

Western  Graduate&PostdoctoralStudies

Western University
Scholarship@Western

Electronic Thesis and Dissertation Repository

4-19-2017 12:00 AM

Antoinette, an Opera in One Act

Colin McMahon

The University of Western Ontario

Supervisor

David Myska

The University of Western Ontario

Graduate Program in Music

A thesis submitted in partial fulfillment of the requirements for the degree in Master of Music

© Colin McMahon 2017

Follow this and additional works at: <https://ir.lib.uwo.ca/etd>

 Part of the [Composition Commons](#)

Recommended Citation

McMahon, Colin, "Antoinette, an Opera in One Act" (2017). *Electronic Thesis and Dissertation Repository*. 4522.

<https://ir.lib.uwo.ca/etd/4522>

This Dissertation/Thesis is brought to you for free and open access by Scholarship@Western. It has been accepted for inclusion in Electronic Thesis and Dissertation Repository by an authorized administrator of Scholarship@Western. For more information, please contact wlsadmin@uwo.ca.

Abstract

Antoinette is a chamber opera in one act. It is a dramatization of the events leading to the execution of Marie Antoinette and is 30 minutes in length. The narrative of the opera was developed together with Vancouver based poet Ray Hsu, who wrote the libretto. *Antoinette* is intended to address modern societal issues through musical drama. These issues represent the biographical reality of the characters but are intended to resonate with modern audiences. Themes will include overconsumption, the dangers of so-called “Strong-man Politics”, mortality, and feminism. *Antoinette* is written for five principle vocalists (soprano, mezzo-soprano, tenor, baritone, bass) accompanied by a chamber orchestra which consists of a flute, clarinet, percussion (snare drum, bass drum, vibraphone), piano, violin, viola, violoncello, and contrabass.

Keywords

Music, composition, opera, Canadian opera, chamber music, vocal music, French Revolution, Marie Antoinette

Acknowledgments

Antoinette was written with help and collaboration from an incredible number of artists. I would first like to acknowledge my primary collaborator on this opera: Ray Hsu. He worked closely with me to develop the story for this opera and wrote this incredible libretto, which I have had the privilege to set to music.

I would like to thank Prof. David Myska, my advisor and mentor, who has provided invaluable guidance and support in the creation of this opera. I would also like to thank the second reader on this thesis, Prof. Paul Frehner, for his time and advice.

Numerous musicians have consulted with me on the particulars of their instrument and voice type so that *Antoinette* could be the best that I could make it. These musicians include conductor Dylan Maddix, flutist Roseline Ou, clarinetist Scott MacDonald, percussionist Jake Schindler, pianist Brian Cho, violist Katie McBean, and the vocalists Daniela Agostino, Brianna DeSantis, Patrick Bowman, and Chad Louwerse. I cannot thank them enough for their time and recommendations.

Table of Contents

Abstract.....	ii
Acknowledgments.....	iii
Table of Contents.....	vi
Instrumentation and Dramatis Personae.....	v
Score.....	1
Prologue.....	1
Scene 1.....	20
Scene 2.....	42
Scene 3.....	64
Scene 4.....	98
Scene 5.....	121
Curriculum Vitae.....	146

Instrumentation and Dramatis Personae

Instrumentation:

1 Flute

1 B \flat Clarinet

1 Piano

1 percussionist (snare drum, bass drum, vibraphone)

1 Violin

1 Viola

1 Violoncello

1 Contrabass

Dramatis Personae:

Marie Antoinette – Mezzo-Soprano

Maximilien Robespierre – Tenor

King Louis XVI of France – Bass

Gilbert du Motier – Baritone

Maid of the Royal Household – Soprano

Page left blank to facilitate page turns

ANTOINETTE

An Opera in One Act

Music by Colin McMahon

Libretto by Ray Hsu

Prologue

Score is non-transposing

Apprehensive ♩.=60

Maid

Marie

Robespierre

du Motier

Louis

Flute

Clarinet in B \flat

Snare Drum

Bass Drum

Vibraphone

Piano

Violin

Viola

Violoncello

Contrabass

arco
pp < *mp*

pp < *mp*

ord. p
pp < *mp* (*arco*) *pp* < *mp*

con sordino
pp < *p* > *pp*

pizz.
p

7

Mai

Mar

Rob

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

7

Vln.

Vla.

Vc.

Cb.

pp

pp < mp

pp < mp

pp

12

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

pp

ord. p

pp

mp

(arco)

pp

mp

pp

mp

pp

pp

p

Detailed description of the musical score: The score is for measures 12 through 16 of a piece in 4/4 time. The instruments are Flute (Fl.), Clarinet (Cl.), Saxophone (S. D.), Bassoon (B. D.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).
 - Flute: Rested throughout.
 - Clarinet: Rested until measure 15, then plays a descending eighth-note scale (Bb4, A4, G4, F4, E4) starting in measure 15, marked *pp*.
 - Saxophone: Rested throughout.
 - Bassoon: Rested throughout.
 - Vibraphone: Plays a melodic line with slurs and dynamic markings: *pp* (measures 12-13), *mp* (measure 13), *(arco)* (measure 14), *pp* (measures 14-15), *mp* (measure 15), *pp* (measures 15-16), *mp* (measure 16). The instruction *ord. p* is written above the first measure.
 - Piano: Rested until measure 15, then plays a chord (F4, Ab4, Bb4) in measure 15, marked *pp*, which is sustained into measure 16.
 - Violin: Rested throughout.
 - Viola: Rested throughout.
 - Violoncello: Plays a melodic line with slurs: G2 (measure 12), F2 (measure 13), E2 (measure 14), D2 (measure 15), C2 (measure 16), marked *p*.
 - Contrabass: Plays a melodic line with slurs: G1 (measure 12), F1 (measure 13), E1 (measure 14), D1 (measure 15), C1 (measure 16), marked *p*.

(Robespierre address the audience as though they are a crowd of French commoners)

With Passionate Charisma ♩=100

17 *ff*

Rob. 8 Cit - i - zens! At last _____ France is in the throes of Lib - er - ty

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

17 With Passionate Charisma ♩=100

Vln.

Vla.

Vc.

Cb.

P arco

23 *ff*

Rob
Ma - rie, has had her cake while we hun - ger

Fl. *p*

Cl. *f* *ff* *p*

S. D.

B. D. *f* *ff*

Vib.

Pno. *f* *ff* *p*

23 Vln. *f* *ff* *p*

Vla. *f* *ff* *p*

Vc. *f* *ff* *p*

Cb. *f* *ff* *p*

27

Rob
8 out - side the gates of Ver-sailles. For *ff* <

Fl.
mf *f*

Cl.
mf *f*

S. D.
f

B. D.

Vib.

Pno.
mf *f*

Vln.
mf *f*

Vla.
mf *f*

Vc.
mf *f*

Cb.
mf *f*

Detailed description of the musical score for measures 27-29:

- Measure 27:** The vocal line (Rob) begins with the lyrics "out - side the gates of Ver-sailles." The flute and clarinet play a melodic line with accents. The piano provides a harmonic accompaniment with chords in the right hand and a bass line in the left hand. The strings play a rhythmic pattern of eighth notes.
- Measure 28:** The vocal line continues with "For". The flute and clarinet play a melodic line with accents. The piano provides a harmonic accompaniment with chords in the right hand and a bass line in the left hand. The strings play a rhythmic pattern of eighth notes.
- Measure 29:** The vocal line continues with "For". The flute and clarinet play a melodic line with accents. The piano provides a harmonic accompaniment with chords in the right hand and a bass line in the left hand. The strings play a rhythmic pattern of eighth notes.

30

Rob
so long, our coun - try has sung for the scraps un-der the roy - al

Fl.
ff *mp*

Cl.
ff *mp* *mf*

S. D.
ff

B. D.
mf

Vib.

Pno.
ff *mf*

Vln.
30 *ff* *pizz.* *arco* *mf*

Vla.
ff *pizz.* *arco* *mf*

Vc.
ff *mp* *mf*

Cb.
ff *mf*

34

Rob *mp*
ta - ble. Now we have come to learn

Fl. *p*

Cl. *mf* *p* 3

S. D.

B. D.

Vib.

Pno. *8va* *p*

Vln. 34

Vla. *pp*

Vc. 3 *pp* *p*

Cb. 3 *pp* *p*

37

Rob *8* — we must de - mand a ta - ble of our own. $\frac{3}{4}$

Fl. *3* $\frac{3}{4}$

Cl. $\frac{3}{4}$

S. D. $\frac{3}{4}$

B. D. $\frac{3}{4}$

Vib. $\frac{3}{4}$

Pno. *mp* *pp* *f* $\frac{3}{4}$

Vln. *37* $\frac{3}{4}$

Vla. *p* $\frac{3}{4}$

Vc. *pp* $\frac{3}{4}$

Cb. *pp* $\frac{3}{4}$

40

Rob *mf* 3
No one will break our chains for

Fl. *p* 3

Cl. *mf* *p*

S. D.

B. D.

Vib.

Pno. *p*

40

Vln.

Vla. *mf* *pp* *mf*

Vc. *mf* *pp* *mf*

Cb. *f* *pp* *mf*

43

Rob. 8
us. We must seize our fate

Fl.

Cl. *f* *p* *mp*

S. D.

B. D.

Vib.

Pno. *f* *mp* *pp*

43

Vln.

Vla.

Vc. *pp* *mf*

Cb. *pp* *f* *pp*

46
 Rob *8* with our own hands. Our hands have tilled

Fl. *p*

Cl. *p*

S. D.

B. D.

Vib.

Pno. *f* *pp* *Ped.* 3:2

46
 Vln. *pp*

Vla. *p* 3:2

Vc. *f* *p*

Cb. *f* *p*

49

Rob
8 the field,

Fl.
3

Cl.
3 3

S. D.

B. D.
pp *f*

Vib.

Pno.
3:2 *p* 3:2

49
Vln. (b)
3

Vla.
3:2 3:2

Vc.
3 *f* *p* *f*

Cb.
3 *p*

accel.

