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Antoinette, an Opera in One Act

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Graduate Program in Music

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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.

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Instrumentation and Dramatis Personae

Instrumentation:

1 Flute

1 B♭ 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 $\text{♩} = 60$

Maid

Marie

Robespierre

du Motier

Louis

Flute

Clarinet in B \flat

Snare Drum

Bass Drum

Vibraphone

Piano

Violin

Viola

Violoncello

Contrabass

Score is non-transposing

Apprehensive $\text{♩} = 60$

pp < mp

ord. **p**

(arco)

pp < mp

pp < mp

con sordino

pp < p

pp

pp < p

pp < mp

pizz.

p

7

Mai

Mar

Rob

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Measure 7: Mai, Mar, Rob, duM, Lou, Fl., Cl., S. D., B. D., Vib., Pno. play sustained notes.

Measure 8: Cl. plays eighth-note patterns. Dynamics: *pp*.

Measure 9: Cl. continues eighth-note patterns. Dynamics: *pp*, *mp*.

Measure 10: Vib. plays eighth-note patterns. Dynamics: *pp*, *mp*.

Measure 11: Vib. continues eighth-note patterns. Dynamics: *pp*, *mp*.

Measure 12: Vib. continues eighth-note patterns. Dynamics: *pp*, *mp*.

Measure 13: Vln. plays eighth-note patterns. Dynamics: *pp*.

Measure 14: Vla. plays eighth-note patterns. Dynamics: *pp*.

Measure 15: Vc. plays eighth-note patterns. Dynamics: *pp*.

Measure 16: Cb. plays eighth-note patterns. Dynamics: *pp*.

12

Fl.

Cl.

S. D.

B. D.

Vib. *ord. **p***
pp — *mp* *(arco)* *pp* — *mp* *pp* — *mp*

Pno. *pp*

Vln.

Vla.

Vc.

Cb. *p*

The musical score page shows a multi-measure section starting at measure 12. The instrumentation includes Flute, Clarinet, Snare Drum, Bass Drum, Vibraphone, Piano, Violin, Cello, Double Bass, and Bassoon. The Flute and Clarinet play eighth-note patterns. The Vibraphone has a rhythmic pattern with dynamic markings *pp*, *mp*, *(arco)*, *pp*, *mp*, *pp*, and *mp*. The Piano plays eighth-note chords. The Violin, Cello, and Double Bass provide harmonic support with sustained notes and rhythmic patterns. The Bassoon enters in the final measure with a dynamic of *p*.

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

With Passionate Charisma ♩=100

17

Rob 

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

With Passionate Charisma ♩=100

17

Vln. 

Vla.

Vc.

Cb.

23

Rob *ff*

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

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Detailed description: This is a page from a musical score. The top half shows measures 23 of the vocal and piano parts. The vocal part for 'Rob' begins with a dynamic 'ff' followed by a melodic line. The piano part also features a dynamic 'ff'. The vocal line continues with lyrics: 'Ma - rie, has had her cake while we hun - ger'. The bottom half shows measures 23 of the orchestra. The violin, viola, cello, and bass parts all play eighth-note patterns. The piano part continues with dynamics 'f', 'ff', 'p', and 'ff'. The vibraphone and snare drum parts are also present.

27 Rob *out - side the gates of Ver-sailles.* For

Fl. *mf*

Cl. *mf*

S. D. *f*

B. D. *f*

Vib.

Pno. *mf*

f

Vln. *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

f

30

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

Fl. *ff* *mp*

Cl. *ff* *mp*

S. D. *ff*

B. D. *mf*

Vib.

Pno. *ff* *mf*

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

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

Vc. *ff* *mp* *mf*

Cb. *ff* *mf*

34

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

Fl. *p*

Cl. *mf* *p* 3

S. D.

B. D.

Vib.

Pno. *8va* *p*

34

Vln.

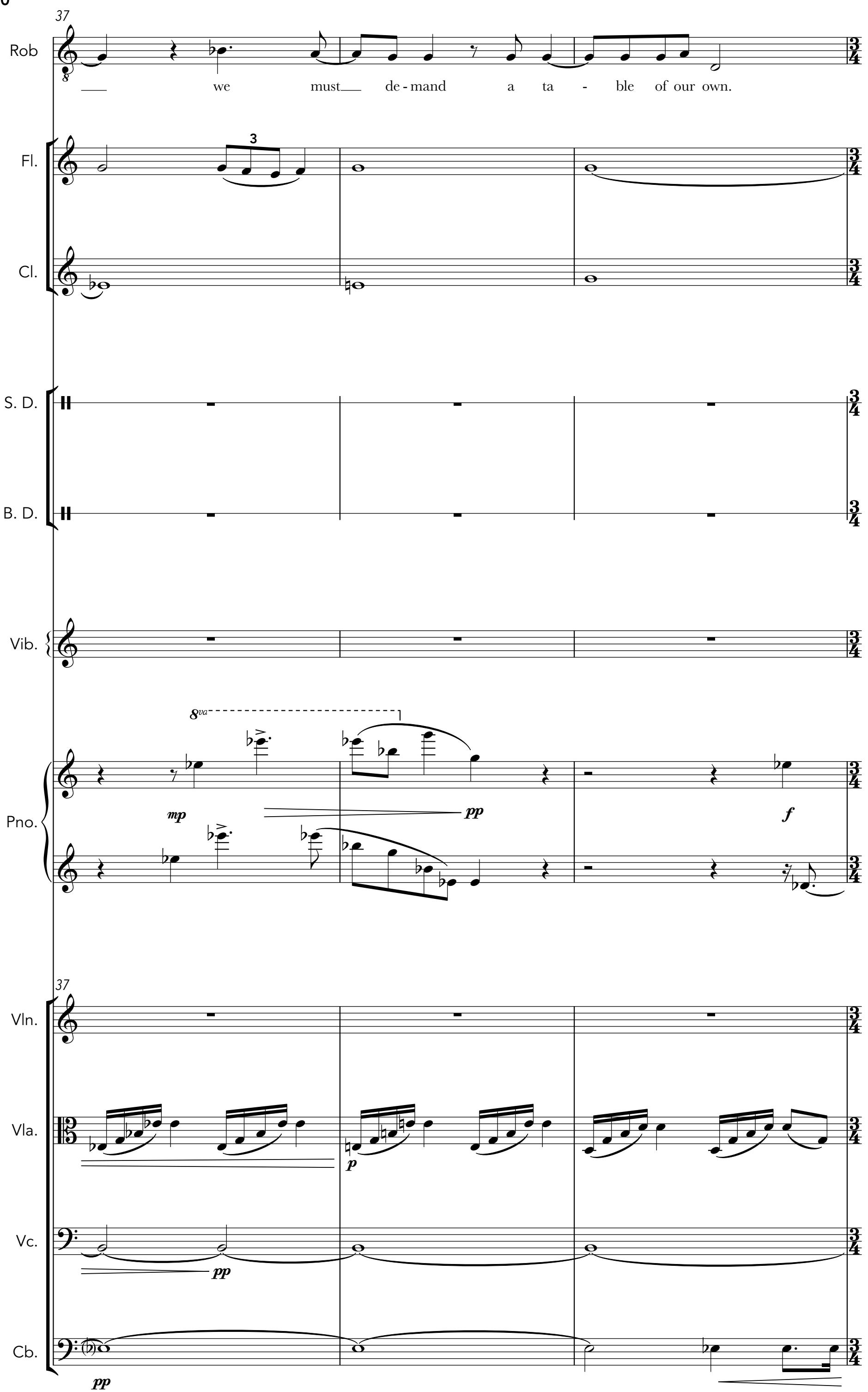
Vla. *pp*

Vc. 3 3 *pp* *p*

Cb. 3 3 *pp* *p*

This musical score page contains a system of music starting at measure 34. The vocal part (Rob) sings "ta - ble." followed by a vocal line "Now we have come to learn". The flute and clarinet play eighth-note patterns. The snare drum and bass drum provide rhythmic support. The vibraphone and piano play sustained notes. The violin, viola, cello, and double bass provide harmonic support with sustained notes and rhythmic patterns like eighth-note chords. The piano part features a melodic line with dynamic marks like mf, p, and 8va.

37

Rob 

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

8va

mp

pp

f

p

pp

pp

40

Rob 3 - - No one will break our chains for

Fl. 3 -

Cl. 3 -

S. D. 3 - -

B. D. 3 - -

Vib. 3 - -

Pno. 3 - 3 - -

40

Vln. 3 - -

Vla. 3 - - -

Vc. 3 -

Cb. 3 -

43

Rob us. We must seize our fate

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

43

Vln.

Vla.

Vc.

Cb.

43

Vln.

Vla.

Vc.

Cb.

46

Rob with our own hands. Our hands have tilled

Fl. *p*

Cl. *p*

S. D.

B. D.

Vib.

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

Vln. *pp*

Vla. *p* *3:2*

Vc. *f* *p*

Cb. *f* *p*

This musical score page contains six systems of music, each with multiple staves. The instruments listed are Rob (vocals), Flute, Clarinet, Snare Drum (S. D.), Bass Drum (B. D.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Bass (Cb.). The vocal part (Rob) has lyrics: "with our own hands. Our hands have tilled". The score uses various dynamics such as *p* (piano), *f* (forte), *pp* (pianissimo), and *3:2* (time signature). Performance instructions include *Ped.* (pedal) and *3:2*. Measure 46 begins with piano dynamics and transitions to woodwind entries (Flute, Clarinet) and then to a piano section with a 3:2 time signature.

49

Rob — the field,

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

3

3

pp — f

3:2

p

3

3:2

f

p — f

3

3:2

f

3

3

f

p — f

3

3:2

f

3

3

f

p — f

51 *f*

Rob our hands have cut the thread. Now our hands must

Fl. *mp* *mf* *f*

Cl. *mp* *mf* *f*

S. D.

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

Vib.

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

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

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

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

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

accel.

54 **$\text{♩} = 100 \text{ (a tempo)}$**

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

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

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

S. D. **ff** **p**

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

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

Pno. **ff** **mp** **ff** **mp**

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

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

Vc. **ff** **mp** **ff** **ff**

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

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 vcllo

Vln. ff p ff p

Vla. ff p ff p

Vc. mp ff mp

Cb. ff mp ff mp

This musical score page contains eight staves of music. The top staff is for 'Rob' (soprano), with lyrics: 'world turns by our hand, our'. The second staff is for 'Fl.' (Flute). The third staff is for 'Cl.' (Clarinet). The fourth staff is for 'S. D.' (Snare Drum). The fifth staff is for 'B. D.' (Bass Drum). The sixth staff is for 'Vib.' (Vibraphone). The seventh staff is for 'Pno.' (Piano). The eighth staff is for 'Vln.' (Violin). The ninth staff is for 'Vla.' (Viola). The tenth staff is for 'Vc.' (Cello). The eleventh staff is for 'Cb.' (Double Bass). Various dynamics are indicated throughout the score, including **ff**, **p**, **mp**, and **f**. Performance instructions like **vcllo** (vibrato) are also present. Measure numbers 56 are shown at the beginning of several staves.

58

Rob *freely* *mp* *p*

hands. Our hands are first and last. We a lone choose to stay in

Fl.

Cl.

S. D.

B. D. *mp*

Vib.

Pno.

Vln. *flautando* *pp*

Vla. *flautando* *pp*

Vc. *flautando* *pp*

Cb. *flautando* *pp*

64

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

Fl.

Cl. *pp*

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 $\text{J}=132$

The musical score consists of two staves of music. The top staff contains parts for Maid, Marie, du Motier, Louis, Flute, Clarinet in B \flat , Snare Drum, Bass Drum, Vibraphone, and Piano. The piano part is split into treble and bass staves. The bottom staff contains parts for Violin, Viola, Violoncello, and Contrabass. The music is in common time (indicated by a '4' over a vertical line). The tempo is marked as 'Unsettled J=132'. Dynamics include pp (pianissimo) for the snare drum and p (piano) for the bass drum.

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

5

Mar.

Lou. *mp*

Fl.

Cl. *mp*

S. D. *mp*

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

The musical score is divided into two systems of five measures each. The top system features Maracas (Mar.) and Bassoon (Lou.) in the first measure, followed by Flute (Fl.) and Clarinet (Cl.) in the second. The third measure introduces Soprano (S. D.) and Bass (B. D.). The fourth measure adds Vibraphone (Vib.) and Piano (Pno.). The fifth measure concludes the first system. The bottom system begins with Violin (Vln.) and Viola (Vla.) in the first measure, followed by Cello (Vc.) and Double Bass (Cb.) in the second. The third measure adds Maracas (Mar.) and Bassoon (Lou.). The fourth measure adds Flute (Fl.) and Clarinet (Cl.). The fifth measure concludes the second system. Various musical markings are present, including dynamic markings like *mp* and first endings.

