

cresc

Chau

cresc

Dib

T.

B.

8^{va}

This musical score is for a vocal ensemble and piano. It consists of nine staves. The first four staves are for vocal parts: 'Ich' (Soprano), 'Chau' (Alto), 'Dib' (Tenor), and 'T.' (Tenor). The next two staves are for vocal parts: 'B.' (Bass) and another 'B.' (Bass). The final staff is for the piano, which has a treble and bass clef. The piano part features a complex melodic line in the treble clef, starting with a series of eighth notes and then moving to a more melodic line. The bass clef of the piano part is mostly empty, with a few notes in the final measure. The vocal parts are all marked with a 'cresc' (crescendo) instruction. The piano part is marked with an '8^{va}' (octave) instruction. The score is numbered 931 in the top left corner.

933

ICh *ff*
Kill!

Chau *ff*
Kill!

Dib *ff*
Kill!

T. *marc f*
kill! kill! kill! kill! kill!

B. *marc f*
kill! kill! kill! kill! kill!

Tenor Drum *ff*
Bass Drum

(8)

3

935

Ich

ff

Kill! _____

T.

f *cresc* *ff* *mf* *cresc* *(ff)*

Kill! _____ Kill! kill! kill! kill! kill! kill! kill! kill! kill! kill! kill!

B.

f *cresc* *ff* *mf* *cresc* *(ff)*

Kill! _____ Kill! kill! kill! kill! kill! kill! kill! kill! kill! kill! kill!

ff *(f)*

fff



102

938

ff *mf* *ff* *fp*

942

5 3 3

mf *dim* *mp*

ffp *f* *p* *mf*

sfp *sfp*

ff *fp* *cresc* *ff*

f *dim*

945

fff

mp *cresc* *ff*

fffz

p *gliss.*

103

947

ICh

fff Kill!

T.

fff Kill!

fff Kill!

B.

fff Kill!

Kill!

fff Kill!

103

f *cresc* *mp* *sf* *mf*

gliss. *mp* *mf* *dim* *pp* *mf* *cresc*

3 5 5

*Chauvin and Dibroc
continue to mime
the struggle.*

957

Chauvin and Dibroc
both shout full-lunged,
guttural exertions, the
sound of the slaughter.

104

f 3

Vic - to - ry is ours.

104

ffff 5

gliss.

mp 3 *mf* *p*

pp subito

gliss.

pp

mp

pp

962

Dib

mp 3 3

f *dim*

The Eng - lish and Prus - sians have won. Let each save him - self who can.

mp

mp

Chauvin stops and looks
up, raises an arm to fend
off an attack:

966

mf *cresc* 3 *ff* 3

Let each save him - self? No! No! No! To the death! No quar - ter! No

Dib

p

971

105

Chau

quar - ter!_

Dib

I on - ly re - peat what they cried.

It was a di-

T.

Kill!_

B.

Kill!_

Kill!_

105

p

5

gliss.

gliss.

fp

gliss.

975

Dib

sas - ter.

The in - fan - try be - trayed by the ca - val - ry's in - com - pe - tence!

T.

Kill!_

kill!_

B.

Kill!_

kill!_

Kill!_

kill!_

5

gliss.

gliss.

979

106

107

f *3* *ff* *3*

Chau

Ne - ver heard that from the Old Guard's mouths. Die

p *5*

Dib

It was a di - sas - ter.

pp

T.

kill.

pp

kill.

pp

B.

kill.

pp

kill.

106

p *3* *sempre p* *3*



984

Chau

here! die now! _____

mf *dim.*

T.

Kill!

mf *dim.*

B.

Kill!

fff *3* *3* *3* *3* *cresc* *5*

986

Chau

ff *mf*

Oh!_ I'm hurt.

fff *p* *mp* *fff* *mp*

5 5 5 5 5 5 5 5

8va

989

Chau

mp *p*

I'm down. My legs. My pride.

107

dim *ppp* *cresc* *ppp* *cresc* *mp* *p*

3 3

994

Chau

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

Have we lost? France. lost?_

p *dim* *mp* *f*

3 3 3

5/4

998

mf

3

Chau

Glo - - - - - ry lost?!