51 *f*
 Rob. our hands have cut the thread. Now our hands must

Fl. *mp* *mf* *f*

Cl. *mp* *mf* *f*

S. D. *pp* *pp* *f*

B. D. *pp* *pp* *f*

Vib.

Pno. *mp* *mf* *5:4*

Vln. *mp* *mf* *5:4* *ff*

Vla. *mp* *mf* *5:4* *ff*

Vc. *p* *f* *p* *ff*

Cb. *f* *p* *ff* *mp*

♩=100 (a tempo)

Rob. 54 *ff*
 write the fu - ture, must write our laws. The

Fl. *ff* *p* *ff* *p*

Cl. *ff* *p* *ff* *p*

S. D. *ff* *mf* *pp* *ff* *mf* *pp*

B. D. *ff* *mf* *pp* *ff* *mf* *pp*

Vib.

Pno. *ff* *mp*

Vln. 54 *ff* *p* *ff* *p*

Vla. *ff* *p* *ff* *p*

Vc. *ff* *mp* *ff*

Cb. *ff* *mp* *ff* *mp*

♩=100 (a tempo)

56

Rob. world turns by our hand, our_

Fl. *ff* *p* *ff* *p*

Cl. *ff* *p* *ff* *p*

S. D.

B. D. *ff* *mf* *pp* *f* *mf* *pp*

Vib.

Pno. *ff* *mp*

Vln. *ff* *p* *ff* *p*

Vla. *ff* *p* *ff* *p*

Vc. *mp* *ff* *mp*

Cb. *ff* *mp* *ff* *mp*

58
 Rob *freely* *mp* *p*
 hands. Our hands are first and last. We alone choose to stay in

Fl.
 Cl.

S. D. *ppp* *pp*
 B. D. *mp*

Vib.
 Pno.

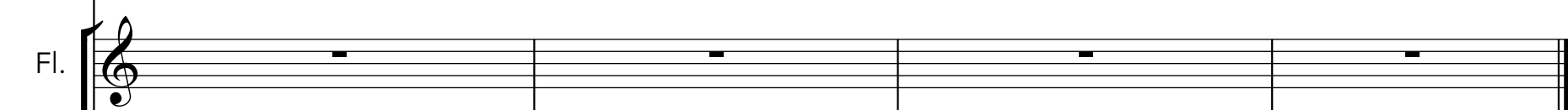
58
 Vln. *flautando* *pp*
 Vla. *flautando* *pp*
 Vc. *flautando* *pp*
 Cb. *flautando* *pp*

64 (exit)

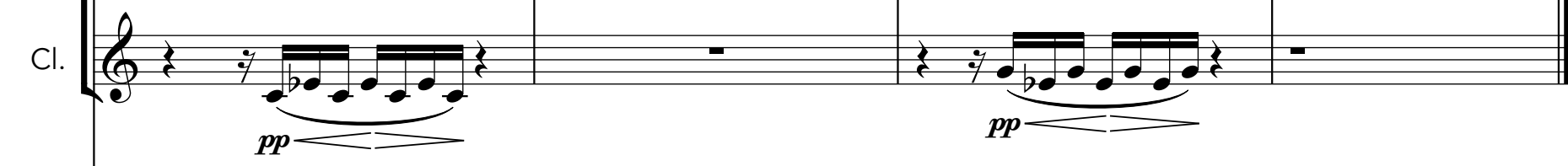
Rob
8 — chains. We a - lone choose to un - do them. — What — choose you?



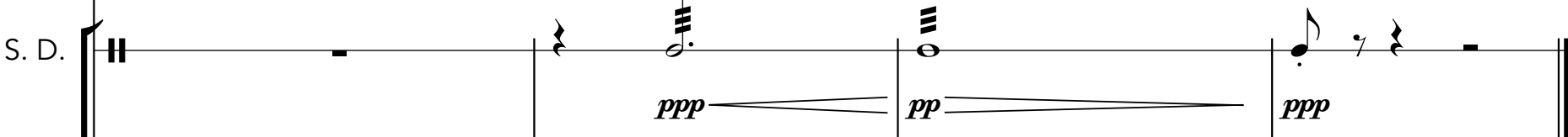
Fl.



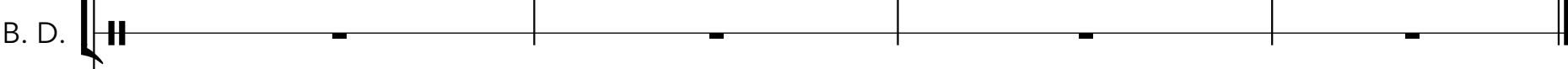
Cl.



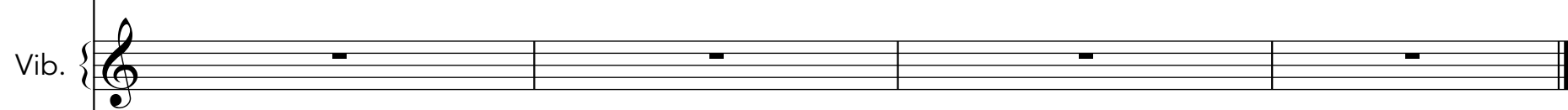
S. D.



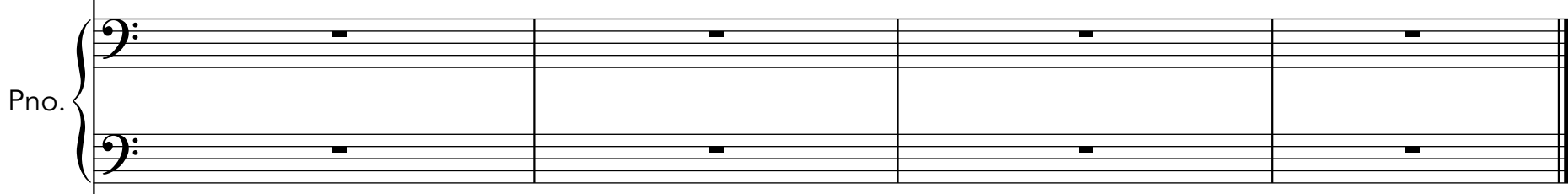
B. D.



Vib.



Pno.

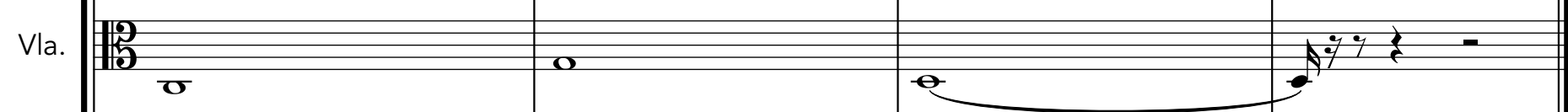


64

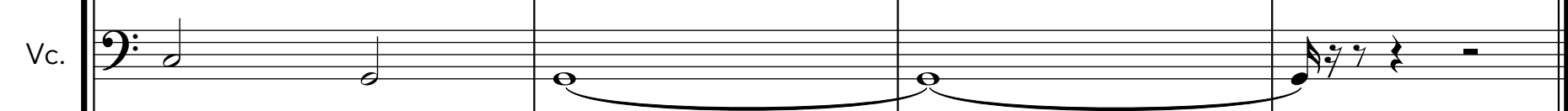
Vln.



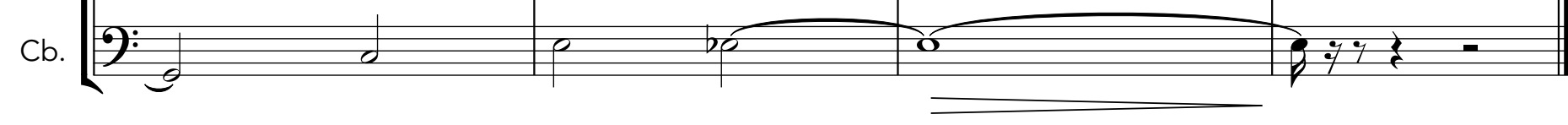
Vla.



Vc.



Cb.



Scene 1

(The royal apartment of Versailles. Marie is alone on stage, busy choosing flowers for the coming ball)

Unsettled ♩=132

Maid

Marie

du Motier

Louis

Flute

Clarinet in B \flat

Snare Drum

Bass Drum

Vibraphone

Piano

Unsettled ♩=132

Violin

Viola

Violoncello

Contrabass

The musical score is written for a full orchestra and vocal soloists. The tempo is marked 'Unsettled' with a quarter note equal to 132 beats per minute. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes parts for Maid, Marie, du Motier, Louis, Flute, Clarinet in B-flat, Snare Drum, Bass Drum, Vibraphone, Piano, Violin, Viola, Violoncello, and Contrabass. The vocal parts (Maid, Marie, du Motier, Louis) are mostly silent, indicated by a horizontal line with a fermata. The Snare Drum part features a rhythmic pattern of eighth and sixteenth notes, starting with a *pp* dynamic and moving to *p*. The Clarinet in B-flat part has a few notes at the end of the piece, marked *p*. The Piano part is silent. The string parts (Violin, Viola, Violoncello, Contrabass) are also silent, indicated by a horizontal line with a fermata.

(Louis enters and calls to his wife,
but stays at the opposite side of
the stage as they speak)

5

Mar

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

mp

mp

mp

Ma

10

Mar *mp*
Wel - come back. How was the hunt?

Lou
- - - - - dame!

Fl. *mp* *pp* *mp* *pp*

Cl. *mp* *mp*

S. D.

B. D.

Vib.

Pno.

Vln. *mp*

Vla. *mp*

Vc. *mp*

Cb.

14

Mar

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

How de-light ful.

Won-der-ful. The hounds could smell blood for miles.

p *mp* *p* *mp* *mp*

p *pp* *p*

18

Mar. — Are you read - y for our ball?

Lou. I think so. I feel *freely* ex-haust - ed just think ing a-bout it.

Fl.

Cl.

S. D.

B. D.

Vib.

Pno. *p* *p* 3 3 3 3

Vln. 18

Vla.

Vc.

Cb.