10

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

Lou. - - - - - - - - - - *dame!*

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

Cl. - - - - - - - - - - *mp*

S. D. - - - - - - - - - -

B. D. - - - - - - - - - -

Vib. - - - - - - - - - -

Pno. - - - - - - - - - -

10

Vln. - - - - - - - - - - *mp*

Vla. - - - - - - - - - - *mp*

Vc. - - - - - - - - - - *mp*

Cb. - - - - - - - - - -

This musical score page contains two staves of music for orchestra and choir. The top staff begins at measure 10 with the Marimba (Mar.) playing eighth-note pairs. The Bassoon (Lou.) enters with a sustained note. The Flute (Fl.) and Clarinet (Cl.) play eighth-note patterns. The vocal parts (Soprano, Bass, and Choir) sing the lyrics 'Welcome back. How was the hunt?' and 'dame!'. Measures 11 begin with sustained notes from the piano and bassoon. The vocal parts continue their lines. The bottom staff begins at measure 10 with sustained notes from the violin (Vln.), viola (Vla.), cello (Vc.), and double bass (Cb.). The piano (Pno.) continues its sustained notes. Measures 11 begin with eighth-note patterns from the violin, viola, and cello, followed by sustained notes.

14

Mar. - - - - - How de-light ful.

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

Fl. - - - - - *p* *mp*

Cl. - - - - - *p* *mp* *mp*

S. D. - - - - -

B. D. - - - - -

Vib. - - - - - *mp*

Pno. - - - - - *p* *#8* *mp* *#8* *mp*

Vln. - - - - -

Vla. - - - - -

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

Cb. - - - - - *p* *pp* *p*

18

Mar. — Are you ready for our ball?

Lou. *freely* I think so. I feel exhausted just thinking about it.

Fl.

Cl.

S. D.

B. D.

Vib.

Pno. *p* *p*

18

Vln.

Vla.

Vc.

Cb.

22 **Elegant** ♩=112

Mai

Mar (du Motier enters from behind Louis) ***mf*** (bowing a bit too low)

duM Your High - - ness.

Lou ***ff*** Gah! Who _____ is this?

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

22 **Elegant** ♩=112

con sordino
sul tasto

Vln. **p**

Vla. **p**

Vc. **p**

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.

41

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 no - ble. Kept the guns fir-ing and the goods flow-ing.

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.
(bows to Louis again)

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

49

Vln.

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The first five staves (Mai, Mar, duM, Lou, Fl.) are mostly silent, with Mar having a melodic line and lyrics. The next three staves (Cl., S. D., B. D.) are also mostly silent. The final two staves (Vib., Pno.) are mostly silent. The last five staves (Vln., Vla., Vc., Cb.) contain musical notation, with Vln. starting a melodic line. The page number 29 is in the top right corner, and measure numbers 49 are at the beginning of several staves.

56

Mai

Mar

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

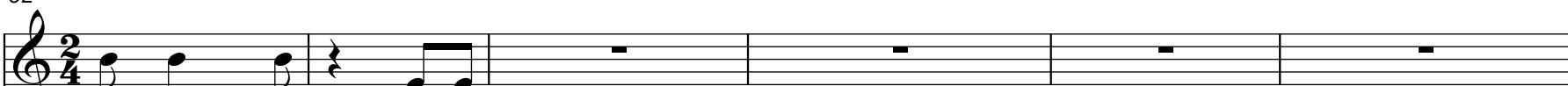
Vc.

Cb.

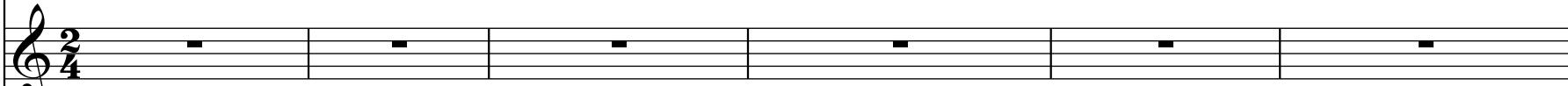
be a blan - ket state-ment

Wait. What____ are we talk - ing a bout?

62

Mai 

Your High - ness? m' lord

Mar 

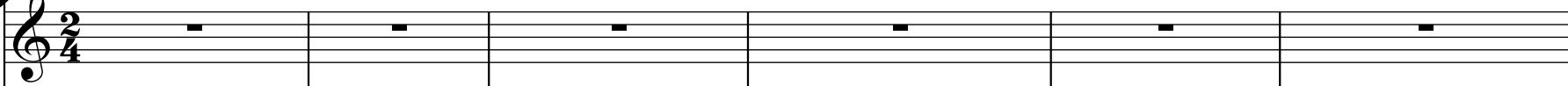
duM 

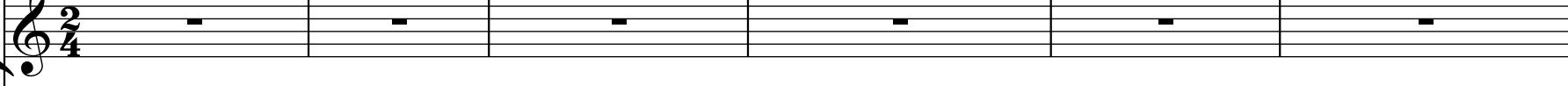
Why, hel-lo.

Lou 

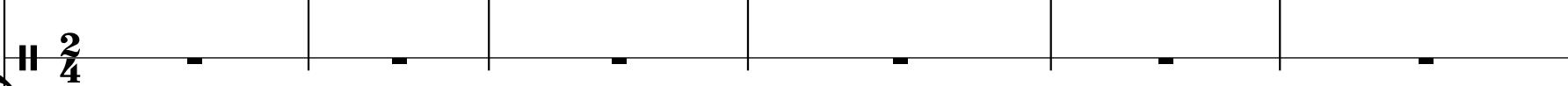
Good, let us feast! *freely*

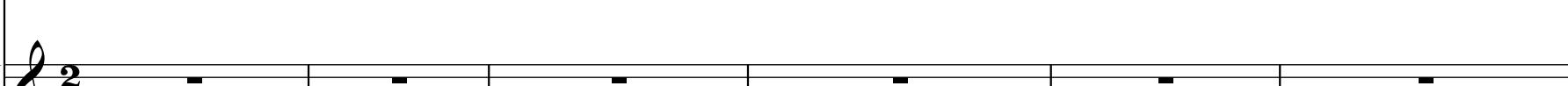
The soon-er we get this ov-er with,
3

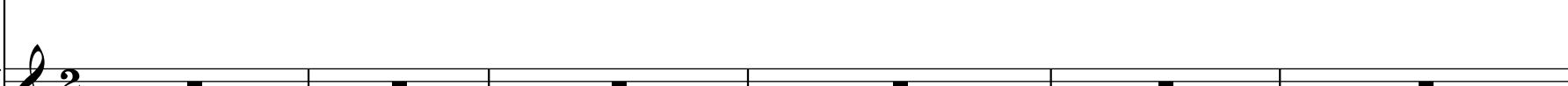
Fl. 

Cl. 

S. D. 

B. D. 

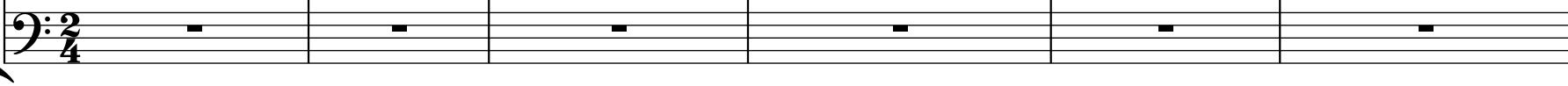
Vib. 

Pno. 

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. (exit)

the soon-er it is ov 3-er with

pp

pp

pp

72 Mai | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

Mar | $\text{\textit{z}}$ $\text{\textit{c}}$ $\text{\textit{d}}$ $\text{\textit{e}}$ $\text{\textit{f}}$ $\text{\textit{g}}$ $\text{\textit{z}}$ $\text{\textit{z}}$ | $\text{\textit{c}}$ $\text{\textit{d}}$ $\text{\textit{d}}$ $\text{\textit{d}}$ $\text{\textit{d}}$ $\text{\textit{d}}$ $\text{\textit{z}}$ | **3** $\text{\textit{c}}$ $\text{\textit{d}}$ $\text{\textit{d}}$ $\text{\textit{d}}$ $\text{\textit{d}}$ $\text{\textit{d}}$ $\text{\textit{z}}$ | **3**
I'm starv - ing. Fetch me some-thing be - fore the feast be - gins.

duM | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

Lou | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

Fl. | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

Cl. | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

S. D. | **II** - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

B. D. | **II** - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

Vib. | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

Pno. | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

Pno. | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

72 Vln. | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

Vla. | **II** - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

Vc. | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

Cb. | - - - - | - - - - | - - - - | - - - - | - - - - | - - - - | **3**

76

Mai Of course, your High - ness. Cake?

Mar What-e - ver's fine.

Fl.

Cl. *mp* 3

S. D.

B. D.

Vib.

Pno.

Vln. *ord.*
senza sordino
mp

Vla. *ord.*
senza sordino
mp

Vc. *ord.*
senza sordino
mp

Cb. *mp*

81
Mai

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

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

Fl.

Cl. *mp* *3* *<mf*

S. D.

B. D.

Vib. *mf*

Pno.

81
Vln.

Vla.

Vc. *mf*

Cb. *mf*

This musical score page shows a multi-instrumental arrangement. The vocal part for 'Marie' (Mar) includes lyrics: 'This is star-ting to feel like a long night.' The piano part for 'Mai' (Mai) consists primarily of rests. The woodwind section features the flute and clarinet, with the clarinet playing a melodic line marked with dynamics like *mp*, *3*, and *<mf*. The percussion section includes snare drum and bass drum. The vibraphone provides harmonic support with sustained notes. The piano part for 'Pno.' is mostly rests. The string section includes violin, viola, cello, and double bass, providing harmonic and rhythmic support. The double bass part includes dynamic markings like *mf*.

36

Contemplative $\text{♩} = 76$ *p > pp*

87

Mar. *pp* *p* *p* *mp* *p*

All. All. this. All.

Fl.

Cl. *pp*

S. D.

B. D.

Vib. *pp*

Pno.

Contemplative $\text{♩} = 76$

87

Vln. *pp*

Vla. *pp*

Vc. *pp*

Cb. *pp* *mp > pp*

93 *pp*

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

Fl.

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

S. D.

B. D.

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

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

Vln. *p pizz.*

Vla. *p pizz*

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

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

99

Mar. - - - - - *p*

Fl. - - - - - *f* - - - - - *p* - - - - - *3*/*4* - - - - - How much

Cl. - - - - - *f* - - - - - *p* - - - - - *3*/*4* - - - - - *mp* - - - - -

S. D. - - - - - *3*/*4* - - - - -

B. D. - - - - - *3*/*4* - - - - -

Vib. { - - - - - *f* - - - - - *p* - - - - - *3*/*4* - - - - -

Pno. { - - - - - *3*/*4* - - - - - *3*/*4* - - - - -

99

Vln. - - - - - *f* - - - - - *p* - - - - - *3*/*4* - - - - -

Vla. - - - - - *f* - - - - - *p* - - - - - *3*/*4* arco - - - - - *p > pp*

Vc. - - - - - *arco* - - - - - *pp* - - - - - *3*/*4* - - - - - *p*

Cb. - - - - - *arco* - - - - - *pp* - - - - - *3*/*4* - - - - - *p*

103

Mar. 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.

Vln. *arco.*

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

Vc.

Cb.

40

108 ♩-♩ (♩.=50)

Mar. — From one pair of hands — to an - oth - er, to an-oth - er.

Fl. — *mp* — *p*

Cl. — *mp* — *p* — *p* —

S. D. — *p*

B. D. — *p*

Vib. { ♩-♩ (♩.=50) — *pp* — *f* — *p* —

Pno. { ♩-♩ (♩.=50) — — — — *p* —

108 ♩-♩ (♩.=50) — — — — *pizz.* — *p* —

Vln. — — — — *pizz.* — *p* —

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

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

Cb. — — — — *arco.* — *pp* — *pp* — *mf* — *pp* —

112 *ff* > *p*

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

Fl.

Cl. *ff* > *p* > *pp*

S. D.

B. D.

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

Pno. *ff* > *pp*

Vln. *arco* *pizz.*

Vla. *ff* > *pp* *p* *mp* > *pp*

Vc. *ff* > *pp*

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

116

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

Fl.

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

S. D.

B. D.

Vib. *pp* *mp* *pp*

Pno.

Vln.

Vla.

Vc.

Cb. *mp* *pp*

This musical score page contains six systems of music. The first system features Maracas, Flute, Clarinet, Snare Drum, Bass Drum, Vibraphone, and Piano. The vocal part includes lyrics: "choos-ing hand, will be last. I point_ and the world will spring in-to ac-tion." The second system features the same instruments. The third system features Vibraphone, Piano, Violin, Viola, Cello, and Bass. The fourth system features the same instruments. The fifth system features the same instruments. The sixth system features the same instruments. The score uses various dynamics like p, pp, mp, and dynamic markings like > and <.