1002

Chauvin utters an over-anguished cry, then his mime continues, but much diminished, half-hearted in futility, coming down from the high. Chauvin's eyes glaze over in a trance.

108

mf

mp

mf

mf

Our tat - tered flags are furled. The trum - pet's

1006

f

f

f

cresc.

f

note is stilled. The bleed - ing dead have chilled. The

After a while, during the early part of this aria,
Dibroc rubs his mouth on his sleeve and dashes off.

109

♩ = 66

mp legato

1010

ICh

grip — on gun's un - curled, —

let —

109

♩ = 66

dim. *mp* *mf* *mp* *sempre*

1013

ICh

tears fall — from — one — eye, —

1016

ICh

but keep dry the o - ther for what we must try now, let not our tears fore

mf *f* *ff* *cresc.*

mf *f* *cresc.*

1019

♩ = 70

110

♩ = 64

ICh

stall.

Chau

You mon - ster! I want you gone!

110

♩ = 64

ff *fff* *fff*

ff *fff*

1022

ICh

Chau

ff

p

mp

dim

dim.

mp

dim

I'm done with bru - tal scenes

Yours was an in - no - cent bru



1025

ICh

Chau

mf

p

dim

ta - li - ty.

In - no - cent in

How in - no - cent is in - hu - ma - ni - ty?



1028

ICh

Chau

mp sempre

dim

need of sur - vi - val,

hun - ger - ing for life in a bru - tal

Dibroc returns, carrying a wine bottle, uncorked, and hears Chauvin as he pours two drinks.

Chauvin goes near the throne to the French Imperial flag, and grasps it.

1031 $\text{♩} = 96$

ICh *game.*

Chau *ff* *3* *3* *Un - hu - man.*

111 $\text{♩} = 96$ *fff* *cresc.* *5* *5*

1033 *6* *3* *3* *3* *3* *6* *dim.* *6* *6*

1035 *cresc.* *6* *6* *6* *7* *7* *fff* *dim.*

1037 $\text{♩} = 54$ *ff* *To him un - crowned* $\text{♩} = 60$ *is to me be - head!*

7 *f* $\text{♩} = 54$ *pp* $\text{♩} = 60$ *f* *cresc.* *ff*

Chauvin rips the flag from the standard.

112

Chauvin stuffs the flag into his tunic.

While IChauvin is singing (before Chauvin joins in), Chauvin takes a glass from Dibroc. IChauvin then moves very close to Chauvin.

1041

ICh

mp legato

Just leave those dead and dy - ing

ff *ppp*

112

p *dim.*

legato

1046

ICh

there, but_ bring_ your love for them_ with_ you.

cresc. *dim.*

113

1051

ICh

mp *mf*

The right was lost, the fight was lost for_ cause_ else - where. We've

Chau

mp *mf*

The right was lost, the fight was lost for_ cause_ else - where. We've

113

mp *cresc.*

1056

ICh *mp*
o - ther_ cut - throats to pur - sue. The fight was

Chau *mp*
o - ther_ cut - throats to pur - sue. The fight was

mf *mp*

1060 (sempre *mp*) 114

ICh
lost for cause else - where. We've o - ther cut - throats to pur - sue.

Chau (sempre *mp*)
lost for cause else - where. We've o - ther cut - throats to pur - sue.

114 *cresc.*

1064 *mf*

ICh
Our_ war - filled ve - te - rans_ li - quored up on ac - tions such as

Chau *mf*
Our_ war - filled ve - te - rans_ li - quored up on ac - tions such as

mf *f*

1068 *cresc.*

ICh these, through loss of pride are so - bered up to bat - tle—

Chau these, through loss of pride are so - bered up to bat - tle—

f *cresc.* *cresc.*

1072 *sempre cresc.*

ICh sub - tle e - - ne - - mies.

Chau sub - tle e - - ne - - mies.

fff *fff*

1074 *cresc.* *cresc.* **CURTAIN**

Dibroc mimes his "Salut" and drains his glass.