22 **Elegant** ♩=112

Mai

Mar *mf*
Gil - bert du Mo - tier. But

(du Motier enters from behind Louis) *mf* (bowing a bit too low)
Your High - - - ness.

Lou *ff*
Gah! Who _____ is this?

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

22 **Elegant** ♩=112

Vln. *p*
con sordino sul tasto

Vla. *p*
con sordino sul tasto

Vc. *p*
con sordino sul tasto

Cb.

28

Mai

Mar
one of your dis-tin - guished sol diers.

duM

Lou
Ah! du___Mo- tier! Yes. I re-mem - ber

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

28

Vln.

Vla.

Vc.

Cb.

34

Mai

Mar

duM

I fought for you in A-mer - i - ca. Up-held all

Lou

you, I think

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

34

Vln.

Vla.

Vc.

Cb.

Mai

Mar

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

He has been a most

that is good and noble. Kept the guns fir-ing and the goods flow-ing.

Detailed description of the musical score: This page contains measures 41 through 48 of a musical score. The vocal parts (Mai, Mar, duM, Lou) are mostly silent, with lyrics appearing in measures 46 and 47. The instrumental parts include Flute (Fl.), Clarinet (Cl.), Saxophone (S. D., B. D.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The score is written in a common time signature. The vocal parts are in treble clef, while the instrumental parts are in various clefs (treble, bass, and alto). The lyrics for the vocal parts are: 'He has been a most' (Mar), 'that is good and noble. Kept the guns fir-ing and the goods flow-ing.' (duM).

49

Mai

Mar *mf*
loy - al - - ser - vant. Ru-mours of his in-sub - or-di-na - tion are not to be lis-tened to.

duM (bows to Louis again) *mf*
That would

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln. 49

Vla.

Vc.

Cb.

Mai

Mar

duM
— be a blan - ket state-ment

Lou
Wait. What — are we talk - ing a- bout?

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln. 56

Vla.

Vc.

Cb.

62

Mai
Your High - ness? m' lord

Mar

duM
Why, hel-lo.

Lou
Good, let us feast! *freely* The soon-er we get this ov - er with, ³

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

62

Vln.

Vla.

Vc.

Cb.

68

Mai

Mar

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

How true, your Maj-es - ty.

the soon-er it is ov - er with

(exit)

(exit)

pp

pp

pp

72

Mai

Mar

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

I'm starv - ing. Fetch me some-thing be - fore the feast be - gins.

72

Mai *Of course, your High - ness. Cake?*

Mar *What-e - ver's fine.*

Fl.

Cl. *mp* *3*

S. D.

B. D.

Vib.

Pno.

Vln. *76* *ord. senza sordino* *mp*

Vla. *ord. senza sordino* *mp*

Vc. *ord. senza sordino* *mp*

Cb. *mp*

(the Maid brings Marie a table filled with dessert, then exits)

81

Mai

Mar

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

This is star-ting to feel like a long night.

mp

mf

mf

mf

Contemplative $\text{♩} = 76$

36

87

Mar. *pp* *p* *p > pp* *mp* *p*
All. All. this. All.

Fl.

Cl. *pp*

S. D.

B. D.

Vib. *pp*

Pno.

Contemplative $\text{♩} = 76$

87

Vln.

Vla.

Vc. *pp*

Cb. *pp* *mp > pp*

93 *pp* *pp*

Mar. this. All this to my ta - ble.

Fl.

Cl. *pp* < *f* > *pp* > *p* < *f* > *p* > *pp* > *pp*

S. D.

B. D.

Vib. *pp* < *f* > *pp* > *p* *f* *p*

Pno. *f* *f* *p* < *f* > *pp* >

93

Vln. *p pizz.*

Vla. *p pizz.*

Vc. *pp* < *f* > *pp* > *ff* > *pp* > *pizz.*

Cb. *p* > *pp* < *f* > *pp* > *ff* > *pp* > *pizz.*

Mar

How much

Fl.

f *p*

Cl.

f *p* *mp*

S. D.

3/4

B. D.

3/4

Vib.

f *p*

Pno.

3/4

Vln.

f *p*

Vla.

f *p* *arco*
p > pp

Vc.

f *pp*

Cb.

f *pp*

103

Mar. *pp* does it take. What I hold be-fore me now has trav-eled un-told lengths.

Fl. *pp*

Cl. *pp*

S. D.

B. D.

Vib.

Pno.

103

Vln. *arco.* *pp* *p > pp* *p > pp*

Vla. *p > pp* *p > pp* *p > pp*

Vc.

Cb.

Mar. *mf* *p*
 From one pair of hands to another, to another.

Fl. *mp* *p*

Cl. *mp* *p*

S. D.

B. D.

Vib. *pp* *f* *p*

Pno. *p*

Vln. *pizz.* *p*

Vla. *p* *pp* *p* *pp* *p* *pizz.*

Vc. *arco.* *pp* *mf* *pp*

Cb. *arco.* *p* *pp* *mf* *pp*

112 *ff* > *p* *mp* *p*

Mar All those hands a-round the world. My hand, the

Musical score for Maracas (Mar) in treble clef, 2/4 time. The melody starts with a forte (ff) dynamic, decaying to piano (p) by the end of the phrase. The lyrics are: "All those hands a-round the world. My hand, the".

Fl. *ff* > *p* > *pp*

Musical score for Flute (Fl.) in treble clef, 2/4 time. The melody starts with a forte (ff) dynamic, decaying to piano (p) and then pianissimo (pp) by the end of the phrase.

Cl. *ff* > *p* > *pp* *mp* < < *pp*

Musical score for Clarinet (Cl.) in treble clef, 2/4 time. The melody starts with a forte (ff) dynamic, decaying to piano (p) and then pianissimo (pp). A second phrase starts with mezzo-piano (mp) and decays to pianissimo (pp).

S. D. Musical score for Snare Drum (S. D.) showing a rhythmic pattern of eighth notes.

B. D. Musical score for Bass Drum (B. D.) showing a rhythmic pattern of eighth notes.

Vib. *ff* *p* *pp* *mp* < < *pp*

Musical score for Vibraphone (Vib.) in treble clef, 2/4 time. The melody starts with a forte (ff) dynamic, decaying to piano (p) and then pianissimo (pp). A second phrase starts with mezzo-piano (mp) and decays to pianissimo (pp).

Pno. *ff* > *pp*

Musical score for Piano (Pno.) in bass clef, 2/4 time. The melody starts with a forte (ff) dynamic and decays to pianissimo (pp).

112 Vln. Musical score for Violin (Vln.) in treble clef, 2/4 time. The melody starts with a forte (ff) dynamic and decays to pianissimo (pp).

Vla. *arco* *pizz.* *arco* *mp* < < *pp*

Musical score for Viola (Vla.) in alto clef, 2/4 time. The melody starts with a forte (ff) dynamic, decaying to pianissimo (pp). It includes markings for arco (bowed) and pizz. (pizzicato). A second phrase starts with mezzo-piano (mp) and decays to pianissimo (pp).

Vc. *ff* > *pp*

Musical score for Violoncello (Vc.) in bass clef, 2/4 time. The melody starts with a forte (ff) dynamic and decays to pianissimo (pp).

Cb. *ff* > *pp* > *pp* *pp*

Musical score for Contrabass (Cb.) in bass clef, 2/4 time. The melody starts with a forte (ff) dynamic, decaying to pianissimo (pp), and then remains at pianissimo (pp).

Mar. *mp* *p*
 choos-ing hand, will be last.— I point_ and the world will spring in-to ac-tion.

Fl. *pp* *mp*

Cl. *p* *pp* *mp* *pp*

S. D.

B. D.

Vib. *pp* *mp* *pp*

Pno.

Vln. *116*

Vla.

Vc.

Cb. *mp* *pp*

119 *freely* *mp*

Mar My hand is last and first...

Fl. *p* *ff* *p*

Cl. *p* *pp* *p* *ff* *p* *pp* *ppp*

S. D.

B. D.

Vib. *pp* *p* *pp* *ff* *p*

Pno. *p* *ff* *pp*

119 Vln. *pizz.*

Vla. *pp* *ff* *pp* *p* *pizz.*

Vc. *pp* *ff* *pp* *ppp*

Cb. *mp* *p* *pp* *ff* *pp* *ppp*

Scene 2

(in Tuileries Palace after the Revolution, where the Royal Family is being held in house arrest)

Daunting $\text{♩} = 120$

Maid

Robespierre

du Motier

Flute

Clarinet in B \flat

Snare Drum

Bass Drum

Vibraphone

Piano

Violin

Viola

Violoncello

Contrabass

p *mp*

p *mp*

mp

mp

8 $\text{♩} = 60$

Fl. *mf* *f* *mf*³

Cl. *mf* *f*

S. D.

B. D. *mf*

Vib. *f*

Pno.

Vln. *mf* *f* *mf*

Vla. *mf* *f*

Vc. *f*

Cb.

14

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

mf *f* *ff* *p*

3 3 3 3 3 3 3 3 3 3

f *ff* *f* *ff*

3/4 2/4 3/4 2/4 3/4 2/4 3/4 2/4

Detailed description: This page of a musical score, numbered 46, contains seven staves for different instruments. The Flute (Fl.) staff begins with a treble clef and a key signature of one flat (B-flat). It features a melodic line with several triplet markings (indicated by '3' and brackets) and dynamic markings of *f* and *ff*. The Clarinet (Cl.) staff has a treble clef and a key signature of one flat, with notes appearing in the final two measures, marked *f* and *ff*. The Bassoon (B. D.) staff has an alto clef and a key signature of one flat, with notes in the first and last measures, marked *p* and *f*. The Violin (Vln.) staff has a treble clef and a key signature of one flat, with a triplet in the first measure and notes in the final two measures marked *f* and *ff*. The Viola (Vla.) staff has an alto clef and a key signature of one flat, with notes in the final two measures marked *f* and *ff*. The Violoncello (Vc.) staff has a bass clef and a key signature of one flat, with notes in the final two measures marked *f* and *ff*. The Contrabass (Cb.) staff has a bass clef and a key signature of one flat, with notes in all measures, marked *mf*, *f*, *ff*, and *p*. The Piano (Pno.) staff has a grand staff (treble and bass clefs) and a key signature of one flat, with notes in the final two measures marked *f* and *ff*. The Snare Drum (S. D.) and Vibraphone (Vib.) staves are mostly empty, with some rests and a few notes in the Snare Drum staff. The time signature changes from 3/4 to 2/4 in the final two measures of the page.