119 *freely*

Mar. My hand is last and first.

Fl. *p*

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

S. D. **II**

B. D. **II**

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

Pno. *ff* *p* *< ff >* *pp* *>*

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 ♩=120

Maid

Robespierre

du Motier

Flute

Clarinet in B♭

Snare Drum

Bass Drum

Vibraphone

Piano

Violin

Viola

Violoncello

Contrabass

The musical score consists of ten staves, each representing a different instrument or vocal part. The instruments listed from top to bottom are: Maid, Robespierre, du Motier, Flute, Clarinet in B♭, Snare Drum, Bass Drum, Vibraphone, Piano, Violin, Viola, Violoncello, and Contrabass. The score is set in 5/8 time. The vocal parts (Maid, Robespierre, du Motier) have lyrics in parentheses below them. The Flute and Clarinet in B♭ staves begin with dynamic markings 'p' and 'mp'. The score is divided into two sections by a bracket, each starting with the instruction 'Daunting' followed by a tempo marking of ♩=120.

Fl. 8 *mf* *f* *(♩=60)* *mf*
Cl. *mf* *f*
S. D.
B. D. *mf*
Vib. *f*
Pno.
Vln. 8 *mf* *f* *(♩=60)* *mf*
Vla. *mf* *f*
Vc. *f*
Cb.

Fl. 14 3 3 f 3 3 ff 3 2 4

Cl. f 3 ff 3 2 4

S. D. 3 2 4

B. D. p f 3 2 4 p

Vib.

Pno. f 3 ff 3 2 4

Vln. 3 f 3 ff 3 2 4

Vla. f 3 ff 3 2 4

Vc. f ff 3 2 4

Cb. mf f ff 3 p

Fl. 19 $\frac{2}{4}$ f 3 3 ff 3

Cl. $\frac{2}{4}$ f

S. D. $\frac{2}{4}$

B. D. $\frac{2}{4}$ f

Vib. $\frac{2}{4}$

Pno. $\frac{2}{4}$ f 3 3 ff 5

Vln. 19 $\frac{2}{4}$ f 3 3 ff 3

Vla. $\frac{2}{4}$ f 3 3 ff 3

Vc. $\frac{2}{4}$ f ff

Cb. $\frac{2}{4}$ f 3 3 ff

This musical score page contains eight staves of music for various instruments. The top staff is for Flute (Fl.), followed by Clarinet (Cl.). The third staff is for Snare Drum (S. D.) and the fourth for Bass Drum (B. D.). The fifth staff is for Vibraphone (Vib.). The sixth staff is for Piano (Pno.), which has two systems of music. The bottom four staves are grouped together: Violin (Vln.), Viola (Vla.), Cello (Vc.), and Bass (Cb.). The score includes dynamic markings such as *f* (fortissimo), *ff* (fortississimo), and *v* (soft). Measure numbers 19 and 47 are indicated at the beginning of the score. Measures are divided by vertical bar lines, and some measures contain three groups of notes separated by horizontal bar lines, each marked with a '3' below it.

22

Fl. b_{\flat}

Cl. b_{\flat}

S. D.

B. D. 3 ff

Vib.

Pno. 3 ff

Vln. 22 ff

Vla. b_{\sharp}

Vc. b_{\flat}

Cb. $\#$

Measure 22: Flute and Clarinet play sustained notes. Bassoon enters with a rhythmic pattern of eighth notes. Vibraphone and Piano play sustained notes. Violin, Viola, Cello, and Double Bass play sustained notes.

Measure 23: Dynamics change to *mp*. Bassoon continues its eighth-note pattern. Vibraphone and Piano continue their sustained notes. Violin, Viola, Cello, and Double Bass continue their sustained notes.

Measure 24: Dynamics change to *ff*. Bassoon continues its eighth-note pattern. Vibraphone and Piano continue their sustained notes. Violin, Viola, Cello, and Double Bass continue their sustained notes.

Measure 25: Dynamics change to *v.* Bassoon continues its eighth-note pattern. Vibraphone and Piano continue their sustained notes. Violin, Viola, Cello, and Double Bass continue their sustained notes.

25 **Combative** $\text{♩} = 60$

Mai

Rob $\frac{9}{8}$ *mf* *b* *p*
Al-right Gil- bert._ You have_your wish. For_

duM $\frac{9}{8}$ *mf*
You and I both wan_ted this.

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

Cl. *non vib.* *ppp* \geq *ppp*

S. D.

B. D.

Vib. $\frac{9}{8}$ *mp* \geq *p*

Pno. $\frac{9}{8}$ *p*

25 **Combative** $\text{♩} = 60$

Vln. *pizz.*

Vla. $\frac{9}{8}$ *mp* \geq *pp*

Vc. $\frac{9}{8}$ *non vib.* *p* \geq *ppp* *ppp*

Cb.

29

Mai

Rob 8 *f* — *p* —

duM *f* — *mp* — *f*

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.

29

different rea - sons

Bah! Come now, Robespierre. All this no - ble talk of "Truth" and "The

33

Mai

Rob 8 *f*
There is a

duM 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. *ord.*

Vc. *p* *fp* *mf*

Cb. *f*

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* *p* *p*

Pno. *p* *p*

39

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

Vla. *non vib.* *ppp* *p*

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

Cb.

54

43

Mai

Rob

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

duM

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

43

Vln.

Vla.

Vc.

Cb.

$\text{♪} = \text{♩} (\text{♩} = 90)$

mf

p

mf

p

arco

46

Mai

Rob 8 names you its pri-sion 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.

Mai

(exits)

Rob

duM

That should be all of them

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

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

55

Mai

duM

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

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

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

pp *pp*

mf *p* *mf* *p*

55

Mai

duM

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

Mai *mf*

duM

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

66

Yes, sir. For whom? My God.

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

mf

arco

mf

p

73

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

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

f

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

73

Vln. *p* *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*

Vln. *pp* *f* *mf*

Vla. *pp* *mf*

Vc. *p* *mf*

Cb. *pp* *mf*

This musical score page contains ten staves of music. The vocal parts are 'Mai' and 'duM', with lyrics appearing below them. The instrumental parts include Flute, Clarinet, Snare Drum, Bass Drum, Vibraphone, Piano, Violin, Viola, Cello, and Double Bass. Dynamic markings such as *pp*, *f*, and *mf* are used throughout the score. Measure numbers 80 and 3 are indicated above certain measures. The piano part features a prominent bass line. The overall style is a mix of vocal and instrumental textures with a focus on harmonic patterns and rhythmic patterns.

88

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.

88

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

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

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

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

This musical score page contains two systems of music. The first system, starting at measure 88, features vocal parts (Mai, duM) and instrumental parts (Flute, Clarinet, Snare Drum, Bass Drum, Vibraphone, Piano). The vocal parts sing lyrics: "I de - serve an-y more. I care that I sur-vive. I must fin-ish the" followed by "Why sur-vive when you can live?". The piano part has sustained notes. The second system, also starting at measure 88, features string instruments (Violin, Viola, Cello, Double Bass). The violins play eighth-note patterns with grace marks. The cellos provide harmonic support with sustained notes. The double basses play eighth-note patterns.

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

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

Fl. *pp*
Cl. *p*

S. D.
B. D. *ff*

Vib. { *pp* *mf* *v.* *3* *v.* *v.*

Pno. { *mf* *3* *v.* *ff*

Vln. { *pp* *mf* *v.* *3* *v.* *v.* *pp* *ff*

Vla. { *pp* *mf* *v.* *3* *v.* *v.* *> pp* *ff*

Vc. { *pp* *mf* *v.* *v.* *v.* *v.* *> pp* *ff*

Cb. { *pp* *mf* *v.* *v.* *v.* *v.* *> 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♭

Snare Drum

Bass Drum

Vibraphone { *no ped.*
p }

Piano { *p* }

Violin

Viola

Violoncello { *p* } 3

Contrabass

5

Mai

Mar

Rob

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

mf *ff* *p*

p *ff*

mf

ff *p* *pp*

mf

ff *p* *pp*

f *ff* *p* *pp*

10

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

Fl.

Cl. *p.*

S. D.

B. D.

Vib. *p.* *p.*

Pno.

Vln.

Vla. *p.*

Vc. *mf* *p.* 3 *mp*

Cb.

16

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

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

This musical score page contains ten staves. From top to bottom: 1. Maracas (G clef), playing eighth-note patterns with lyrics: "no-thing makes more than be - ing de - cent. Be - ing". 2. Flute (G clef), mostly rests with dynamics *p* and *mp*. 3. Clarinet (G clef), mostly rests with dynamics *mp*. 4. Snare Drum (two vertical bars), mostly rests. 5. Bass Drum (two vertical bars), mostly rests. 6. Vibraphone (G clef), mostly rests. 7. Piano (two staves, bass and treble clefs), dynamic *p*, eighth-note patterns with dynamics *mp* and *p*. 8. Violin (G clef), mostly rests. 9. Cello (C clef), dynamic *p*, eighth-note patterns with dynamics *mp*. 10. Double Bass (C clef), mostly rests.

21

freely

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

Fl. *p*

Cl. *p*

S. D.

B. D.

Vib.

Pno.

Vln. 21

Vla.

Vc. *p*

Cb.

26

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

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

Cl.

S. D. *ff* *2* *4* *3* *4*

B. D. *ff* *p* *ff*

Vib. *p*

Vib.

Pno. *ff* *p* *subito*

26

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

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

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

Cb. *f* *ff*

32

Mar. - 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

Cb.

39

Mar. not be mis - un - der - stood. _____ Ev - en a hard - ened heart

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

43

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

Fl. -

Cl. -

S. D. -

B. D. -

Vib. -

Pno. -

Vln. -

Vla. -

Vc. -

Cb. -

Detailed description: This is a musical score page for orchestra and piano. The vocal line is provided below the instrumental staves. The vocal lyrics are: 'knows I mean well. Peo-ple need on - ly know. Peo-ple need on - ly know.' The instrumentation includes Maracas (Mar.), Flute (Fl.), Clarinet (Cl.), Snare Drum (S. D.), Bass Drum (B. D.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Bass (Cb.). The piano part features dynamic markings 'pp' and 'ff'. Measure 43 begins with a 3/4 time signature, followed by a 5/4 section, then a 2/4 section, and finally a 4/4 section. The vocal line follows the same pattern: 'knows I mean well.' (3/4), 'Peo-ple need on - ly know.' (5/4), 'Peo-ple need on - ly know.' (2/4), and 'Peo-ple need on - ly know.' (4/4). The piano part includes a dynamic marking 'pp' in the 4/4 section. The vocal part is provided below the instrumental staves.

47 **Frantic** ♩=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!

47 **Frantic** ♩=108

Vln. *p*
Vla.
Vc.
Cb. *p*

51

Mai

Mar do - ing?

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

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

51

Vln.

Vla. *mp*

Vc. *mp*

Cb. *mp*

This musical score page contains two systems of music. System 51 begins with a vocal entry from 'Mar' on a bass clef staff. The lyrics 'do - ing?' are written below the staff. Following this, the vocal line continues with 'I just', 'I just', 'I just need a few', 'few things', and 'to-'. The piano part starts at this point. The score also includes parts for 'Lou' (bass clef), 'Fl.', 'Cl.', 'S. D.', 'B. D.', 'Vib.', and 'Pno.'. In system 51, the violin and viola parts have melodic lines, while the cello and bass provide harmonic support. System 52 continues where system 51 left off, with the vocal line from 'Mar' continuing and new entries from 'Vln.', 'Vla.', 'Vc.', and 'Cb.'.

54

Mai

Mar

Things?

What things?

Lou

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

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

54

Vln.

Vla.

Vc.

Cb.

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

57

Mai

Mar

Lou

I just need to put few things in place

Lou - is List - en to me We

Fl.

Cl.

S. D.

B. D.

mf

Vib.

Pno.

f

57

Vln.

Vla.

Vc.

Cb.

f

This musical score page contains ten staves of music. The vocal parts (Mai, Mar, Lou) sing lyrics: 'I just need to put few things in place' and 'Lou - is List - en to me We'. The piano part includes dynamic markings ff, f, mf, f, and f. The bassoon part also has a dynamic marking f.

60

Mai

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

Lou *pp*

Fl.

Cl.

S. D.

B. D. *mp p*

Vib.

Pno. *mf mp*

60

Vln.

Vla.