This musical score page, numbered 47, features eight staves for various instruments. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both in 2/4 time. The Flute part begins at measure 19 with a forte (*f*) dynamic and includes a triplet of eighth notes. The Clarinet part also starts at measure 19 with a forte (*f*) dynamic and features a triplet of eighth notes. The third staff is for Bass Drum (B. D.) in 2/4 time, starting with a forte (*f*) dynamic. The fourth staff is for Vibraphone (Vib.), which is silent throughout the page. The fifth staff is for Piano (Pno.), with a grand staff (treble and bass clefs) in 2/4 time. The piano part begins at measure 19 with a forte (*f*) dynamic and includes a five-note triplet in the right hand. The sixth staff is for Violin (Vln.) in 2/4 time, starting at measure 19 with a forte (*f*) dynamic and featuring a triplet of eighth notes. The seventh staff is for Viola (Vla.) in 2/4 time, also starting at measure 19 with a forte (*f*) dynamic and including a triplet of eighth notes. The eighth staff is for Violoncello (Vc.) in 2/4 time, starting at measure 19 with a forte (*f*) dynamic. The ninth staff is for Contrabass (Cb.) in 2/4 time, starting at measure 19 with a forte (*f*) dynamic and including a triplet of eighth notes. Dynamics range from forte (*f*) to fortissimo (*ff*) across the staves. The score includes various musical notations such as triplets, slurs, and dynamic markings.

Musical score for measures 48-50. The score is written for the following instruments:

- Fl.** (Flute): Treble clef. Measure 48 starts with a whole note G4. Measure 49 continues with a whole note G4. Measure 50 has a whole note G4 with a trill.
- Cl.** (Clarinets): Treble clef. Measure 48 has a whole note G4. Measure 49 continues with a whole note G4. Measure 50 has a whole note G4 with a trill.
- S. D.** (Saxophones): No musical notation.
- B. D.** (Baritone Saxophone): Bass clef. Measure 48 has a triplet of eighth notes (F4, G4, A4) with accents, then a quarter note B4. Measure 49 has a quarter note B4. Measure 50 has a quarter note B4 with a trill.
- Vib.** (Vibraphone): No musical notation.
- Pno.** (Piano): Grand staff. Right hand has two triplet eighth notes (F4, G4, A4) with accents in measure 48, followed by quarter notes B4, A4, G4 in measure 49, and a whole note chord in measure 50. Left hand has a bass line with a whole note chord in measure 48, eighth notes in measure 49, and a whole note chord in measure 50.
- Vln.** (Violins): Treble clef. Measure 48 has a whole note G4. Measure 49 continues with a whole note G4. Measure 50 has a whole note G4 with a trill.
- Vla.** (Violas): Bass clef. Measure 48 has a whole note G4. Measure 49 continues with a whole note G4. Measure 50 has a half note G4 with a trill.
- Vc.** (Violas/Cellos): Bass clef. Measure 48 has a whole note G4. Measure 49 continues with a whole note G4. Measure 50 has a whole note G4 with a trill.
- Cb.** (Contrabasses): Bass clef. Measure 48 has a whole note G4. Measure 49 continues with a whole note G4. Measure 50 has a whole note G4 with a trill.

Dynamics and articulation:

- ff* (fortissimo) is used in measures 48 and 50 for Fl., Cl., B. D., and Vc.
- mp* (mezzo-piano) is used in measures 49 and 50 for Fl., Cl., S. D., B. D., Pno., Vln., Vla., and Cb.

Performance markings include accents (>) and trills (tr) in the final measure (50) for Fl., Cl., Vln., Vla., Vc., and Cb.

25 Combative ♩.=60

Mai

Rob *mf* Al-right Gil- bert. You have your wish. *p* For

duM *mf* You and I both wan- ted this.

Fl. *non vib.* *ppp* *p*

Cl. *non vib.* *ppp* *p* *ppp*

S. D.

B. D.

Vib. *mp* *p*

Pno. *p* *8va*

25 Combative ♩.=60

Vln. *p* *pp* *pizz.*

Vla. *mp* *non vib.*

Vc. *mp* *p* *ppp* *ppp*

Cb.

Mai

Rob
f — *p*
 dif - rent rea - sons

duM
f *mp* *f*
 Bah! Come now, Robes-pi-erre. All this no - ble talk of "Truth" and "The

Fl.
ppp *ppp* *p* *ppp*

Cl.
ppp *p* *ppp*

S. D.

B. D.

Vib.
mp — *p*

Pno.
 (8)
p

Vln.
p — *pp*

Vla.

Vc.
p *ppp*

Cb.

33

Mai

Rob *f*
There is a

duM *mf*
Peo-ple" it does-n't fool me. We both know you get off on this.

Fl.

Cl. *p* *fp* *mf*

S. D.

B. D.

Vib.

Pno. *mf*

33

Vln. *arco.*

Vla.

Vc. *ord.* *p* *fp* *mf*

Cb. *f*

36

Mai

Rob
world of dif-rence be-tween us. You want pow'r o - ver a

duM
We both want pow-er. That's all there is.

Fl.
f *mp*

Cl.
ppp

S. D.
mf

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.
non vib.
ppp *p*

Cb.

39

Mai

Rob
8
sin-gle wo-man.

duM
And you want po-wer o- ver all men. Same thing

Fl.
ppp *p* *ppp*

Cl.
p *ppp* *ppp* *p*

S. D.

B. D.

Vib.
p *p* *pp*

Pno.
p *pp*

39

Vln.
pizz.
mp *p* *mp* *p*

Vla.
non vib.
ppp *p*

Vc.
pizz. ord.
ppp *mp* *p* *mp* *p*

Cb.

43

$\text{♩} = \text{♩} (\text{♩} = 90)$

Mai

Rob

duM

You will get what you want, which is what you de-serve: the As - sem - bly here-by

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

43

$\text{♩} = \text{♩} (\text{♩} = 90)$

Vln.

Vla.

Vc.

Cb.

arco

p *mf* *p*

46

Mai

Rob
names you its pri-son gaurd its thug.

duM
(mocking bow)
Of course_ O lord of Rev-o - lu-tion.

Fl.

Cl.
f *mp*

S. D.

B. D.
p

Vib.

Pno.
mp *p*

46

Vln.

Vla.

Vc.
pizz. *p*

Cb.

50

Mai

Rob *(exits)*

duM

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

50

Vln.

Vla.

Vc.

Cb.

That should be all of them

p *pp* *p*

p *pp* *p*

pizz. *p* *pp* *p* *pp*

ord. pizz. *p* *pp* *p* *pp*

55

Mai

duM

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

f

mp

mf

pp

pp

mf

p

mf

p

the bas - tards and bitch-es that pam - pered roy - al - ty What did they think?

60

Mai

duM

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

That they would be spared? They are the weak. — You, maid.

mf

mp

pp

mp

p

p

arco

arco

arco

arco

66 *mf*

Mai Yes, sir. For whom? My God.

duM — Get this cell rea-dy For a King with-out a crown and soon with-out a head. You

Fl.

Cl.

S. D.

B. D.

Vib.

Pno. *mf*

Vln. *arco*

Vla.

Vc. *mf* *p*

Cb.

Mai And the Queen? This is a-against God. Her

duM missed a spot. I have a spe - cial place for her. *f*

Fl. *mp* *mf*

Cl. *mp*

S. D.

B. D.

Vib.

Pno.

Vln. *mf*

Vla. *mf*

Vc. *p* *mf*

Cb. *mf*

80

Mai
High-ness does not de-serve this. I don't care what

duM
De- serve? What do you de- serve?_

Fl.
pp *mf*

Cl.
f

S. D.
B. D.

Vib.

Pno.
f

80

Vln.
pp *f* *mf*

Vla.
pp *mf*

Vc.
pp *p* *mf*

Cb.
pp *mf*

Mai I de - serve an - y more. — I care that I sur - vive. I — must fin - ish the

duM Why sur - vive when you can live?

Fl. *pp* *mf* *pp* *mf*

Cl.

S. D.

B. D.

Vib. *arco* *mf*

Pno.

Vln. *pp* *mf* *pp* *mf*

Vla. *pp* *mf* *pp* *mf*

Vc. *pp* *mf* *pp* *mp* *mf*

Cb. *pp* *mf* *pp* *mf*

pp *pp* *mf* *pp* *mf*

95

Mai
cell. There is much to do. (exit)

duM
No, I think you have a mi-nute lit-tle one. (du Motier follows the Maid off stage)

Fl. *pp*

Cl. *p*

S. D.

B. D. *ff*

Vib. *pp* *ord.* *mf* 3

Pno. *mf* 3 *ff*

95 Vln. *pp* *mf* 3 *pp* *ff*

Vla. *pp* *mf* 3 *pp* *ff*

Vc. *pp* *mf* *pp* *ff*

Cb. *pp* *mf* *pp* *ff*

pp *mf* *pp* *ff*

Scene 3

(Marie is alone pacing the stage)

With Fear Setting In ♩=72

Maid

Marie

Robespierre

du Motier

Louis

Flute

Clarinet in B \flat

Snare Drum

Bass Drum

Vibraphone

Piano

Violin

Viola

Violoncello

Contrabass

no ped.

p

p

p

p

p

3

3

5

Mai

Mar

Rob

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

mf *ff* *p*

p *ff*

mf *pp*

mf *ff* *p* *pp*

mf *ff* *p* *pp*

f *ff* *p* *pp*

3 3

10
 Mar. *p*
 I have a ta - lent for ma-king sense. And

Musical notation for Maracas (Mar.) in 3/4 time, starting at measure 10. The score shows a melodic line with a triplet of eighth notes and a dynamic marking of *p*. The lyrics are "I have a ta - lent for ma-king sense. And".