Vc. *pizz.* *mf mp*

Cb. *mf mp*

The musical score page shows a multi-part setting. The vocal parts (Mai, Mar, Lou) have lyrics. The Mar part has dynamic markings *mp* and *pp*. The Lou part has a dynamic marking *pp*. The B. D. part has dynamic markings *mp* and *p*. The Vc. part has a dynamic marking *pizz.*. The Cb. part has dynamic markings *mf* and *mp*. The piano part (Pno.) has dynamic markings *mf* and *mp*. The strings (Vln., Vla., Vc., Cb.) play sustained notes. The woodwind parts (Fl., Cl., S. D., B. D., Vib.) play eighth-note patterns. The Mai part is silent. The Mar part sings "dont. Have. Time. Did you hear that? A blade be-ing sharp-en ed, ma-king de - ci -". The Lou part sings "Hear what?". The B. D. part has a fermata over the note. The Vc. part has a wavy line under the note. The Cb. part has a wavy line under the note. The piano part has a brace over it. The page number 77 is in the top right corner.

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*

Cb. *p*

mp

67

Mai

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

Rob

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

Lou moment to get my thoughts. my.

Fl.

Cl.

S. D.

B. D. *mf mp p*

Vib.

Pno. *f mf mp*

67

Vln.

Vla.

Vc. *pizz. f mf mp*

Cb. *f mf mp*

71

Mai

Mar

Rob

(Robespierre enters, catching up)

duM

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

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

71

arco

mp

Cb.

75

Mai

Mar

Rob 8
Ma -rie, you know bet - ter than to try and es - cape the will of "The Peo -
duM
- tion.

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

75

Vln.

Vla.

Vc.

Cb.

ff <= mf

mp

<= f = mp

f

Mai *mf* (clearly very nervous)

Mai M' lord Robes - pi - erre.

Mar

Rob ple".

duM

Lou

Fl.

Cl. Who are you? _____

S. D.

B. D.

Vib. *mp*

Pno. *mp*

Vln. $\text{♩} = 72$

Vla.

Vc.

Cb. *>mp*

One of the

84

Mai

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

Mar

Rob

8 So what? And what should I know?

duM

Lou

Fl.

Cl.

mp 3

mf

S. D.

B. D.

Vib.

Pno.

84

Vln.

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The vocal parts (Mai, Mar, Rob, duM, Lou) sing lyrics. The instrumental parts include Flute, Clarinet, Snare Drum, Bass Drum, Vibraphone, Piano, Violin, Viola, Cello, and Bass. The piano part has a melodic line with grace notes. The strings provide harmonic support with sustained notes. Measure 84 starts with Mai singing 'Peo - ple. You don't know Ma-rie, She has shown me kind-ness. You don't'. Mar, Rob, and duM have rests. Lou sings 'So what? And what should I know?'. The piano part has a melodic line with grace notes. The strings provide harmonic support with sustained notes. Measure 85 starts with Mai singing again. The piano part continues its melodic line. The strings provide harmonic support with sustained notes.

88

Mai

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

Mar

Rob

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

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

88

Vln.

Vla.

Vc.

Cb.

This musical score page contains ten staves of music. The vocal parts (Mai, Mar, Rob, duM, Lou) sing lyrics. Mai's part includes a dynamic marking 'p'. The instrumental parts (Fl., Cl., S. D., B. D., Vib., Pno., Vln., Vla., Vc., Cb.) provide harmonic and rhythmic support. The score is numbered 84 at the top left and includes measure numbers 88 and 89 on the left margin.

91

Mai

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

Mar

Rob 8 know what you de - fend. Why pro - tect your cage?

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

91

Vln.

Vla.

Vc.

Cb.

ff *mf* *mp*

f *mf* *mp*

D

ff *f* *mf*

ff *f* *mf*

95

Mai

Mar *f* *mp*
You don't have to do this. She's

Rob

duM *mf* *mp* *f*
No-thing to lose but her chains. Shall I lib - er - ate her? Is - n't this_touch- ing?

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno. *p* *mp*

95

Vln.

Vla.

Vc.

Cb.

99

Mai

Mar done no - thing

Rob 8 On - ly thing worse_ than_ an en - e-my is_ a_ trai - tor.

duM

Lou

Fl. f 3 3 3 mp

Cl. mp

S. D.

B. D.

Vib. f 3 3 3 mp

Pno. pp

Vln. pp

Vla. pp o o

Vc. pp o o

Cb. pp o o

A blank musical staff consisting of five horizontal lines and four spaces. It begins with a treble clef and ends with a measure number '3'.

A musical staff for the Maracas (Maraca) part. It features a treble clef, a common time signature, and a key signature of one sharp. The staff consists of five horizontal lines. There are vertical bar lines dividing the staff into measures. Each measure contains a single note, all of which are dashes, indicating a rest or silence. The staff ends with a double bar line and a repeat sign.

Musical score for Rob's solo line. The vocal part starts with a melodic line in 2/4 time, marked *mp* (to the Maid). The lyrics are: You were this close to walk - ing out un - scathed.

A bass clef staff with four vertical bar lines. The first bar line has a small vertical tick mark above it. The second bar line has a small vertical tick mark below it. The third bar line has a small vertical tick mark above it. The fourth bar line has a small vertical tick mark below it. To the right of the staff is a 3/2 time signature.

A bass clef staff consisting of a single vertical line (the bass clef) followed by four short horizontal dashes representing the first four ledger lines above the staff.

Fl.

A musical staff for flute (Fl.) starting with a treble clef. The staff consists of four measures, each ending with a vertical bar line. The notes are represented by short horizontal dashes. The first measure has one dash on the fourth line. The second measure has one dash on the third line. The third measure has one dash on the fourth line. The fourth measure has one dash on the third line. The measure numbers 1, 2, 3, and 4 are written vertically to the right of the staff.

A musical staff for a Clarinet (Cl.). The staff begins with a treble clef and four vertical bar lines. Each bar line contains a small black square rest, indicating a silence of one beat each. The staff ends with a double bar line and the number '3' above it, suggesting a key change or measure repeat.

S. D.  ॥

B. D. || 23

A musical staff for the vibraphone (Vib.) in treble clef. The staff consists of five horizontal lines. There are vertical bar lines dividing the staff into four measures. Each measure contains a short horizontal dash at its center, indicating a rest. The number '3' is positioned at the far right end of the staff.

A musical score for piano, featuring two staves. The top staff is labeled "Pno." and has a bass clef. The bottom staff also has a bass clef. Both staves consist of four measures. Each measure contains a single vertical bar line and a short horizontal dash indicating pitch. Measure 1 of both staves has a vertical brace on its left side. Measure 4 of both staves ends with a double bar line. Measure 3 of both staves ends with a single bar line. Measure 2 of both staves ends with a double bar line. Measure 1 of both staves ends with a single bar line.

A blank musical staff consisting of five horizontal lines and four spaces, ending with a double bar line and a repeat sign.

Musical score for strings section, measures 11-12. The score consists of two staves. The top staff is for Violin (Vln.) and the bottom staff is for Cello (Cello). The key signature is A major (no sharps or flats). Measure 11 starts with a whole note rest followed by a half note rest. Measure 12 starts with a half note rest followed by a whole note rest.

Musical score for Viola (Vc.) showing measures 1-3. The score consists of three measures on a single staff. Measure 1 starts with a whole note (F) followed by a fermata. Measure 2 starts with a half note (D). Measure 3 starts with a quarter note (C), followed by a eighth note (B), a sixteenth note (A), and a sixteenth note (G). The measure ends with a fermata.

107 $\text{J}=\text{d} (\text{d}=72)$

Mai

Mar (du Motier escorts Marie and Louis off stage.
While being lead out Marie gestures to the
Maid to hide.) **p**
Run! Hide!

Rob f (exit)
8 Gil-bert, back to their cage. Give her a good clean-ing if you'd like.

duM

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

107 $\text{J}=\text{d} (\text{d}=72)$

Vln.

Vla.

Vc.

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

90

110 Foreboding ($\text{d}=72$)

Mai

duM *mf* (musing to himself)

An - y-thing for pro-gress An - y-thing O, Ma-

S. D.

B. D.

Vib.

Pno.

110 Foreboding ($\text{d}=72$)

Vln.

Vla.

Vc. *p > pp*

Cb. *p > pp*

115 Mai (from hiding) ***mf***

How straight an ar - row
our births lead to our

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

Fl. ***mf***

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

S. D.

B. D.

Vib.

Pno.

115 Vln.

Vla. ***pp***

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

Cb.

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.

120

Vln.

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. $\geq p$ 3 3 mp pp

Cl. p ppp mp $\geq p$

S. D.

B. D.

Vib. arco mp

Pno.

124

Vln.

Vla. mp $\geq p$

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* 3 *mp* 5 5

S. D.

B. D.

Vib.

Pno. *mp* *p*

128

Vln.

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

Vc.

Cb.

132

Mai

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

Fl.

Cl. *mf* *p* *mp* *p* *mp*

S. D.

B. D.

Vib.

Pno. *mp* *p* *mp*

132

Vln.

Vla. *mp* *p*

Vc. *v*

Cb. *v*

This musical score page contains ten staves of music. The instruments are: Mai (treble clef), duM (bass clef), Flute (treble clef), Clarinet (treble clef), Snare Drum (indicated by two vertical bars), Bass Drum (indicated by a vertical bar with a double stroke), Vibraphone (treble clef), Piano (two staves, bass and treble clefs), Violin (treble clef), Viola (bass clef), Cello (bass clef), and Double Bass (bass clef). The tempo is marked as 132 BPM. The vocal part for duM includes lyrics: "in a short life time fate snatch-es from our jaws." Various dynamics are indicated, such as *mf*, *p*, *mp*, and *f*. Performance instructions like *v* (vibrato) are also present. The piano staff shows a melodic line with dynamic markings *mp* and *p*. The strings and woodwind staves show harmonic patterns. The bassoon and double bass staves provide harmonic support with sustained notes and rhythmic patterns.

96

136 *mf*

Mai What can I do? What do I do, Ma - rie?

duM I can al - most taste it. I

Fl. *f* 5 5

Cl.

S. D.

B. D.

Vib. *bowed* *mf*

Pno. *mf* *v8* *v8*

Vln. 136

Vla. *mf*

Vc. *mf*

Cb. *mf*

139 $\text{J}=\text{J}=144$

Mai

duM can al - most taste... you.

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

spoken

Fl.

Cl.

S. D.

B. D.

Vib.

Pno. L.H. R.H.

Vln.

Vla.

Vc.

Cb.

139 $\text{J}=\text{J}=144$

$\text{J}=\text{J}=72$
(knocks over a prop)

arco

f arco

f arco

f

Scene 4

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

Solemn ♩=112

Musical score for Scene 4, page 98. The score includes parts for Marie, Robespierre, Louis, Flute, Clarinet in B♭, Snare Drum, Bass Drum, Vibraphone, Piano, Violin, Viola, Violoncello, and Contrabass.

The score begins with a vocal entry by Robespierre, marked *p*, singing "Fel - low coun - try - men_ of the Nation'al As-sem - bly: I ex - e -". The vocal part is supported by a piano reduction consisting of two staves: treble and bass. The piano reduction includes markings for dynamic levels (*pp*, *p*, *mp*) and time signatures (2/4, 5/4, 4/4).

Below the piano reduction, the score features rhythmic patterns for the Snare Drum and Bass Drum, both marked *p*. The Vibraphone and Piano provide harmonic support with sustained notes.

The vocal line continues with a melodic line for the Violin, Viola, Violoncello, and Contrabass, all marked *pp*. The vocal line concludes with a melodic line for the Violin, Viola, Violoncello, and Contrabass, all marked *pp*.

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. *pp* *mp*

Cl. *mp*

S. D.

B. D.

Vib.

Pno.

5

Vln.

Vla.

Vc. *p* *pp*

Cb. *p* *pp*

This musical score page contains ten staves of music. The top section includes staves for Mar. (Mezzo-Soprano), Rob. (Tenor), Lou (Bass), Fl. (Flute), Cl. (Clarinet), S. D. (String Bass), B. D. (Double Bass), Vib. (Vibraphone), and Pno. (Piano). The bottom section includes staves for Vln. (Violin), Vla. (Viola), Vc. (Cello), and Cb. (Double Bass). The vocal parts for Rob. and Lou provide lyrics. Dynamic markings such as *p*, *mp*, *f*, and *pp* are used throughout the score.

100

9

Rob  Na - ture. He is not here for any tri - al.

Fl.

Cl.

S. D. 

B. D. 

Vib.  *mf*

Pno.  *mf*

9

Vln. 

Vla.  *mf*

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

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

Measure 9: Rob sings "Na - ture. He is not here for any tri - al." The piano-vocal bracket covers the first two measures of the vocal line. The vocal line consists of eighth and sixteenth notes. The piano accompaniment features eighth-note chords. Measures 10-11: Flute and Clarinet play eighth-note patterns. Measures 12-13: Double basses play sustained notes. Measures 14-15: Vibraphone and Piano play eighth-note patterns. Measures 16-17: Piano plays eighth-note chords. Measures 18-19: Violin and Cello play eighth-note patterns. Measures 20-21: Double basses play eighth-note patterns. Measures 22-23: Double basses play eighth-note patterns. Measures 24-25: Double basses play eighth-note patterns. Measures 26-27: Double basses play eighth-note patterns. Measures 28-29: Double basses play eighth-note patterns. Measures 30-31: Double basses play eighth-note patterns. Measures 32-33: Double basses play eighth-note patterns. Measures 34-35: Double basses play eighth-note patterns. Measures 36-37: Double basses play eighth-note patterns. Measures 38-39: Double basses play eighth-note patterns. Measures 40-41: Double basses play eighth-note patterns. Measures 42-43: Double basses play eighth-note patterns. Measures 44-45: Double basses play eighth-note patterns. Measures 46-47: Double basses play eighth-note patterns. Measures 48-49: Double basses play eighth-note patterns. Measures 50-51: Double basses play eighth-note patterns. Measures 52-53: Double basses play eighth-note patterns. Measures 54-55: Double basses play eighth-note patterns. Measures 56-57: Double basses play eighth-note patterns. Measures 58-59: Double basses play eighth-note patterns. Measures 60-61: Double basses play eighth-note patterns. Measures 62-63: Double basses play eighth-note patterns. Measures 64-65: Double basses play eighth-note patterns. Measures 66-67: Double basses play eighth-note patterns. Measures 68-69: Double basses play eighth-note patterns. Measures 70-71: Double basses play eighth-note patterns. Measures 72-73: Double basses play eighth-note patterns. Measures 74-75: Double basses play eighth-note patterns. Measures 76-77: Double basses play eighth-note patterns. Measures 78-79: Double basses play eighth-note patterns. Measures 80-81: Double basses play eighth-note patterns. Measures 82-83: Double basses play eighth-note patterns. Measures 84-85: Double basses play eighth-note patterns. Measures 86-87: Double basses play eighth-note patterns. Measures 88-89: Double basses play eighth-note patterns. Measures 90-91: Double basses play eighth-note patterns. Measures 92-93: Double basses play eighth-note patterns. Measures 94-95: Double basses play eighth-note patterns. Measures 96-97: Double basses play eighth-note patterns. Measures 98-99: Double basses play eighth-note patterns.

13

Rob (8) For if he may be in - no-cent then we, dear ci - ti-zens,

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

13

Vln.

Vla.

Vc.

Cb.

pp

mf

f

pp

f

This musical score page contains ten staves of music. The vocal part (Rob) is in soprano clef, with lyrics: "For if he may be in - no-cent then we, dear ci - ti-zens,". The flute and clarinet staves show sixteenth-note patterns. The snare drum and bass drum staves have sustained notes. The vibraphone and piano staves are silent. The violin, viola, cello, and bass staves show various note heads and dynamics. The piano part includes dynamics *f*, *pp*, and *mf*. The bassoon part includes dynamics *f* and *pp*.

102

16

Rob (8) - may be guilt - y.

Fl. (p, mf, f)

Cl. (p, mf, f)

S. D. (II)

B. D. (p, mp, p, pp)

Vib.

Pno.

Vln. (mp, mf, f)

Vla. (p, mf, f)

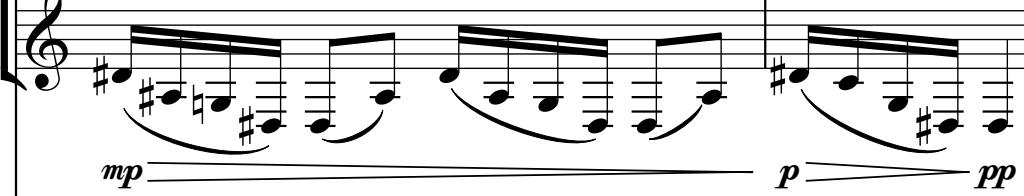
Vc. (f)

Cb. (p)

19

Rob  - | & :> #> > > | He has hung the sword _____ o - ver eve - ry

Fl.  mp - | p pp | -

Cl.  mp - | p pp | -

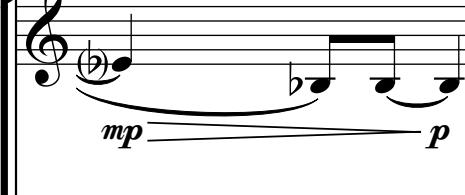
S. D.  - | - | - | -

B. D.  - | - | - | -

Vib.  - | - | - | -

Pno.  - | - | - | -

19

Vln.  mp - | p | - | -

Vla.  mp - | p pp | -

Vc.  - | - | - | -

Cb.  - | - | - | -

104

22

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

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

22

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

Fl. *f* *p*

Cl. *f* *p*

S. D. **II**

B. D. **II** *f* *p* *p* *f* *p*

Vib.

Pno. *f* *p* *f* *p* *f* *p* *f* *p*

Vln. *f* *p* *f* *p*

Vla. *f* *p* *f* *p*

Vc. *ff* *mp* *ff* *mp*

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

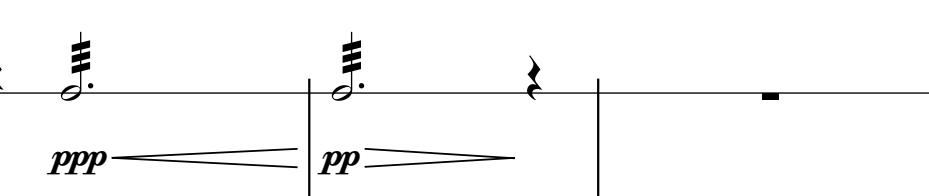
106

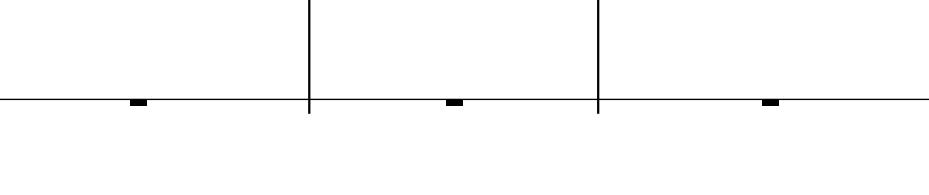
28

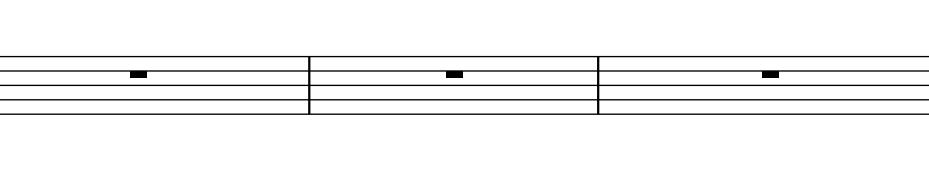
Rob 

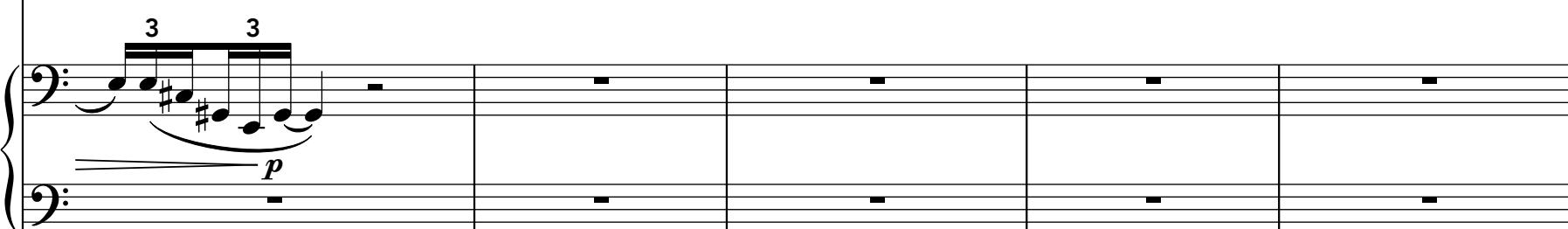
Fl.

Cl.

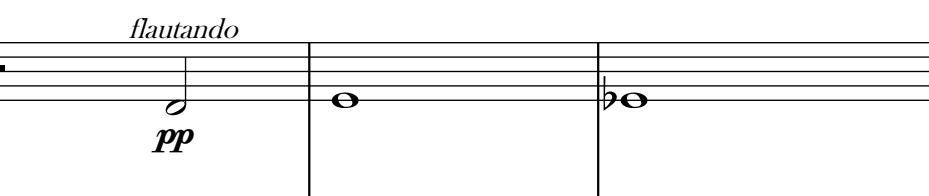
S. D. 

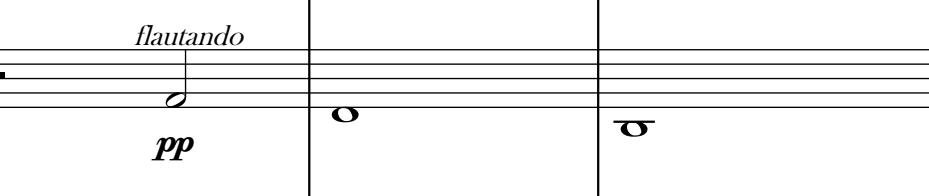
B. D. 

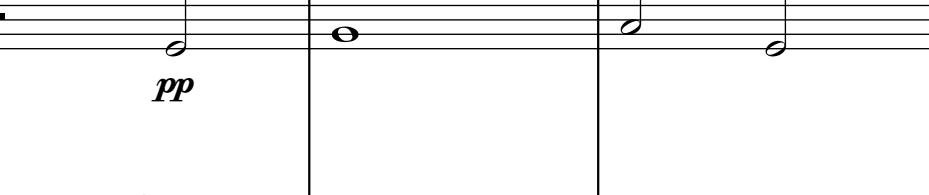
Vib. 

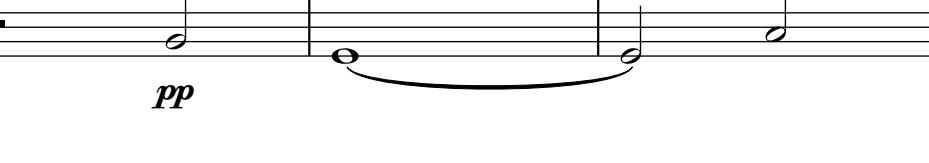
Pno. 

28

Vln. 

Vla. 

Vc. 

Cb. 

33

Rob is must die so the na - tion may live. (exit)

Lou

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

(Marie and Louis are alone on stage)

37

Mar.

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

Fl.

Cl.

S. D.

B. D.

Vib. *arco*
mp

Pno.

Vln.

Vla.

Vc.

Cb. *ord.*
pp

was the state. I was...

43

Mar. *p*
Yes.

Lou. *p* 3 3 *mp*
Most times I did-n't want to be.

Fl.
Cl. *p* *mp*
< *p* *mp*

S. D.
B. D.

Vib.

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

43

Vln.
Vla.
Vc. *ord.* *mp* *p*
Cb. *mp* *p*

110

48

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

Lou. Yes, Ma - rie I know you care. I

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

48

Vln.

Vla.

Vc.

Cb.

53

Mar.

Lou. *care a - bout you too.* (Louis begins to exit, but stops. He looks to Marie for help)

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc. *p*

Cb. *p*

Detailed description: This is a musical score page from a vocal score. The top section shows the vocal parts for Marie (Mar.) and Louis (Lou.). Louis's vocal line includes lyrics "care a - bout you too." with dynamic markings *p* and *pp*. A bracket indicates a three-note cluster. A note in parentheses says "(Louis begins to exit, but stops. He looks to Marie for help)". The bottom section contains parts for Flute (Fl.), Clarinet (Cl.), Snare Drum (S. D.), Bass Drum (B. D.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Double Bass (Vla.), Cello (Vc.), and Bassoon (Cb.). The piano part features a rhythmic pattern of eighth and sixteenth notes. The strings and bassoon parts provide harmonic support with sustained notes and rhythmic patterns. Dynamics such as *p*, *pp*, and *mp* are used throughout the piece.