Fl.
 Cl.
p

Musical notation for Flute (Fl.) and Clarinet (Cl.). The Flute part is mostly silent. The Clarinet part has a few notes in the later measures with a dynamic marking of *p*.

S. D.
 B. D.

Musical notation for Snare Drum (S. D.) and Bass Drum (B. D.). Both parts are mostly silent, with some rhythmic markings.

Vib.
p

Musical notation for Vibraphone (Vib.). The part is mostly silent with some notes in the later measures and a dynamic marking of *p*.

Pno.

Musical notation for Piano (Pno.). The part is mostly silent.

10
 Vln.
 Vla.
 Vc.
 Cb.
mf
p
 3
mp

Musical notation for Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The Violin and Viola parts are mostly silent. The Violoncello part has a triplet of eighth notes and a dynamic marking of *mp*. The Contrabass part is mostly silent.

16 *mf*
 Mar no-thing makes more than be - ing de - cent. Be - ing

Fl. *p* *mp*

Cl. *mp*

S. D.

B. D.

Vib.

Pno. *p* *mp* *p*

16 Vln.

Vla.

Vc. *p* *mp*

Cb.

21 *freely* *mp*

Mar hu - man. Be-ing a moth - er. When have I not_

Fl. *p* *p* *mp*

Cl. *p*

S. D.

B. D.

Vib. *p* *mp*

Pno.

Vln. *p* *mp*

Vla. *p* *mp*

Vc. *p* *p* *mp*

Cb.

26 *p* *mf* *p*
 Mar — want-ed the best for my coun-try my fam'

Fl. *p* *mf* *f* *ff* *p subito*

Cl.

S. D.

B. D. *p* *ff*

Vib. *p*

Vib.

Pno. *ff* *p subito*

26 *p* *mf* *f* *ff* *p subito*
 Vln.

Vla. *p* *mf* *f* *ff* *p subito*

Vc. *p* *mf* *f* *ff* *p*

Cb. *f* *ff*

32

Mar. *pp* *mp* *p*
 - ly my home. That I think can-

Fl. *pp*

Cl.

S. D.

B. D.

Vib. *p* *pp*

Pno. *pp*

32

Vln. *pp*

Vla. *pp*

Vc. *mp* *pp* *mp* *pp*

Cb.

39 *mp* *p*
Mar not be mis - un - der - stood. Ev - en a hard - ened heart

Fl. *mp* *p*
Cl.

S. D.
B. D.

Vib. *mp* *p*

Pno. *mp* *p*

39 *mp* *p*
Vln.

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *p*

43

Mar *pp* 3 3 3

knows I mean well. Peo-ple need on - ly know. Peo-ple need on - ly know.

Fl. *pp*

Cl.

S. D.

B. D.

Vib. *pp*

Pno. *pp*

43

Vln. *pp*

Vla. *pp*

Vc. *pp* 3

Cb. *pp*

47 Frantic $\text{♩} = 108$

Mai

Mar *mf*
Lou-is! We have to go now. What are you

(Louis enters followed by the Maid who is carrying clothing, pacing and stressed, he hands a simple shawl to Marie and starts debating between which of two peasant hats to wear)

Lou
Al-most! Al-most there!

Fl. *mp*

Cl.

S. D.

B. D.

Vib.

Pno.

47 Frantic $\text{♩} = 108$

Vln. *p*

Vla. *p*

Vc. *p*

Cb. *p*

51

Mai

Mar
do - ing?

Lou
mp
I just I just I just need a few few things to-

Fl.
mp

Cl.

S. D.

B. D.

Vib.

Pno.

51

Vln.

Vla.
mp

Vc.
mp

Cb.
mp

54

Mai

Mar

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Things? What things?

ge - ther I need to fig-ure out I just I just

57

Mai

Mar

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

ff

f

Lou - is List - en to me We

I just need to put few things in place

mf

f

f

Detailed description of the musical score: The score is for page 76, starting at measure 57. It features a variety of instruments: Mai (flute), Mar (flute), Lou (bassoon), Fl. (flute), Cl. (clarinet), S. D. (snare drum), B. D. (bass drum), Vib. (vibraphone), Pno. (piano), Vln. (violin), Vla. (viola), Vc. (violin), and Cb. (cello). The key signature has one sharp (F#) and the time signature is 3/8. Lou's part has lyrics: "I just need to put few things in place". Mar's part has lyrics: "Lou - is List - en to me We". Dynamics include *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *f* (forte). The score ends at measure 59.

60

Mai

Mar
mp *pp*
 dont. Have. Time. Did you hear that? A blade be-ing sharp-ened, ma-king de-ci-

Lou
pp
 Hear what?

Fl.

Cl.

S. D.

B. D.
mp *p*

Vib.

Pno.
mf *mp*

60

Vln.

Vla.

Vc.
mf *mp* *pizz.*

Cb.
mf *mp*

64

Mai

Mar
- sions for us.

Lou
mp
All I All I All I need is a All I a

Fl.

Cl.

S. D.

B. D.
p

Vib.

Pno.
p

64

Vln.

Vla.

Vc.
arco
p *mp*

Cb.
p *mp*

67

Mai

Mar (Marie grabs Louis just as du Motier enters)
mp God damn you. *f* Fuck

Rob

duM *f* Par - don the in - tru_sion. *mp* I will han - dle *mf*

Lou mo-ment to get my thoughts. my.

Fl.

Cl.

S. D.

B. D. *mf mp p*

Vib.

Pno. *f mf mp*

67

Vln.

Vla.

Vc. *f mf mp pizz.*

Cb. *f mf mp*

71

Mai

Mar

Rob

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

(Robespierre enters, catching up)

mp

p

arco

mp

it from here, Ma - rie. How un- wise to rush a - bout dur- ing a rev - o - lu -

75

Mai

Mar

Rob

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

ff < > *mf* *mp* < > *f* > *mp*

Ma -rie, you know bet - ter than to try and es - cape the will of "The Peo -

- tion.

f

Mai *mf* (clearly very nervous)
 M' lord — Robes - pi - erre. One of the

Mar

Rob *mf*
 ple". Who are you? —

duM

Lou

Fl.

Cl. *mp*

S. D.

B. D.

Vib. *mp*

Pno. *mp*

Vln. *mp*

Vla.

Vc.

Cb. *>mp*

84

Mai Peo - ple. You don't know Ma-rie, She has shown me kind-ness. You don't

Mar

Rob So what? And what should I know?

duM

Lou

Fl. *mf*

Cl. *mp* *mf* 3

S. D.

B. D.

Vib.

Pno.

84

Vln.

Vla.

Vc.

Cb.

88 *p*
 Mai know my hus-band was one of your "Peo - ple". You don't know what he used to

Mar

8 Rob He is a man like an - y o - ther. You don't

duM

Lou

Fl. *pp*

Cl. *pp*

S. D.

B. D.

Vib.

Pno.

88 Vln.

Vla.

Vc.

Cb.

91

Mai
do. You're not lis-ten-ing to me.

Mar

Rob
know what you de - fend. Why pro - tect your cage?

duM

Lou

Fl.

Cl.

S. D.

B. D.
f *mf* *mp*

Vib.

Pno.
ff *f* *mf*
D

91

Vln.

Vla.

Vc.
ff *f* *mf*

Cb.
ff *f* *mf*

95

Mai

Mar

Rob

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

f

mp

mf

mp

f

p

mp

You don't have to do this.

She's

No-thing to lose but her chains. Shall I lib - er - ate her? Is - n't this touch - ing?

99

Mai

Mar
done no - thing

Rob
On - ly thing worse_ than_ an en - e-my is_ a_ trai - tor.

duM

Lou

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

Cl.
mp

S. D.

B. D.

Vib.
f 3 *mf* 3 *mp* 3

Pno.
pp *pp*

99

Vln.
pp

Vla.
pp

Vc.
pp

Cb.
pp

103

Mai

Mar

Rob *mp (to the Maid)*
 You were this close to walk - ing out un - scathed.

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

103

Vln.

Vla.

Vc.

Cb.

107 ♩ = ♩ (♩ = 72)

Mai

Mar

Rob

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

(du Motier escorts Marie and Louis off stage. While being lead out Marie gestures to the Maid to hide.)

p

Run! Hide!

f

Gil-bert, back to their cage. Give her a good clean-ing if you'd like.

(exit)

107 ♩ = ♩ (♩ = 72)

Vln.

Vla.

Vc.

Cb.

pizz.

f

p

110 Foreboding (♩=72)

Mai

duM *mf* (musing to himself)
An - y-thing for pro-gress An - y-thing O, Ma-

Fl.

Cl. *p* *pp* *p* *pp*

S. D.

B. D.

Vib.

Pno.

110 Foreboding (♩=72)

Vln.

Vla.

Vc. *p* *pp* *p* *pp*

Cb.

115 (from hiding) *mf*

Mai
How straight an ar - row our births lead to our

duM
rie, Ma-rie. If cir - cum-stan - ces were dif - rent.

Fl. *mf*

Cl. *p* *pp* *p* *pp* *p*

S. D.

B. D.

Vib.

Pno.

115

Vln.

Vla. *pp*

Vc. *pizz.* *arco* *pizz.* *p* *pp* *p*

Cb. *p* *pp* *p*

Mai
deaths? O, How, in the eyes_____ of God,

duM
O, how can love_____ and hate be two sides of a coin?

Fl. *p* *mf*

Cl. *p* *pp* *p* *pp*

S. D.

B. D.

Vib.

Pno.

Vln. 120

Vla. *p* *pp* *p* *pp*

Vc.

Cb.

124

Mai
can the flight of life lead un - err - ing - ly, as if no - thing we choose

duM
Such chance__ rules our lives.____ What

Fl.
p *mp* *pp*

Cl.
p *ppp* *mp* *p*

S. D.

B. D.

Vib.
arco
mp

Pno.

124

Vln.

Vla.
mp *p*

Vc.
mp

Cb.
mp

128

Mai could bring the slight - est de-vi-a - tion

duM we see as our chance to have a few pleas - ures

Fl.