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

(Louis finally gathers himself and exits)

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

ord.
mp

mf 3

f 5 6

ord.
mf

f

mf

f

mf

f

59

Mar. | Lou. | Fl. | Cl. | S. D. | B. D. | Vib. | Pno. | Vln. | Vla. | Vc. | Cb.

repeat as needed until Louis is offstage

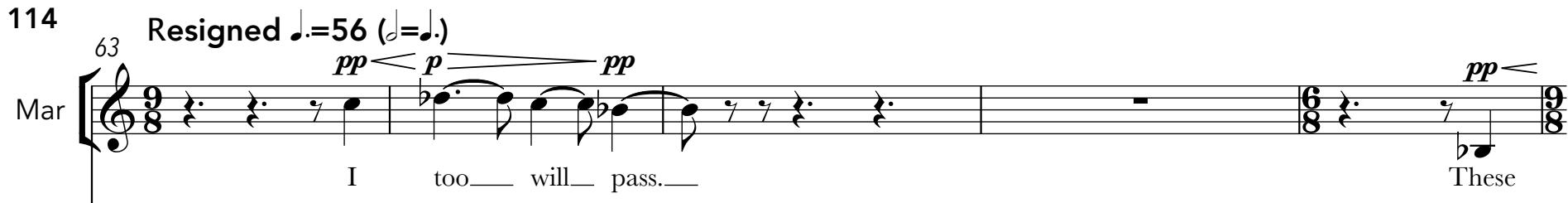
Guillotine from offstage

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

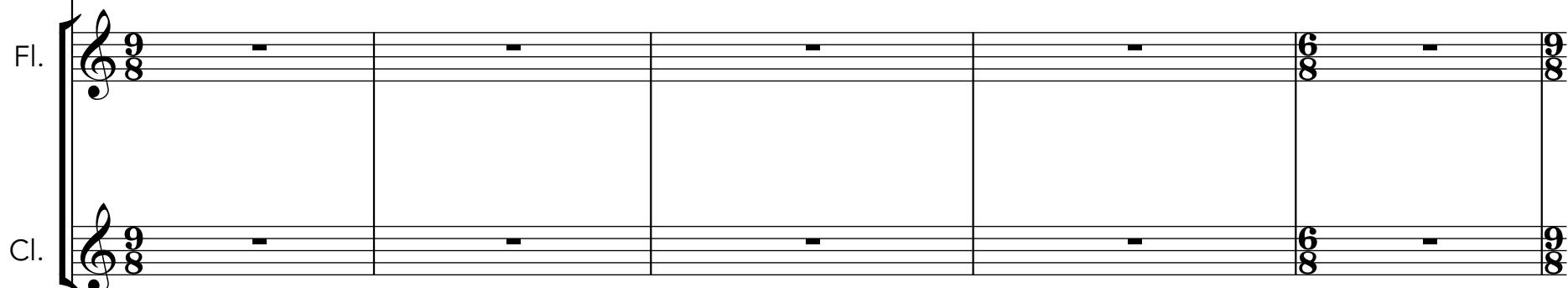
59

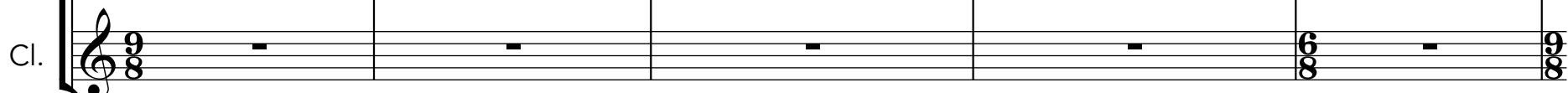
114

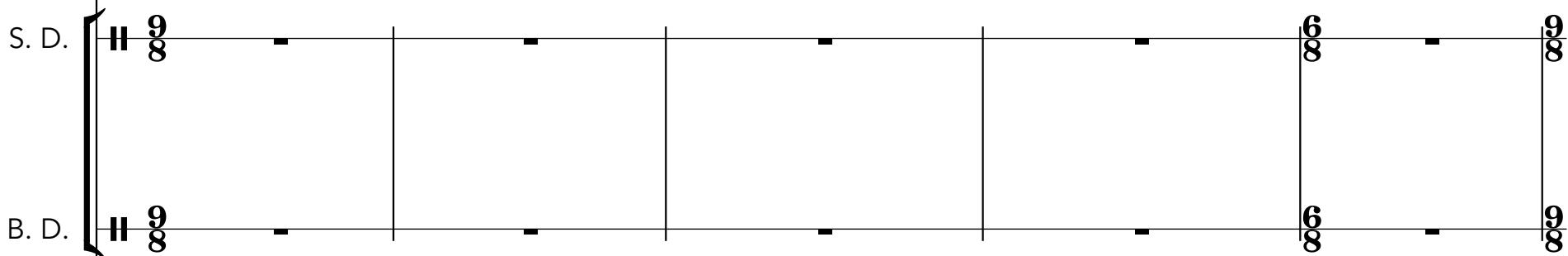
63 Resigned $\text{J} = 56$ ($\text{J} = \text{J}.$)

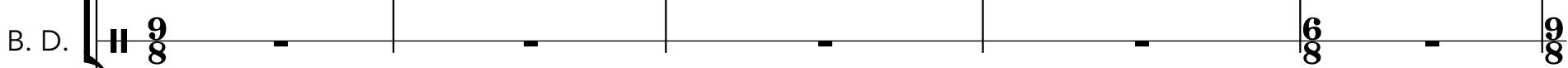
Mar. 

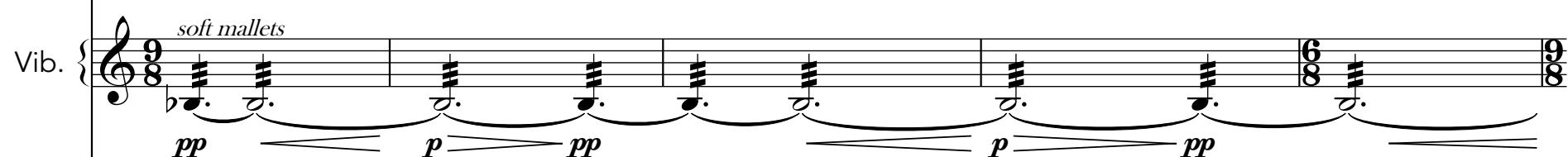
I too will pass. These

Fl. 

Cl. 

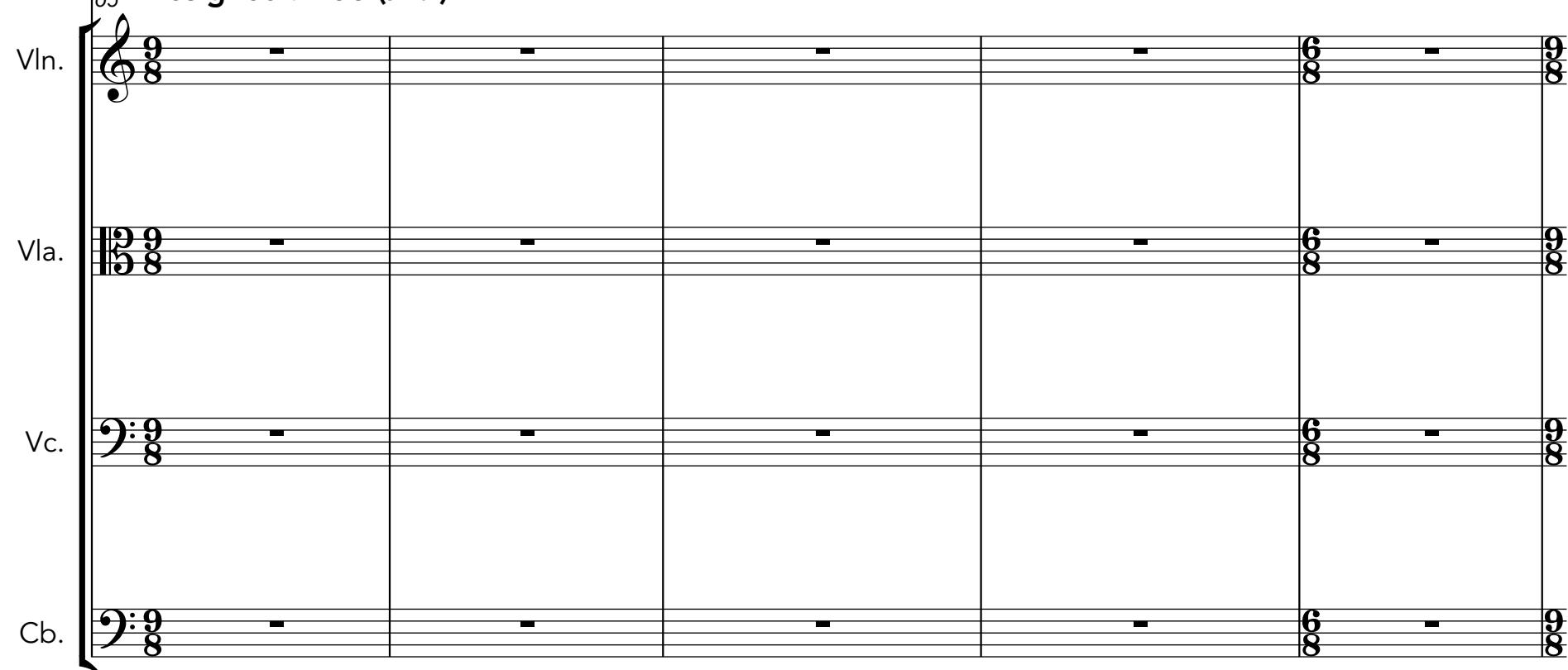
S. D. 

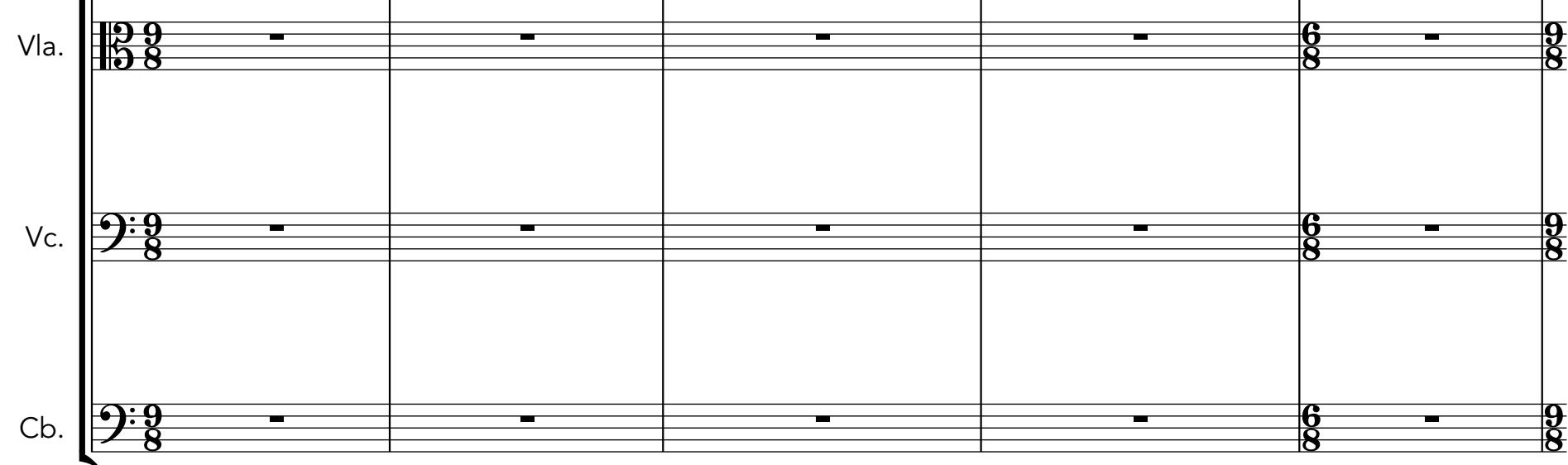
B. D. 

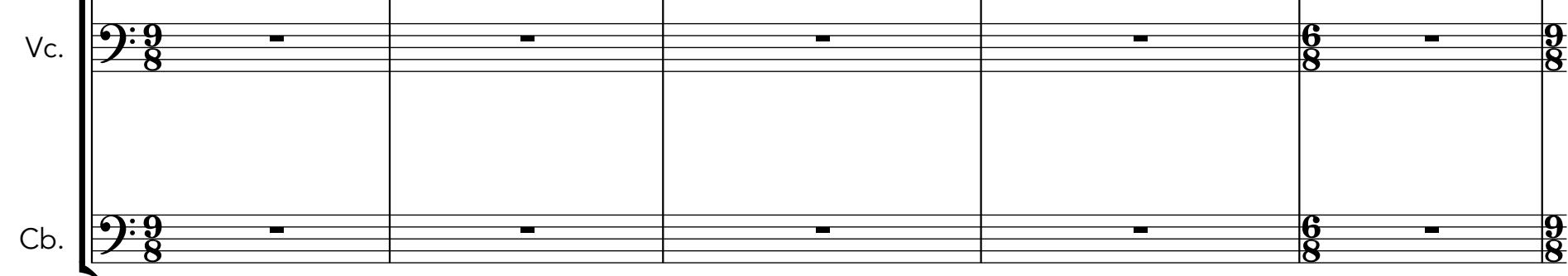
Vib. 

Pno. 

63 Resigned $\text{J} = 56$ ($\text{J} = \text{J}.$)

Vln. 

Vla. 

Vc. 

Cb. 

68

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

Fl.

Cl.

S. D. 9/8

B. D. 9/8

Vib. =p pp p pp

Pno. pp p pp mp

Vln. 68

Vla. 3/8

Vc. 9/8

Cb. 9/8

116

72

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

Fl.

Cl.

S. D.

B. D.

Vib.

Pno. 2 2

Vln.

Vla.

Vc.

Cb.