Cl. *mp* *p* *mp*

S. D.

B. D.

Vib.

Pno.

128

Vln.

Vla.

Vc.

Cb.

132

Mai

duM

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

in a short life time fate snatch-es from our jaws.

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

mp *p* *mp*

mp *p*

Mai *mf*
 136
 What can I do? What do I do, Ma - rie?

duM *mf*
 I can al - most taste it. I

Fl. *f*
 5 5

Cl.

S. D. *p pp p pp p pp*

B. D.

Vib. *bowed*
mf

Pno. *mf*

Vln. 136

Vla. *mf*

Vc. *mf*

Cb. *mf*

139 ♩=♩ (♩=144) ♩=♩ (♩=72)

(knocks over a prop)

(du Motier drags the Maid offstage, the Maid screams from offstage)

spoken

Mai

duM
can al - most taste... you.

Fl.
mf *f*

Cl.
mf *f*

S. D.
mp pp mf pp f ff

B. D.

Vib.

Pno.
mf *f*
L.H. R.H.

Vln.

Vla.
f
arco

Vc.
f
arco

Cb.
f
arco

Scene 4

(Robespierre address the audience as though they are the National Assembly)

Solemn ♩=112

Marie

Robespierre

Louis

Flute

Clarinet in B \flat

Snare Drum

Bass Drum

Vibraphone

Piano

Violin

Viola

Violoncello

Contrabass

pp

p

mp

Fel - low coun - try - men... of the Nation' - al As - sem - bly: I ex - e -

5

Mar

Rob
p *mp* *f* *mp* *mf*
 cute your will. Lou - is Ca-pet de nounced you as re - bels. Yet he has re-belled a -gainst

Lou

Fl.

Cl.

pp *mp* *mp*

S. D.

B. D.

Vib.

Pno.

5

Vln.

Vla.

Vc.

Cb.

p *pp*

Rob ⁹ ₈ Na - ture. He is not here ³ for an-y tri - al.

Fl.

Cl.

S. D.

B. D.

Vib. *mf*

Pno. *mf*

Vln. ⁹

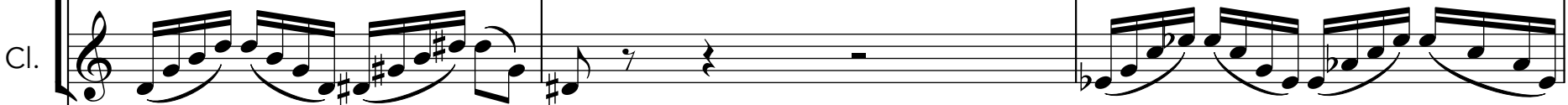
Vla. *mf*

Vc. *mf* *pp* *mf* *pp*

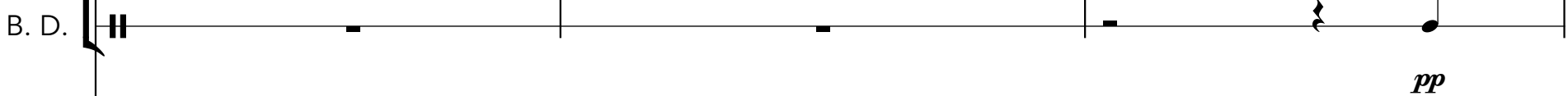
Cb. *f* *pp* *mf* *pp*

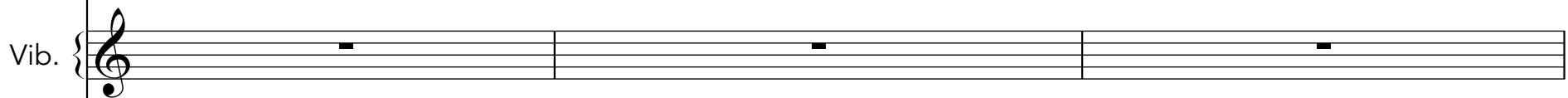
13
 Rob 

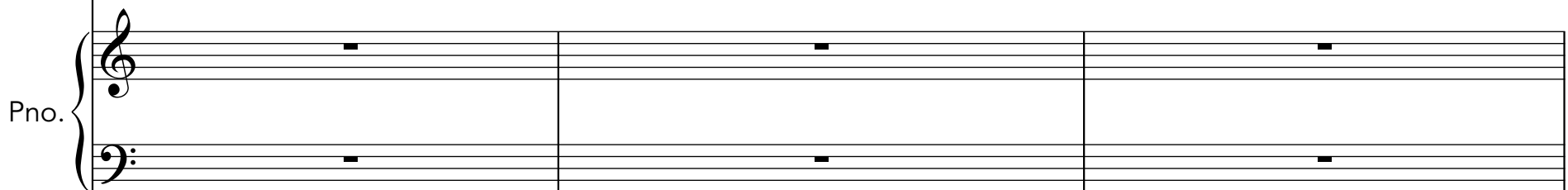
Fl. 

Cl. 

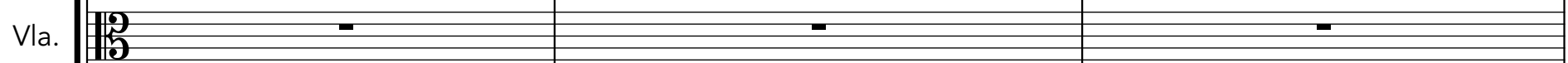
S. D. 

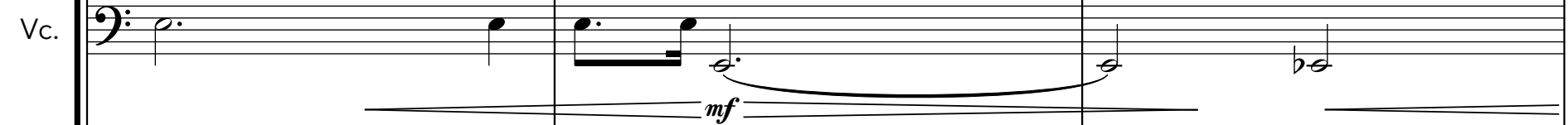
B. D. 

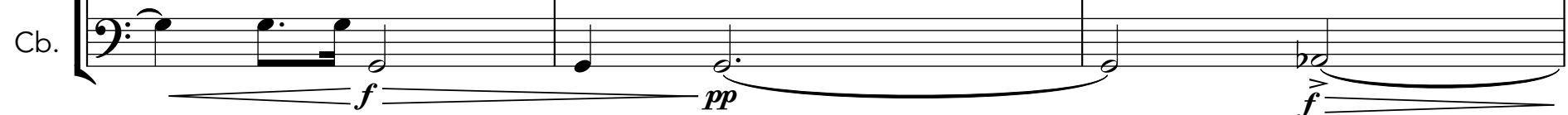
Vib. 

Pno. 

13
 Vln. 

Vla. 

Vc. 

Cb. 

Rob. ¹⁶
 8
 may be guilt - y.

Fl.
p *mf* *f*

Cl.
p *mf* *f*

S. D.

B. D.
p *mp* *p* *pp*

Vib.

Pno.

Vln. ¹⁶
mp *mf* *f*

Vla. ¹⁶
p *mf* *f*

Vc. ¹⁶
f

Cb. ¹⁶
p

19

Rob

8

ff

He has hung the sword — o - ver eve - ry

Fl.

mp *p* *pp*

Cl.

mp *p* *pp*

S. D.

B. D.

Vib.

Pno.

19

Vln.

mp *p*

Vla.

mp *p* *pp*

Vc.

Cb.

22

Rob

one of you. Now the ta - bles turn. His

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

p

f

p

p

25 *f* name _____ brings war up - on us, the scale of his crimes _____ *f*

8

Fl.

f *p* *f* *p*

Cl.

f *p* *f* *p*

S. D.

B. D.

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

Vib.

Pno.

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

Vcl. *ff* *mp* *ff* *mp*

Cb. *ff* *mp* *ff* *mp*

Vln.

f *p* *f* *p*

Vla.

f *p* *f* *p*

Vc.

ff *mp* *ff* *mp*

Cb.

ff *mp* *ff* *mp*

Rob ²⁸
 — de - mand jus - tice. *p* With re-gret I say this — truth: Lou-

Fl.
 Cl.

S. D.
 B. D.

ppp *pp*

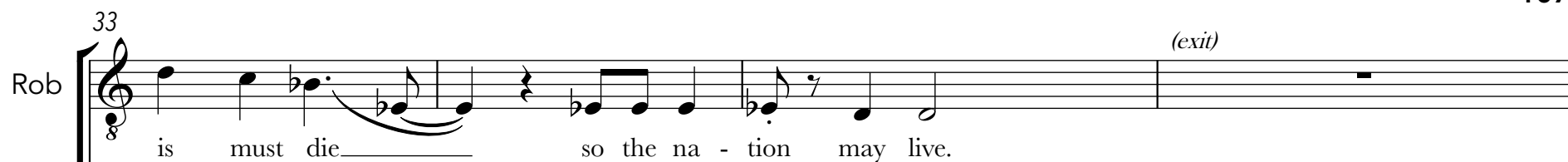
Vib.
 Pno.

p

Vln. *flautando* *pp*
 Vla. *flautando* *pp*
 Vc. *flautando* *pp*
 Cb. *flautando* *pp*

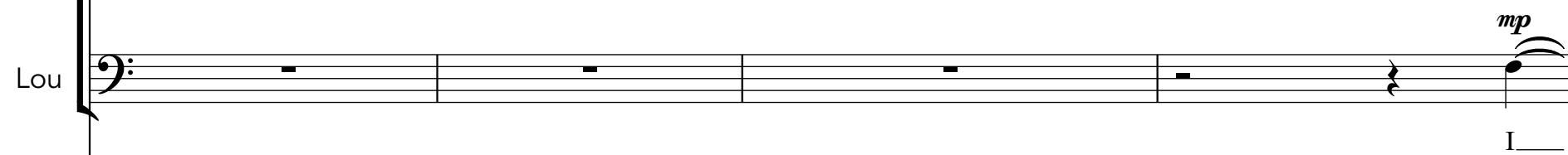
33 *(exit)*

Rob
8 is must die. so the na - tion may live.

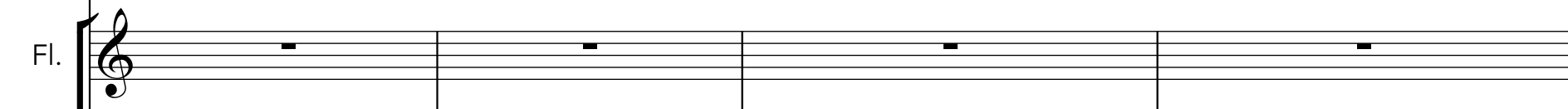


Lou

mp

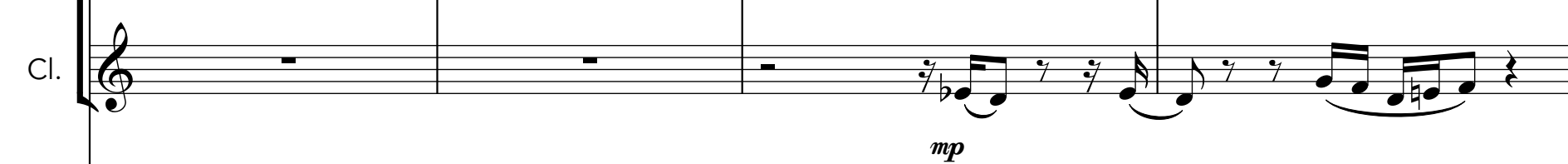


Fl.



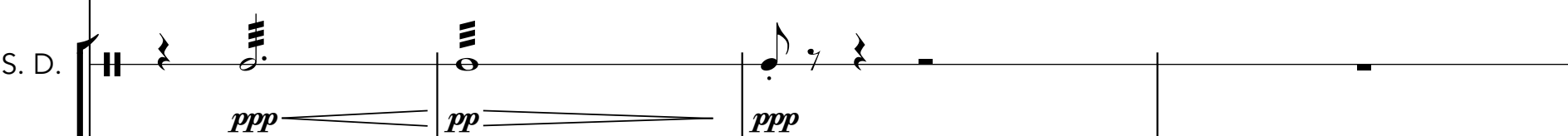
Cl.

mp



S. D.

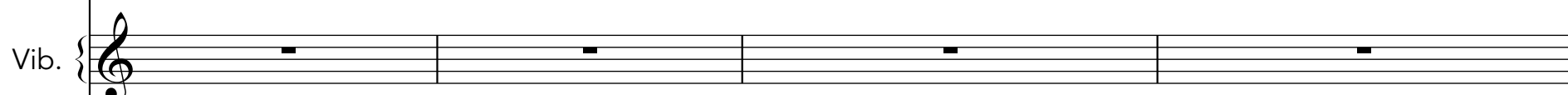
ppp *pp* *ppp*



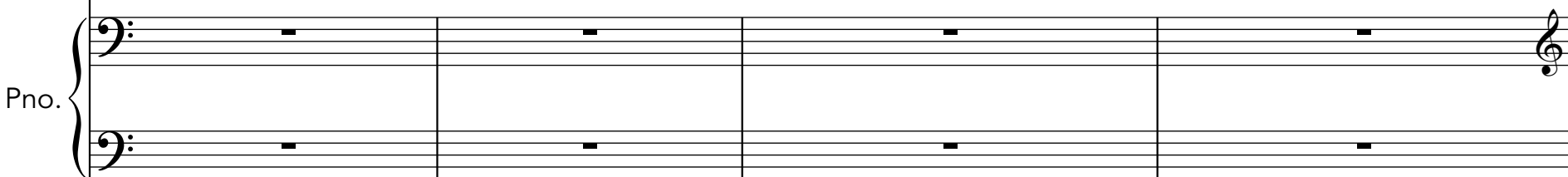
B. D.



Vib.



Pno.



33

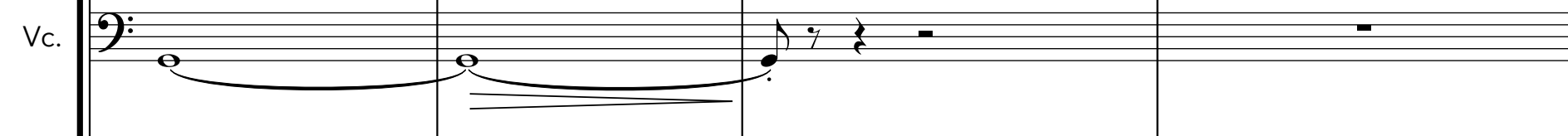
Vln.



Vla.



Vc.



Cb.



(Marie and Louis are alone on stage)

37

Mar

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

was the state. I was...

(Louis takes off his crown and sets it on the ground)

mp *pp* *mp* *pp*

arco *mp*

ord. *pp* *mp* *pp*

43

Mar *p* Yes. *mp* Yes. That is why—you need-ed peo - ple who

Lou *p* Most times I did-n't want to be. *mp*

Fl. *p* *mp*

Cl. *p* *mp*

S. D.

B. D.

Vib.

Pno. *p* *mp* *pp* *mp* *pp*

43

Vln.

Vla.

Vc. *ord.* *mp* *p*

Cb. *mp* *p*

48

Mar. *pp*
care a-bout the state, a-bout you.

Lou. *p* Yes, Ma - rie *mp* I know you care. I

Fl.

Cl.

S. D. *p*

B. D.

Vib.

Pno. *p* *mp*

48

Vln.

Vla.

Vc. *pp* *mp*

Cb. *pp* *mp*

53

Mar

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

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

(Louis begins to exit, but stops. He looks to Marie for help)

care a - bout you too.

56 (Marie almost says something, but looks away instead)

Mar

Lou (Louis finally gathers himself and exits)

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln. *ord.* *mp* *mf* *f*

Vla. *ord.* *mf* *f*

Vc.

Cb.

mf *f*

59

Mar

Lou

Fl. *ff*

Cl.

S. D. *ff mp p pp*

B. D.

Vib.

Pno. *ff*

Vln. *ff*

Vla. *ff*

Vc. *ff*

Cb. *ff*

repeat as needed until Louis is offstage

Guillotine from offstage

Detailed description of the musical score: The score is for page 113, starting at measure 59. It features 12 staves. The top two staves (Maracas and Loure) are mostly silent with occasional rests. The Flute and Clarinet parts have rests. The Snare Drum part is active, starting with a *ff* dynamic, followed by *mp*, *p*, and *pp*. It includes a repeat sign and the instruction 'repeat as needed until Louis is offstage'. The Bass Drum part has rests. The Vibraphone part has rests. The Piano part has a *ff* dynamic and includes the instruction 'Guillotine from offstage'. The Violin, Viola, Violoncello, and Contrabass parts all have a *ff* dynamic and play a rhythmic pattern of eighth notes.

Resigned ♩.=56 (♩=♩.)

63 Mar *pp* *p* *pp* *pp*

I too will pass. These

Musical notation for Maracas (Mar) in 9/8 time. The staff shows a melodic line with dynamics *pp*, *p*, and *pp*. The lyrics "I too will pass. These" are written below the staff.

Fl.

Musical notation for Flute (Fl.) showing a whole rest for the duration of the measure.

Cl.

Musical notation for Clarinet (Cl.) showing a whole rest for the duration of the measure.

S. D.

Musical notation for Snare Drum (S. D.) showing a whole rest for the duration of the measure.

B. D.

Musical notation for Bass Drum (B. D.) showing a whole rest for the duration of the measure.

Vib. *soft mallets*

pp *p* *pp* *p* *pp*

Musical notation for Vibraphone (Vib.) using soft mallets. The staff shows a series of chords with dynamics *pp*, *p*, and *pp*.

Pno.

pp

p *pp* *p* *pp*

Musical notation for Piano (Pno.) in grand staff. The right hand has a *pp* dynamic. The left hand has dynamics *p* and *pp*.

63 Resigned ♩.=56 (♩=♩.)

Vln.

Musical notation for Violin (Vln.) showing a whole rest for the duration of the measure.

Vla.

Musical notation for Viola (Vla.) showing a whole rest for the duration of the measure.

Vc.

Musical notation for Violoncello (Vc.) showing a whole rest for the duration of the measure.

Cb.

Musical notation for Contrabass (Cb.) showing a whole rest for the duration of the measure.

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

Mar times will pass and some brave new world will come and

Fl.

Cl.

S. D.

B. D.

Vib. *p* *pp* *p* *pp*

Pno. *pp* *p* *pp* *mp*

68 Vln.

Vla.

Vc.

Cb.

72 *pp* *p* *pp*

Mar go. I thought beau - - - ty was for - e - ver

Fl.

Cl.

S. D.

B. D.

Vib. *ppp*

Pno. *ppp* *ppp* *pp*

72

Vln.

Vla.

Vc.

Cb.

76 *ppp* *pp*<

Mar but may - be it must pass to be beau - ti - ful. And,

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

ppp

2 2

76

Vln.

Vla.

Vc.

Cb.

80 *p* *pp* *pp* *p* *pp*

Mar like all things swept in to the dust bin for a new world. Yet death

Fl.

Cl.

S. D.

B. D.

Vib. *pp* *p* *pp*

Pno.

80

Vln.

Vla.

Vc.

Cb.

86 (Marie picks up Louis's crown)

Mar. *pp* < *p* *pp*
has al - ways been_

Fl.

Cl.

S. D.

B. D.

Vib. *p* *pp* *p* *pp*

Pno. *pp* *p* *pp* *pp* *p*

86

Vln.

Vla.

Vc.

Cb.

90 *mf* *pp* *poco rit. pp* *ppp*

Mar wait - ing in__ the wings. wait - ing in__ the wings.

Fl.

Cl.

S. D.

B. D.

Vib.

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

Pno.

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

90 *poco rit.*

Vln.

Vla.

Vc.

Cb.