This musical score page contains ten staves. From top to bottom: Maracas (76), Flute, Clarinet, Snare Drum, Bass Drum, Vibraphone, Piano (two staves), Violin, Viola, Cello, and Bass. The vocal line starts with 'but may - be it must pass' followed by a melodic line 'to be beau - ti- ful.' and ends with 'And,'. The piano part includes dynamic markings *ppp* and *pp*. Measure numbers 76 and 117 are present at the top left and right respectively. Measures 76 and 117 begin with a common time signature, while measure 117 transitions to 2/2 time.

80

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.

Vln.

Vla.

Vc.

Cb.

86 (Marie picks up Louis's crown)

Mar. has al - ways been_

Fl.

Cl.

S. D.

B. D.

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

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

Vln.

Vla.

Vc.

Cb.

120

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

Fl.

Cl.

S. D.

B. D.

Vib. { *mp* *pp* *p* *pp* *ppp*

Pno. { *pp* *mp* *pp* *mf* *p*

Vln. 90 *poco rit.*

Vla.

Vc.

Cb.

wait - ing in the wings. wait - ing in the wings.

Scene 5

121

(Robespierre enters to speak with Marie)

Seething $\text{J}=96$

Marie

f (with venom)

Robespierre

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

du Motier

Flute

Clarinet in B♭

Snare Drum

Bass Drum

Vibraphone

Piano

Violin

Viola

Violoncello

Contrabass

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

pp

p

pp

mf

p

pp

flautando

pp

flautando

pp

flautando

pp

pp

pp

mf

p

pp

6

Mar. How dare you.

Rob. ple". Do you think I did this? No. you

Fl.

Cl.

S. D.

B. D. *p* *pp*

Vib.

Pno. *mf* *p*

Vln. *flautando* *pp*

Vla. *flautando* *pp*

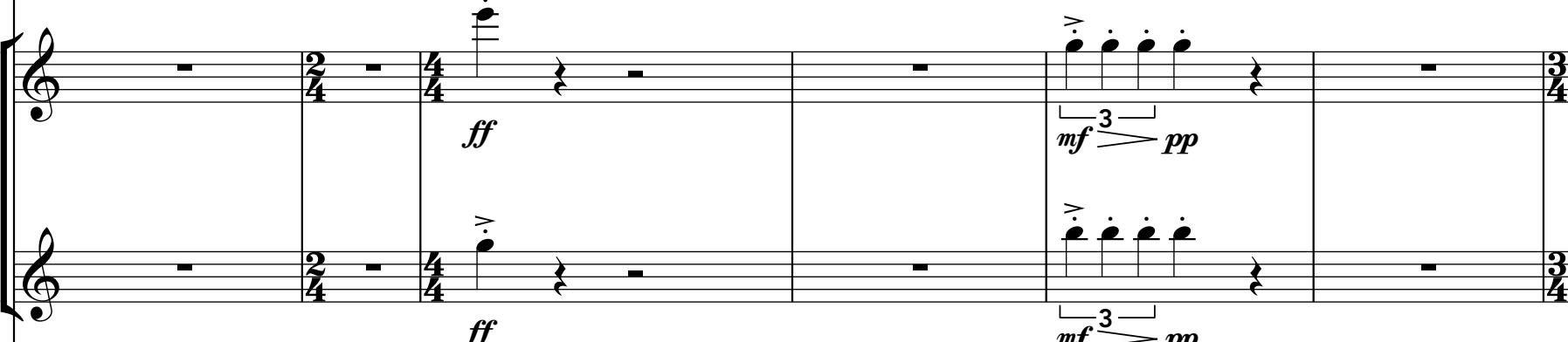
Vc. *ord.* *mf* *p*

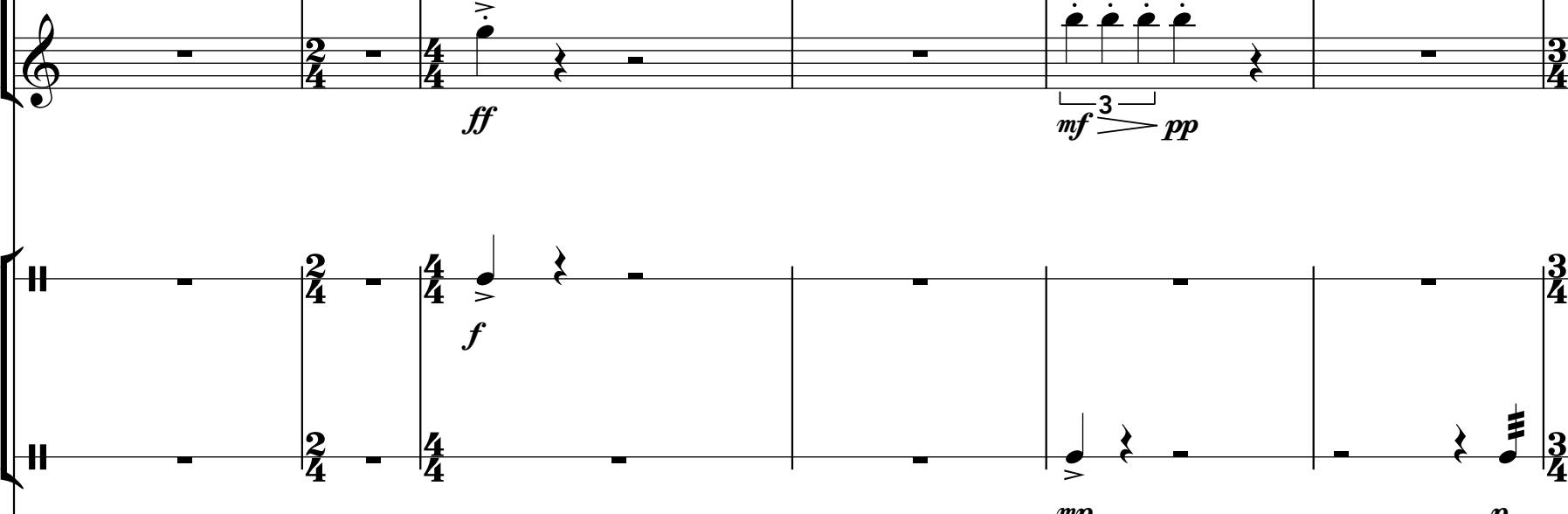
Cb. *mf* *p*

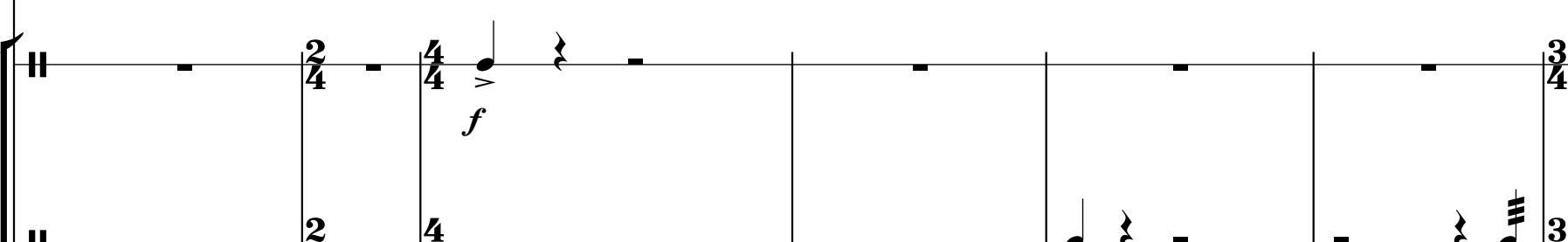
12

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

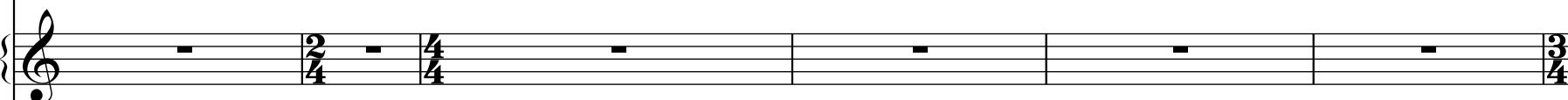
Rob. 
 brought this on your - self. Lis - ten Ma - rie Lou-is is dead

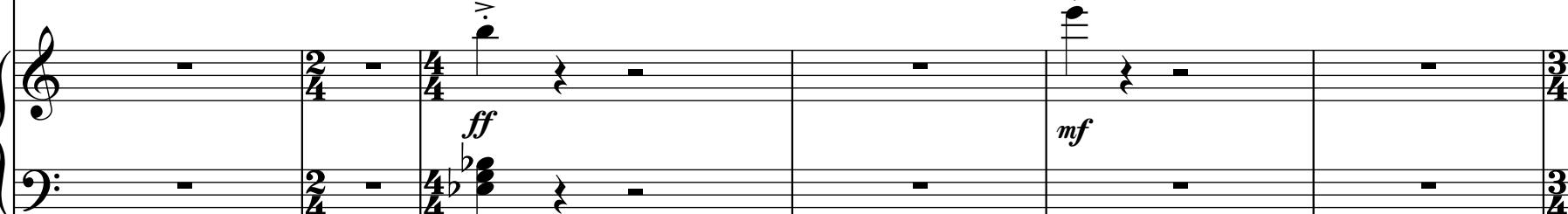
Fl. 
 ff
 mf ³ pp
 mf ³ pp

Cl. 
 ff
 mp p

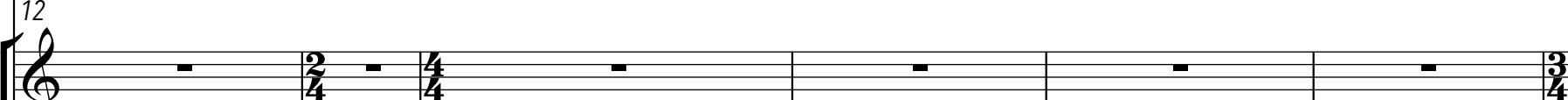
S. D. 
 f

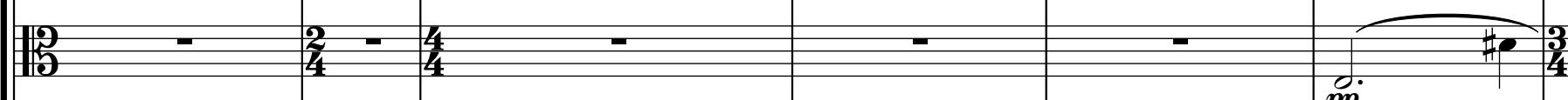
B. D. 
 mp p

Vib. 

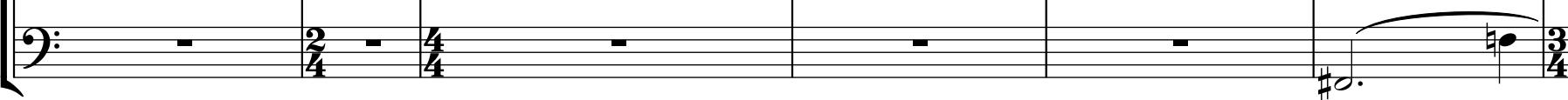
Pno. 
 ff
 mf

12

Vln. 

Vla. 
 pp
 flautando

Vc. 
 pp
 flautando

Cb. 
 pp

18

Mar. *mf* <*f*> *mp* 3
How dare you.

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

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

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

S. D. *mf* *p*

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

Vib.

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

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

Vla. *mf* 3 *p*

Vc. *mf* 3 *p*

Cb. *mf* 3 *p*

$\text{♪}=\text{♪}$ (♩.=64)

125

24

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

Rob.

Fl.

Cl. p f p

S. D.

B. D.

Vib.

Pno. p f p f p pp mp p

$\text{♪}=\text{♪}$ (♩.=64)

24

Vln. p f p

Vla. p f p

Vc. p f p pp $pizz.$

Cb. p f p mp p

28

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

Rob 8

Fl.

Cl.

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* *mf* *mp*

31

Mar. 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*

This musical score page contains ten staves of music. The vocal part (Mar.) starts with a melodic line and ends with lyrics: "as eas - i - ly as they take Lou - is and I You are no dif -". The piano part (Pno.) has a dynamic marking of *mp*. The bassoon part (B. D.) has a dynamic marking of *p*. The strings (Vln., Vla., Vc., Cb.) play sustained notes. The woodwind parts (Fl., Cl., Vib., Vib., Pno.) have various rhythmic patterns and dynamic markings like *p*, *fp*, *< f*, *mp*, and *p*. The percussion parts (Mar., Rob., S. D., B. D.) provide rhythmic support. The score is marked with measures separated by vertical bar lines and includes time signatures like 3/8 and 9/8.

35

Mar. 'rent. If there tru - ly is a "Peo - ple" you will not be spared.

Rob.

Fl.

Cl.

S. D. $\frac{9}{8}$

B. D. $\frac{9}{8}$

Vib.