Scene 5

(Robespierre enters to speak with Marie)

Seething ♩=96

Marie *f* (with venom)

Robespierre *mp* You. *mf* *p* *f*

du Motier

Well. Me? — You give me too much cre - dit. You mean "the Peo-

Flute *pp*

Clarinet in B♭

Snare Drum

Bass Drum *p* *pp*

Vibraphone

Piano *mf* *p* *pp*

Seething ♩=96

Violin *pp* *flautando*

Viola *pp* *flautando*

Violoncello *mf* *p* *pp*

Contrabass *mf* *p* *pp*

6

Mar *mp*
How— dare you.

Rob *p* *f*
ple". Do you think I— did this? No. you

Fl. *pp*

Cl.

S. D.

B. D. *p* *pp*

Vib.

Pno. *mf* *p*

Vln. *pp* *flautando*

Vla. *pp* *flautando*

Vc. *ord.* *mf* *p*

Cb. *mf* *p*

Detailed description of the musical score: This page of a musical score, numbered 122, features vocal parts for Mar and Rob, and a full orchestral ensemble. The vocal parts are in treble clef. Mar's part begins with a measure marked '6' and a dynamic of *mp*, with the lyrics 'How— dare you.' Rob's part begins with a measure marked '8' and a dynamic of *p*, with lyrics 'ple". Do you think I— did this? No. you'. Rob's part includes a triplet of eighth notes. The orchestral parts include Flute (Fl.), Clarinet (Cl.), Saxophone (S. D.), Bass Drum (B. D.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano part has dynamics *mf* and *p*. The violin and viola parts have dynamics *pp* and the instruction *flautando*. The bass drum part has dynamics *p* and *pp*. The cello and contrabass parts have dynamics *mf* and *p*. The score is written in a common time signature.

12

Mar *ff*
How de-lu-sion-al you are.

Rob brought this on your - self. *ff* Lis - ten Ma - rie *p* Lou-is is dead

Fl. *ff* *mf* *pp*

Cl. *ff* *mf* *pp*

S. D. *f*

B. D. *mp* *p*

Vib.

Pno. *ff* *mf*

12

Vln.

Vla. *pp*

Vc. *pp*

Cb. *pp*

flautando

flautando

18

Mar *mp* How dare you.

Rob *mf* *f* *mp* *3* *3*
 He is dead skin that must be shed for a new bo-dy pol-i - tic to be born.---

Fl. *mp* *f* *p* *pp* *3*

Cl. *mp* *f* *mf* *3* *p* *pp*

S. D.

B. D. *mf* *p* *pp*

Vib.

Pno. *mf* *f* *mf* *pp*

Vln. *ord.* *mf* *3* *p* *pp*

Vla.

Vc.

Cb.

24 *p* *f* *mf*

How dare you, you strange lit - tle man. If there tru-

Rob

Fl.

Cl. *p* *f* *p*

S. D.

B. D.

Vib. *p* *f*

Pno. *p* *f* *pp* *mp* *p*

24 *pizz.* *p* *f* *p* *mp* *p*

Vln. *pizz.*

Vla. *ord. pizz.* *p* *f* *p*

Vc. *ord. pizz.* *p* *f* *arco* *pp* *pizz.* *mp* *p*

Cb. *ord.* *p* *f* *mp* *p*

28

Mar
- ly is a "Peo - ple" then they can tear you down

Rob

Fl.

Cl.
mf

S. D.

B. D.
mf mp p

Vib.

Vib.

Pno.
mp p f mf mp

28

Vln.

Vla.

Vc.
f mf mp

Cb.
mp p f arco mf mp

31

Mar *mf*
as eas - i - ly as they take Lou - is and I You are no dif -

Rob

Fl.

Cl. *p fp < f mp p*

S. D.

B. D. *p*

Vib.

Vib.

Pno. *mp*

31

Vln.

Vla.

Vc. *pizz. arco. mp*

Cb. *mp*

35

Mar. *mf* *f* *p* *f* *mp*
 'rent. If there tru - ly is a "Peo - ple" you will not be spared.

Rob.

Fl. *mf*

Cl.

S. D.

B. D.

Vib.

Pno. *mp* *p* *mp* *p* *f* *mf* *mp*

35

Vln.

Vla. *arco* *pp*

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

Cb. *mp* *p* *mp* *p* *f* *mf* *mp*

♩ = ♩ (♩ = 96)

39 *p*

Mar *p*
That's what I thought.

Rob
(Robespierre strikes her)
I know.---

duM
Robes - pi - erre, it has been de - cid - ed

Fl. *ff*

Cl. *ff*

S. D. *ff*

B. D.

Vib.

Pno. *ff* *mf*

♩ = ♩ (♩ = 96)

39 *arco* *ff*

Vln. *ff*

Vla. *ff*

Vc. *pizz.* *ff*

Cb.

44

Mar

Rob *f* (Satisfied in his victory) *mf*
Ma - rie Ca-pet, it is with

duM

Fl.

Cl.

S. D.

B. D.

Vib.

Pno. *p*

44

Vln.

Vla.

Vc.

Cb.

♩ = ♩ (♩ = 64)

47

Mar

Rob
great re-gret I pro-nounce you not a Queen but just an-oth-er dead wo - man.

duM

Fl.

Cl.

S. D.

B. D.
pp *mf*

Vib.
f *mf* *mp*

Pno.
mp *f* *mf* *mp*

♩ = ♩ (♩ = 64)

47

Vln.

Vla.

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

Cb.
mp *f* *f* *mf* *mp*

52

Mar You may call me Ma - rie.

Rob (exit)

duM *mp* Your High - ness *mp* I know,

(suddenly du Motier feels sorry for Marie and guilty for the pain he has caused)

Fl. *pp* *mf*

Cl.

S. D.

B. D.

Vib. *arco* *mp*

Pno.

52

Vln. *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf*

Cb. *pizz.* *p* *f*

57 *ff*

Mar Get out Gil - bert, Get the fuck out.

Rob

duM I have been_ un kind. (exit)

Fl. *p* *ff*

Cl.

S. D.

B. D.

Vib.

Pno.

57 *p* *ff* *p* *ff* *p* *arco* *ff*

Vln.

Vla.

Vc.

Cb. *p* *ff*

61 Resigned $\text{♩} = 64$

Mar

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

61 Resigned $\text{♩} = 64$

Vln.

Vla.

Vc.

Cb.

67 ♩ = ♩ (♩ = 64)

Mar *pp*

My hand _____ was last and first. The chain ends _____ here.

Fl.

Cl. *pp*

S. D.

B. D.

Vib. *ppp*

Pno. *legato, non espr. pp*

67 ♩ = ♩ (♩ = 64)

Vln.

Vla.

Vc.

Cb.

72
 Mar I am killed _____ not be - cause of what I chose. So much in such lit -

Fl.
 Cl.

S. D.
 B. D.

Vib. *ppp*

Pno. *p* *pp* *pp*

72
 Vln.
 Vla.
 Vc. *legato, non espr.* *arco* *pp*
 Cb.

77
Mar. - the things. One choice al-ways more right than a- noth - er. I chose_

Fl.
Cl.

S. D.
B. D.

Vib.
ppp

Pno.
ppp *pp* *ppp*

77
Vln.
Vla.
Vc.
Cb.

81
 Mar. — too much — in a world where choi - ces mat - ter — so lit - tle.

Fl.
 Cl.

S. D.
 B. D.

Vib. *ppp*

Pno. *pp* *ppp* *pp*

81
 Vln. *legato, non espr.* *arco* *pp*

Vla.

Vc. *p* *pp* *pizz.*

Cb. *pizz.* *pp*

85

Mar. I chose too of - ten in a world where choos-ing mat-tered too much.

Fl.

Cl.

S. D.

B. D.

Vib.

Pno. *secco* *mp*

85

Vln. *mp*

Vla. *pp*

Vc. *ppp* *pp* *ppp*

Cb. *ppp* *pp* *ppp*

89
 Mar I un-did my - self. And_ who will choose for me_

Fl.
 Cl.

S. D. *pp*
 B. D.

Vib.

Pno. *pp*

89
 Vln. *pp*
 Vla. *arco* *ppp* *pp* *ppp*
 Vc. *pp* *ppp* *pp*
 Cb. *pp* *ppp* *pp*

93
Mar 3
now? Fate? What choice is left? What choice_ do I have?

Fl.
Cl.

S. D.
B. D.

Vib.

Pno. *pp*

93
Vln. *pp*

Vla.

Vc.

Cb.

accel.

97

Mar

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

97

Vln.

Vla.

Vc.

Cb.

p

mf

arco

pp

A Tempo (♩=64)

100

Mar

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

f *ff* *pp* *mp* *f*

A Tempo (♩=64)

144 rit.

102

Mar.

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

repeat as needed until Marie is offstage

Guillotine from offstage

p

pp

End of the Opera

Curriculum Vitae

- Name:** Colin McMahon
- Post-secondary Education and Degrees:** The University of Western Ontario
London, Ontario, Canada
2011-2015 B.Mus. (Music Composition)
- The University of Western Ontario
London, Ontario, Canada
2015-2017 M.Mus. (Music Composition)
- Honours and Awards:** Paul Ohashi Summit award
2015
- Ontario Graduate Scholarship
Master's Program (OGS-M) - Declined
2016-2017
- Social Science and Humanities Research Council (SSHRC)
Joseph Armand Bombardier (CGS-M) - Award Recipient
2016-2017
- Related Work Experience:** Teaching Assistant
The University of Western Ontario
2015-2017
- Part-Time Assistant Librarian
The University of Western Ontario, Music Library
2014-2017
- Publications:**
- Hsu, R. and, McMahon, C. (Second Author). (2015) "Excerpt from Antoinette: An Opera". *Contemporary Verse 2: The Canadian Journal of Poetry and Critical Writing*, 38-40.
- McMahon, C. and Shaw, R. (Co-Editor). (2015). Volume 8, Issue 1. *Nota Bene, Canadian Undergraduate Journal of Musicology*.
- McMahon, C. and van Vliet, K. (Co-Editor). (2014). Volume 7, Issue 1. *Nota Bene, Canadian Undergraduate Journal of Musicology*.