Pno. $\frac{9}{8}$

$\frac{3}{8}$ $\frac{9}{8}$

$\frac{3}{8}$ $\frac{9}{8}$

$\frac{3}{8}$ $\frac{9}{8}$

35

Vln. $\frac{9}{8}$

Vla. $\frac{9}{8}$ *arco* $\frac{3}{8}$ $\frac{9}{8}$

Vc. $\frac{9}{8}$ *pp* $\frac{3}{8}$ $\frac{9}{8}$ *f* *mf* *mp*

Cb. $\frac{9}{8}$ *mp* *p* $\frac{3}{8}$ *mp* *p* $\frac{3}{8}$ *f* *mf* *mp*

39

$\text{♪}=\text{♪}$ ($\text{♩}=96$)

Mar. *p*
That's what I thought.
(Robespierre strikes her)

Rob. *p*
I know.

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

Fl. *ff*

Cl. *ff*

S. D. *ff*

B. D. *ff*

Vib.

Pno. *ff* *mf*

39 *arco*

$\text{♪}=\text{♪}$ ($\text{♩}=96$)

Vln. *ff*

Vla. *ff*

Vc. *pizz.* *ff*

Cb.

130

44

Mar.

Rob.

duM.

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

f (Satisfied in his victory)

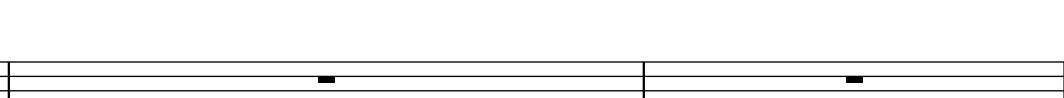
Ma - rie

mf

Ca-pet,

it is

with



47

Mar. - - - - | 3 - 9 8 - 6 8

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

duM. - - - - | 3 - 9 8 - 6 8

Fl. - - - - | 3 4 - 9 8 - 6 8

Cl. - - - - | 3 4 - 9 8 - 6 8

S. D. - - - - | 3 4 - 9 8 - 6 8

B. D. - - - - | 3 4 - 9 8 - 6 8

pp

mf

Vib. - - - - | 3 4 - 9 8 - 6 8

f *mf* *mp*

Pno. *mp* - - - - | 3 4 - 9 8 - 6 8

f *mf* *mp*

47

Vln. - - - - | 3 4 - 9 8 - 6 8

Vla. - - - - | 3 4 - 9 8 - 6 8

arco

Vc. *mp* - - - - | 3 4 - 9 8 - 6 8

f *mf* *mp*

Cb. *mp* - - - - | 3 4 - 9 8 - 6 8

f *mf* *mp*

$\text{♪}=\text{♪} (\text{♩} = 64)$

52

Mar. - - - You may call me Ma - rie.

(exit)

Rob. - - -

duM. (suddenly du Motier feels sorry for Marie and guilty for the pain he has caused) - - - I know,

Your High - ness

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

Cl. - - - - -

S. D. - - - - -

B. D. - - - - -

Vib. - - - *mp* - - - *mf*

Pno. - - - - -

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

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

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

Cb. - - - - - *pizz.* - - - *f*

57

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

Rob

duM (exit) I have been un kind.

Fl. *p ff*

Cl.

S. D.

B. D.

Vib. *p ff*

Pno. *p ff*

57 Vln. *p ff*

Vla. *p ff*

Vc. *p ff*

Cb. *p ff*

The score consists of two main sections. The top section contains parts for Mar., Rob., duM, Fl., Cl., S. D., B. D., Vib., and Pno. The bottom section contains parts for Vln., Vla., Vc., and Cb. The music is in common time, with measures numbered 57. Various dynamics are indicated, including *ff* (fortissimo), *p* (pianissimo), and *arco* (bowing). Textual elements such as "Get out", "Get the fuck out.", "(exit)", and "I have been un kind." are present. Measure 57 concludes with a dynamic marking of *p ff*.

134

Resigned J.=64

Musical score for orchestra and piano, measures 1-10:

- Mar.**: Measures 1-10. Treble clef, 9/8 time signature, changes to 4/4 at measure 10. No notes.
- Fl.**: Measures 1-10. Treble clef, 9/8 time signature, changes to 4/4 at measure 10. Dynamics: $pp < ff > pp >$, $pp < ff > pp > p$, $p < ff > p$, $> pp$, $< mp =$.
- Cl.**: Measures 1-10. Treble clef, 9/8 time signature, changes to 4/4 at measure 10. Dynamics: $pp < ff > pp >$.
- S. D.**: Measures 1-10. Treble clef, 9/8 time signature, changes to 4/4 at measure 10. No notes.
- B. D.**: Measures 1-10. Treble clef, 9/8 time signature, changes to 4/4 at measure 10. Dynamics: $pp < f > pp > p$, $pp < f > pp > p$.
- Vib.**: Measures 1-10. Treble clef, 9/8 time signature, changes to 4/4 at measure 10. No notes.
- Pno.**: Measures 1-10. Bass clef, 9/8 time signature, changes to 4/4 at measure 10. Dynamics: $pp < f > pp p$, $pp < f > pp p$.

61 Resigned ♩.=64

07 Reigned 5-6

Vln. 9/8 - | pizz. | pizz. | pizz. | pizz. | pizz. | - | 4/4

Vla. 9/8 - | pizz. | pizz. | pizz. | pizz. | pizz. | - | 4/4

Vc. 9/8 - | pp < f > pp | - | ff > pp | - | 4/4

Cb. 9/8 - | pp < f > pp | - | ff > pp | - | 4/4

67 $\text{♩} = \text{♪}$ ($\text{♩} = 64$)

Mar. $\text{♩} = \text{♪}$ ($\text{♩} = 64$)

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

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

pp

pp

legato, non espr.

pp

ppp

ppp

pp

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*

Vln.

Vla.

Vc. *legato, non espr.* *arco* *pp*

Cb.

This musical score page contains eight staves. The first staff (Mar.) features lyrics: "I am killed _____ not be - cause of what I chose. So much in such lit -". The second staff (Flute) and third staff (Clarinet) are blank. The fourth staff (String Bass) and fifth staff (Double Bass) both begin with double bass clefs and two vertical double bar lines, followed by a series of short horizontal dashes. The sixth staff (Vibraphone) has a dynamic marking of *ppp*. The seventh staff (Piano) has dynamic markings of *p*, *pp*, and *pp* with corresponding slurs. The eighth staff (Violin) and ninth staff (Cello) are blank. The tenth staff (Bassoon) has a dynamic marking of *pp* with a slur. The instrumentation includes Marimba, Flute, Clarinet, Double Bass, Vibraphone, Piano, Violin, Cello, and Bassoon.

77

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

Fl.

Cl.

S. D.

B. D.

Vib. {

Pno. {

Vln.

Vla.

Vc.

Cb.

This musical score page contains eight staves of music. The instruments are: Marimba, Flute, Clarinet, Snare Drum, Bass Drum, Vibraphone, Piano, Violin, Viola, Cello, and Double Bass. The Marimba staff features lyrics: '- tle things.', 'One choice al-ways more right', 'than a- noth - er.', 'I chose_'. The Vibraphone and Piano staves include dynamic markings: 'ppp', 'pp', 'ppp'. The Cello staff shows a melodic line with eighth and sixteenth notes. Measure numbers '77' are present at the top left and above the Marimba staff.

81

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

Fl.

Cl.

S. D.

B. D.

Vib.

Pno.

Vln.

Vla.

Vc.

Cb.

legato, non espr. arco
pp

pizz.
pp

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*

This musical score page contains six systems of music. The first system features the Marimba (Mar.) in G clef, playing eighth-note patterns. The vocal line begins with the lyrics 'I chose__ too of - ten in a world__where choos-ing mat - tered too much.' The Flute (Fl.), Clarinet (Cl.), Snare Drum (S. D.), and Bass Drum (B. D.) are also present in this system. The second system starts with a rest for the Marimba, followed by the Vibraphone (Vib.) and the Piano (Pno.). The piano part includes dynamics 'secco' and 'mp'. The third system begins with the Violin (Vln.) and Viola (Vla.), both with eighth-note patterns. The piano part continues with 'mp'. The fourth system begins with the Cello (Vc.) and Bass (Cb.), both with eighth-note patterns. The piano part continues with 'pp'. The fifth system begins with the Marimba again, continuing the eighth-note pattern from the first system. The piano part continues with 'ppp'.

140

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*

This musical score page contains six staves of music. The top staff features Maracas (Mar.) with a melodic line. The second staff has Flute (Fl.). The third staff has Clarinet (Cl.). The fourth staff has Snare Drum (S. D.) with a dynamic marking of *pp*. The fifth staff has Bass Drum (B. D.). The sixth staff has Vibraphone (Vib.). The seventh staff is for the Piano (Pno.), divided into two systems by a brace. The eighth staff starts with Violin (Vln.) and continues with Viola (Vla.) and Cello/Bass (Vc./Cb.). The ninth staff continues with Cello/Bass (Cb.). The vocal line begins at measure 89 with the lyrics "I un-did my - self. And who will choose for me_". Various dynamics are marked throughout the score, including *pp*, *arco*, and *ppp*.

93

Mar. 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.

This musical score page contains ten staves. The vocal line begins with 'now?' and continues through 'Fate?', 'What choice', 'is left?', 'What', 'choice', 'do', 'I', and 'have?'. The Maracas (Mar.) part provides rhythmic patterns throughout. The Flute (Fl.) and Clarinet (Cl.) parts are mostly silent. The Snare Drum (S. D.) and Bass Drum (B. D.) provide steady timekeeping. The Vibraphone (Vib.) and Piano (Pno.) parts are silent. The Violin (Vln.) part has a melodic line with eighth-note patterns, marked with dynamics like 'pp' (pianissimo) and 'b' (bass). The Viola (Vla.), Cello (Vc.), and Bass (Cb.) parts are also present but have no visible notes in this specific system. The page number 141 is in the top right corner, and the measure number 93 is at the top left of each staff.

97

Mar. - - - - -

Fl. - - - - - *mf* - - - - -

Cl. - - - - - *mf* - - - - -

S. D. *p* - - - - - *mf* - - - - -

B. D. - - - - - - - - - -

Vib. - - - - - - - - - -

Pno. *p* - - - - - *mf* - - - - -

97

Vln. *p* - - - - - *mf* - - - - -

Vla. - - - - - *mf* - - - - -

Vc. - - - - - *pp* - - - - -

Cb. - - - - - *pp* - - - - -

accel. - - - - -

A Tempo ($\text{♩}=64$)

A Tempo ($\text{♩}=64$)

This musical score page contains two systems of music, each consisting of five staves. The instruments are Maracas (Mar), Flute (Fl.), Clarinet (Cl.), Soprano Drum (S. D.), Bass Drum (B. D.), Vibraphone (Vib.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.).

Measure 100:

- Mar:** Rest.
- Fl.:** Dynamics: *f*. Measures show a pattern of eighth-note pairs with various accidentals.
- Cl.:** Dynamics: *f*. Measures show a pattern of eighth-note pairs with various accidentals.
- S. D.:** Dynamics: *f*. Measures show a pattern of eighth-note pairs with various accidentals.
- B. D.:** Rest.
- Vib.:** Rest.
- Pno.:** Dynamics: *f*. Measures show a pattern of eighth-note pairs with various accidentals.
- Vln.:** Dynamics: *f*. Measures show a pattern of eighth-note pairs with various accidentals.
- Vla.:** Dynamics: *f*. Measures show a pattern of eighth-note pairs with various accidentals.
- Vc.:** Rest.
- Cb.:** Rest.

Measure 101:

- Mar:** Rest.
- Fl.:** Dynamics: *ff*, *pp*. Measures show a pattern of eighth-note pairs with various accidentals.
- Cl.:** Dynamics: *ff*, *pp*. Measures show a pattern of eighth-note pairs with various accidentals.
- S. D.:** Dynamics: *ff*, *mp*. Measures show a pattern of eighth-note pairs with various accidentals.
- B. D.:** Rest.
- Vib.:** Rest.
- Pno.:** Dynamics: *ff*, *pp*. Measures show a pattern of eighth-note pairs with various accidentals.
- Vln.:** Dynamics: *ff*, *pp*. Measures show a pattern of eighth-note pairs with various accidentals.
- Vla.:** Dynamics: *ff*. Measures show a pattern of eighth-note pairs with various accidentals.
- Vc.:** Dynamics: *f*. Measures show a pattern of eighth-note pairs with various accidentals.
- Cb.:** Dynamics: *f*. Measures show a pattern of eighth-note pairs with various accidentals.

End of the Opera

Curriculum Vitae

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	Hsu, R. and, McMahon, C. (Second Author). (2015) "Excerpt from Antoinette: An Opera". <i>Contemporary Verse 2: The Canadian Journal of Poetry and Critical Writing</i> , 38-40.
	McMahon, C. and Shaw, R. (Co-Editor). (2015). Volume 8, Issue 1. <i>Nota Bene, Canadian Undergraduate Journal of Musicology</i> .
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